



ABSURDITY IN MADURESE AND ENGLISH DRAMA: A COMPARATIVE STUDY

Ulva Heryanti Rahmani,¹ and Siti Hanifa²

*heryantiulva@gmail.com*¹

*hanifa@trunojoyo.ac.id*²

University of Trunojoyo Madura, Indonesia

ABSTRACT

Comedies of different countries have their own absurdities. Absurdity is something that human often experience for searching the meaning of life. Therefore, a comparative study of literature is used in this study to compare absurdities in the comedy originating from Madura and England. The objective of this study is to find out how the absurdities are shown in the Madurese and English comedy. Then, the method of this study is qualitative method. The sources of the data of this study are *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!* by Sukur CS that were performed in 2021 and are compared to George Bernard Shaw's *Too True To Be Good* that was performed in 1949. This study uses theory of absurdity that can be called *the philosophy of the absurd* by Albert Camus. The data of this study are in the form of characters utterance, narrator narrations, and gestures. This study found that both of Madurese and English comedies are existed as the form of searching for the meaning of life. Absurdities that are shown by Madurese and English comedies start from the names of characters, utterances and acts of the characters.

Keywords: *absurdity, comparative literature, albert camus, madurese, comedy*

INTRODUCTION

Something that humans often experience is absurdity. An example is when a person talks to a doll to complain the life runs is an absurd action because a doll is an inanimate object which cannot respond to him. Camus (1955:6) argues that human absurdity is concerned with the divested illusion. Further, Camus (1955:14) also argues that an irrational and wild confrontation to seek clarity with a call that resonates in the human heart can be called absurd. It means that the



occurrences of absurdity arise because of the clash between self existence and its surrounding. This is a matter of various questions regarding human existence. Furthermore, he gives deeper example of absurdities by explaining *the Myth of Sisyphus* (1955:75). This story comes from Ancient Greek long time ago. Sisyphus is the son of King Corinth, the god of the winds. Sisyphus is a king who is cunning and selfish. He not only enrages the gods by disobedience, but he also consistently harms his people. Sisyphus has a habit of insulting the gods and despises death. He also wants to live a longer life because he is obsessed with water, the sun, the sea, and other natural elements. Meanwhile, Sisyphus commits a major blunder and leaks Zeus's secret. Sisyphus receives a sentence after Zeus hears of this. He throws Sisyphus into hell and prevents him from seeing the warm things that he loves. Sisyphus must push the stone up the hill, but it will roll back down. Sisyphus must repeat the process endlessly. The gods realize that the most dreadful punishment is meaningless if it is repeated without knowing when it will stop; therefore Zeus sends that sentence to Sisyphus.

The focus of this study is to find out the absurdity in the Madurese comedy *Juragan Hadroh* and *Gara-Gara tukang Cukur EDAN!!* compared to English comedy *Too True To Be Good*. Clearly, the absurdity can be found in various literary works. The various forms of literary works, which is used for this research is drama. Drama is resulted from adaptation, recreation and reflection of reality that are presented in the stage. Drama differs from other literary genres in that it is a one-of-a-kind kind of storytelling. Because of its peculiar nature, it has developed special characteristics. Since drama conveys real-life experiences to the audience throughout a play's stage performance, it's difficult to tell the difference between drama and performance (Iwuchukwu 2008:3). Meanwhile, drama has many genres, one of them is comedy. In addition, this study uses comparative literature to analyse two comedies originating Madura (Indonesia) and England. The comparison of these two comedies is intended to find out absurdities existing in two comedies of two different countries. The Madurese comedies used are *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!* by Sukur CS. Then, the English play used is *Too True to Be Good* by George Bernard Shaw.

Juragan Hadroh tells several people who are invited to play *Hadroh*. *Hadroh* is a local, Islamic art from Indonesia where its existence is important. *Hadroh* contains prayers for the Prophet Muhammad SAW. Usually, *hadroh* players are also invited to other events such as weddings, baby shower, and others. The main character of *Juragan Hadroh* is invited other players to join and practice for performing in the event. Then, in comedy *Gara-Gara Tukang Cukur EDAN!!* tells that there is a barber man who leaves his barber shop without locked the door. Then, there is a crazy man who enters the barber shop and act like the



barber shop is his place. Shortly, there is one customer entering the barber shop to cut his hair but he does not know that a crazy man does not the real barber man. He just continues to cut his hair to crazy. In the other side, the English comedy *Too True To Be Good* is compared to Madurese comedy. It tells about the character “The Patient” who has illness and should get therapy. Then, one day “The Patient” is visited by two thieves that is disguised as priests and nurses. She believes to them and follows their command to get her freedom by escaping from the hospital.

Analyzing Madurese and English comedies on the basis of comparative study is considered suitable when using the philosophical theory of absurdity elaborated by Albert Camus. Camus is called his theory by *The Philosophy of the Absurd*. Camus (1955:26) an irrational and uncontrolled phenomena can be defined as absurdities. Camus (1955:22) states that contradictions can begin to question the meaning of life. Further, Camus (1955:32) argues that the contrast between human need and the world's unfathomable silence gives rise to absurdity. Sleasman (2011:1) states that absurd is defined as utterly or obviously senseless, illogical, or untrue; laughably foolish or false. He recognizes the conflict between one's idealized vision of the universe and the hard reality of human existence. Absurdity can be recognized by humans when humans are aware of their meaningless existence in the world and the unimportance of their daily actions (Payne 1992:7).

Several previous studies that have discussed absurdity include the thesis of Ahdi (2019), which examines the variations in absurdity through rebellion in Albert Camus' *The Plague* and Iwan Simatupang's *Kering*, is one of the works that uses Albert Camus' idea of absurdity. Then, the distinction between this study and Ahdi's study is the study of Ahdi explains about all of parts in *The Philosophy of the Absurd* by Albert Camus, but this study is only focuses in the absurdity topic of *The Philosophy of the Absurd*. Ahdi and this study uses comparative study, however we use different source of data. Hereafter, the discussion in Ardiya & Febtiningsih (2019), which analyzes Edward Albee's drama *The American Dream* using Camus' idea of absurdity, is about satire and absurdity. The gap between Ardiya & Febtiningsih's study and this study is the different source of data. Further, this study uses comparative study; however Ardiya & Febtiningsih do not use comparative study. Then, this study focuses in absurdity; their study focuses in satire and absurdity. Then there's Rasheed *et al.* (2021), which compares and contrasts between absurdism and existentialism in Kafka's *The Metamorphosis* and *The Trial*. Rasheed *et al* study do study about contrast and compare between two theories—absurdism and existentialism in Kafka's works, but this study use theory of absurd or the Philosophy of the Absurd by Camus. The source of data



of their study and this study are different. All three previous studies have the same theory, which is Albert Camus' absurdity. However, the distinction of those three studies and this study is the data source, this study choose comparative study and use *Juragan Hadroh*, *Gara-Gara Tukang Cukur Edan*, and *Too True To Be Good* as the source of data. Then, the comparative study used can explain the differences in how absurdities are in Madura and England, which makes this study more clearly on the absurdities intended by Albert Camus. Meanwhile, thesis of Hidayati (2018) discuss about *paparèghân*—poetry uses Madurese language by Sukur. Her study is different from this study which discusses about comparative literature between Madurese and English comedy. The sameness from her study and this study is the author of the text namely Sukur, but we have different type of the source of the data and different topics.

METHODS

Qualitative methodology is the method used in this study. Qualitative research is a method that is used to not only understand the meaning of individuals or groups, but also to explore human social problems (Creswell and Creswell 2018:41). In this study, the researcher describes absurdity situations between the characters and explore the phenomena in the comedy *Juragan Hadroh*, *Gara-Gara Tukang Cukur EDAN!!*, and *Too True To Be Good*. In this study, the researcher uses the Madurese drama *Juragan Hadroh* (<https://youtu.be/watEVaThuqs>) which was performed 2020 and *Gara-Gara Tukang Cukur EDAN!!* (<https://youtu.be/wJLB9uxyMKQ>) which was performed 2021 by Sukur CS that are compared to English drama *Too True To Be Good* which was performed 1949 by George Bernard Shaw as the source of the data. The datas are taken in the form of characters utterance and narrator narrations contained in the drama.

To answer the research question, the data are analysed. The researcher needs to identify whether the results are relevant to the research questions. Based on Creswell & Creswell (2018:262), data collection procedures, data recording procedures, data analysis procedures, interpretation, validity and reliability procedures, and producing the qualitative report are the six steps for analysing the data. Meanwhile, in this study, there are steps for data analysis including: (1) Collecting the data that is needed from the characters' utterances as primary text and narrator narration as secondary text in the Madurese play *Juragan Hadroh* and *Gara-Gara Tukang Cukur Edan!!*, and English play *Too True To Be Good* based on the theory and issue. (2) Data recording procedures when data are reduced and classified based on the theory and issue. (3) Data analysing the data



by using absurdity theory to answer and adapt to research questions. (4) Interpreting the data *Juragan Hadroh*, *Gara-Gara Tukang Cukur Edan!!*, and *Too True To Be Good* then explain to answer the research questions. (5) Crosschecking the trustworthiness of the data that has been collected and reduced to answer the research questions. (6) Drawing the conclusion based on the data from *Juragan Hadroh*, *Gara-Gara Tukang Cukur Edan!!*, and *Too True To Be Good* analysis which is analyzed using the absurdity theory by Albert Camus.

Technique of collecting the data are; first, watching comedy *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!*. Second, making transcription of *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!*. Third, reading all the source of data *Juragan Hadroh*, *Gara-Gara Tukang Cukur EDAN!!* and *Too True To Be Good*. Fourth, finding out and identifying the data. Fifth, giving code for the data that has been found. Sixth, classifying the data *Juragan Hadroh*, *Gara-Gara Tukang Cukur EDAN!!* and *Too True To Be Good* that has been found. Seventh, analysing the data based on the absurdities issue. Eighth, researcher draws conclusion for the study according to issue and theory.

FINDINGS AND DISCUSSION

FINDINGS

In this subsection is focused on the data that has been found by researchers. In this section are explained the situation of all the excerpts from Madurese comedies *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!*, then English comedy *Too True To Be Good*.

Juragan Hadroh

In this part, the data of *Juragan Hadroh* are shown. 3 data are explained by researcher.

Excerpt 1

Madurese Language

Sukur : Pola alakowa Kalimantan bhâi, anyaman pola. Kalimantan roh bânnya' batu bara, wa'...

wa' sè dhâ' bara'.

Yudha : Arowa sè dhâ' bara' rowa, ta' alako ka Kalimantan rowa jhâ'.

English

Sukur : Maybe you just want to work in Kalimantan, it looks good. Kalimantan has a

lot of coal... That's in the west.

Yudha: That's the one in the west; he doesn't work in Kalimantan, anyway.



In the excerpt 1, the situation is there are two people Sukur and Yudha who talk each other. Then, Sukur and Yudha are jobless and they talk about another person that works in Kalimantan. That person gets rich during his works.

Excerpt 2

Madurese Language

Sukur: Telloorra apa?

Yudha: Telloorra koto, sâkilo satèya bèllungngèbuh.

Sukur: Sakilo bèllungngèbuh, cètakka! Sapa'an sè èbâlliya tellorra jèrà?

Jârèya ghi ta' ollè sakobo 'an kanah lah è por-tappor bi' orèng. Jhâ' cètakka orèng è ondhu kabbhi.

Yudha: Coba' sapa tao sukses.

English

Sukur : What kind of eggs are they?

Yudha : The lice eggs, the price of a kilo lice eggs is eight thousand now.

Sukur : The price of a kilo lice eggs is eight thousand, so crazy! Who wants to buy those eggs? It has not even gotten one kilo yet, then I get slapped by someone. That is because people's heads are held carelessly.

Yudha : You can try it, who knows you will be successful.

The situation of excerpt 2 is Sukur and Yudha talk about the job that they can handle. Meanwhile, they mention one of job—entrepreneur, but Yudha gives unpredictable suggestion of the things that Sukur can sell. He suggests selling lice eggs.

Excerpt 3

Madurese Language

Sukur: Arèya kènè' rèya yâ? Ta' bisa alèbhu (Sambi maso' ka dâlâm karong bâddhâna rebbhâ)

Yudha: Dhâ' iyyâ kan lèkkas marè, deee fuul.

English

Sukur : Is this small? I cannot get in (He is getting into the sack where the grass is)

Yudha : It makes the time shorter, look at this, now the sack is full.

The situation of the excerpt 3 is that Yudha orders Suku to get into the sack that usually the place for submitting grass. Then, Sukur agrees to get into the sack.



Gara-Gara Tukang Cukur EDAN!!

Excerpt 4

Pak Mul (a barber man) opens the door of his barber shop. Then he leaves his barber shop with the door open. On the other hand, OG walks towards PM's barbershop. Seeing no one, OG enters the barber shop and he acts like that place is his barber shop.

The situation of excerpt 4 is PM without causes leaves his barber shop with the door open. Meanwhile, Orang Gila (crazy man) gets into the PM's barber shop.

Excerpt 5

Madurese Language

Orang Gila : Nèko ghi (Mengeluarkan kapak)

English

Orang Gila : Here it is (Take out an ax)

The situation in the excerpt 5 is the Pelanggan does not know that Orang Gila is a crazy man. In addition, Pelanggan receives strange treatment from Orang Gila to cut his hair. Starting from when Orang Gila uses an ax to cut Pelanggan's hair and Pelanggan does not refuse it.

Too True To Be Good

Excerpt 6

THE ELDER LADY. Oh no: don't say that. She must be near a doctor who knows her constitution. Dear old Dr. Newland knew it so well from her very birth.

THE DOCTOR. Unfortunately, Newland is dead.

THE ELDER LADY. Yes; but you bought his practice. I should never be easy in my mind if you were not within call. You persuaded me to take her to Folkestone; and see what happened! No: never again.

The situation in excerpt 6 is THE ELDER LADY believes THE DOCTOR because he buys Dr. Newland's practice. THE ELDER LADY trusts THE DOCTOR to treat THE PATIENT and any changes to THE DOCTOR.

Excerpt 7

THE MONSTER. Oh ! Oh! ! Oh ! ! ! I am SO ill! So miserable I Oh, I wish I were dead. Why doesn't she die and release me from my sufferings? What right has she to get ill and make me ill like this?.....

In the excerpt 7, the microbe talks that THE PATIENT cause its disease. THE MONSTER sits beside THE PATIENT and nags to THE PATIENT.



Excerpt 8

THE DOCTOR. That was a specific infection: a germ, a microbe.

THE MONSTER. Me! Put it all on me.

The situation of excerpt 8 is THE MONSTER complains to THE DOCTOR who always says that THE MONSTER can cause the disease of THE PATIENT. In the other side, THE MONSTER does not want to be suspected as a disadvantage because it feels that it is THE MONSTER who is harmed.

The Absurd Name of Characters

Absurd Name	Non-absurd Name
The Patient	Sukur
The Elder Lady	Halek
Pelanggan	Yuda
The Rider	Jumadi
The Doctor	Subei
The Nurse	Pak Mul
Orang Gila	
Tall Boys	
Sergeant Fielding	
The Burglar	
The Countess	
Sweetie	
The Monster	

From the entire name above, one of the character that absurd is The Monsters. It has the different roles or character in the play *Too True To Be Good*. Meanwhile, all of the characters are human, but character The Monster here is a microbe.

DISCUSSION

The aim of the study is aimed to find out absurdities in Madurese comedy *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!* by Sukur that is compared to English comedy *Too True To Be Good* by George Bernard Shaw. The results of *Juragan Hadroh* in the excerpt 1 is in absurd way Sukur and Yudha talk about another person who wealth enough and work in a good place. They are jobless but they take care of other people's business. They confuse the wealth of others when they should be taken care of their lives. Sukur and Yudha should focus on developing their skills instead of talking about the whereabouts and conditions of other people. The perception of their conversation that leads and shows that they are suspicious of the wealth of the person that they are talking



about, because after working in Kalimantan that person becomes rich. The absurdity is contained in utterance excerpt 1 is that the condition or position of a rich person is doubtful and suspected of being obtained from something that is not true or that the person is working improperly. Another absurdity found is that Sukur and Yudha are busy discussing and suspecting things that are not necessarily true. However, Sukur and Yudha forget to develop their own potential, then to take care of their own life. Their jobless background should encourage them to pay attention to their own lives, not absurdly talking about and suspecting the wealth of others who have worked hard. If it is associated with the theory of absurdity by Albert Camus, then absurdity can be recognized by humans, when humans are aware of their meaningless existence in the world and the unimportance of their daily actions (Payne 1992:7). There are a lot of irrational act in the world that does not make sense but still exist (Camus 1955:19).

Then, from the excerpt 2, Sukur and Yudha talk about some of jobs that they can do. They mention some of jobs but one of the jobs that unreasonable is selling lice eggs. In the comedy point of view, their conversation is a funny thing even though it is unreasonable. Meanwhile, in the absurdity point of view, the conversation of Sukur and Yudha is an absurd act. It is not absurd or unreasonable is when they talk about common work, but here, they want to sell nits. Lice eggs are not edible eggs and are not suitable for sale. No one would be willing to buy those eggs. They should sell eggs that can be consumed and can be bought by others. Not only excerpt 2, but also in excerpt 3 there are acts that do not make sense and are absurd. Sukur and Yudha pull grass but Yudha has a suggestion for Sukur to go into the sack. This absurd action should not be done by them. One should not enter into a sack, because apart from not being enough but also normally a sack is not a place for humans. This is also supported by the statement of Camus (1955:26) defines that the role of the mind to think about right and wrong things can lead to rational or irrational thinking. This is a characteristic of absurdity, namely that life is also directly related to humans. Based on Camus' opinion, there are unreasonable acts contained in excerpts 2 and 3 which provide an overview of how absurdity is shown in the Madurese comedy *Juragan Hadroh*.

In the other side, the result of this study is different from the study of Ahdi (2019) which discusses more towards absurdity and rebellion that occurs in Camus' *The Plague* (1948) and Simatupang's *Kering* (1972). Then the study that Ahdi gets; there is not only absurdity and rebellion in the two novels but also alienation and death. Ahdi's study focuses on the relationship between the aforementioned forms of absurdity and ways to deal with them. The result is that to face the absurdity itself, the person needs to rebel. On the other hand, to rebel,



person needs to first realize that the absurdity exists so that there will be no thoughts of suicide. Meanwhile, a study that is conducted by Ardiya & Febtiningsih (2019) concludes that the analysis of the drama Edward Albee's *The American Dream* contains satire and absurdity. In an analysis of *The American Dream*, it is clear that Albee's drama contains satire and absurdity. By offering social satire, the play is a literary response to the state of America during the Cold War. Furthermore, *The American Dream* is characterized as a Theater of the Absurd because it depicts the absurdity of the situation. These are critiques of modern life's artificial value. Grandma is a character who represents the concept of estrangement. It condemns the feeling of alienation that pervades urban life. In *The American Dream*, the features of the theater of the absurd are pure theater: cloning, fooling, and mad scenes; verbal nonsense; allegorical components. The pure theater may be observed through Daddy's and Mommy's eagerly anticipating their identification. Mrs. Baker is on her way, Daddy and Mrs. Baker are imitating, appearing in boxes, and the room is dimly lit.

In the excerpt 4, the absurdity act from Pak Mul is he leaves his barber shop with door open. He does not even care if there is person who enters his barber shop. Logically, a barber shop that is not closed is feared that unwanted people will enter there or that a thief will enter there. What makes sense is that Pak Mul should not leave his barber shop with the door open. If there is no absurd behavior from Pak Mul who doesn't close the barber shop door, then no Orang Gila will enter the barber shop. Then, in the excerpt 5, when Orang Gila (crazy man) suddenly cut Pelanggan's hair, there is no resistance from Pelanggan about what Orang Gila does. Orang Gila takes out an ax to cut Pelanggan's hair and Pelanggan only sees that but does not resist Orang Gila's treatment. This is an absurdity that happens to Pelanggan, should Pelanggan who already knows that an ax is not a tool for cutting hair then he should reject it. However, what happens here is that Pelanggan absurdly accepts it.

In the excerpt 6, based on the situation above, it can be seen that THE ELDER LADY easily trusts THE DOCTOR just because of trivial things. She gives full trust to THE DOCTOR to handle THE PATIENT; this is one of the absurdity thoughts where sometimes humans can believe things that do not make sense. Luper-Foy (1992:24) argues that another type of absurdity can be explained through the perspective of each person. How it makes sense or whether it does not make sense to him is an answer that depends on each person's perspective and context. Luper-Foy gives an example that there is an alien phenomenon, some people say this situation is a reasonable thing but not for Luper who considers aliens to be unreasonable and impossible to exist. The explanation above is a very accurate example to serve as supporting evidence that the previous *Too True To*



Be Good utterance is indeed an absurd thing for some people, but not for THE ELDER LADY which is completely trust THE DOCTOR. If logically, THE ELDER LADY needs longer time to trust THE DOCTOR, especially for matters relating to medicine. She cannot just trust people carelessly because of trivial things. However, from THE ELDER LADY's point of view and context it is a good thing for her to entrust the THE PATIENT treatment to THE DOCTOR who have purchase Newland's previous physician training. THE ELDER LADY feels peace of mind and reliefs after her daughter receive treatment from THE DOCTOR. In this way, the absurdity of each person is found in the context and point of view experienced by the person herself.

On the other hand, in the excerpt 7 is an absurd act comes from THE MONSTER. It is because THE MONSTER is a microbe who causes the pain for THE PATIENT, but THE MONSTER complains because it feels getting pain when lives in THE PATIENT's body. THE MONSTER complains how is the difficult life during THE PATIENT's treatment in the hospital. It is also connected to the excerpt 8 that talks about THE MONSTER who does not want to be subjected as a cause of the THE PATIENT's disease by THE DOCTOR. During the THE PATIENT's treatment, THE MONSTER always feels pain and many times almost die so its complaints to THE DOCTOR. THE MONSTER keeps grumbling even though THE DOCTOR can't see and hear it. This is an absurd thing in *Too True To Be Good*. It is because normally, THE MONSTER should not complaint about its difficulties because THE MONSTER is the real cause of THE PATIENT's disease. It is in line with Camus (1955:32) states that irrational things appear to give an absurd look and cannot look like a logic act. It is begin because the world is unreasonable can be one of the causes of the absurd act.

Then, it was seen that the characters presented in the Madura drama *Juragan Hadroh* and *Gara-Gara Barber EDAN!!* does not contain characters that have absurd roles. On the other hand, in the English drama *Too True To Be Good*, there is a character that has an absurd role, namely The Monster. Camus (1955:32) states that something illogical can show the absurd. So, the character THE MONSTER in the drama *Too True To Be Good* depicts an absurd character. THE MONSTER is a type of microbe. Therefore, excerpt 7 shows that THE MONSTER is quite an absurd character. In this English drama, the character THE MONSTER is always complaining about its life, which is always in pain because of THE PATIENT's treatment. In the form of comedy, THE MONSTER is success become an absurd character that gives reader or viewer laugh.

Meanwhile, although this study use the same theory of absurdity by Albert Camus and use the comparative study, but the results and the source of the data



are different from the study that is conducted by Rasheed *et al.* (2021) concludes that *Metamorphosis* and *The Trial* fully embrace absurdism and existentialism. The novels' entire backdrop is founded on absurdity, and it is this absurdity that causes the reader to have absurd feelings. These two Kafka works are filled with heartbreaking stories of Samsa's descent into vermin and K's transformation into a demon. In K's case, he perished as a result of the system's absurd politics. In the end, both characters have given up all hope and have surrendered to the world, accepting their absurd condition and leaving it. However, this study has results about the comparison between Madurese and English drama that have their own absurdities. This study analyses about absurdities the play *Juragan Hadroh*, *Gara-Gara Tukang Cukur EDAN!!*, and *Too True To Be Good*.

Then, this study also different source of data and topic from study that is conducted by Hiadayati (2018). It concludes because Sukkur uses *parèghân* in his performance, the goals of her study are to find and clarify the types of satire in *parèghân* by employing Sukkur's *parèghân* as a data source. The theory proposed by Hasan (2011) and the theory proposed by Sani, Abdullah, and Mohamad are two of the hypotheses utilized to examine the data (2012). There are 12 collected data in the findings, which are divided into two types of direct satire. Then, ten data points, direct satire is the most common type of satire, followed by indirect satire with two data points. There are 7 data structures based on sentences, 5 data structures based on phrases, and no data structures based on words. However, this study analyses about absurdities and this study uses different source of data. Hidayati uses poetry and this study uses drama, the title of this study's and Hidayati's chosen are different.

CONCLUSION

Based on the comparison of the Madurese comedy and English comedy, it is concluded that utterance and narrator narration in the Madurese comedy *Juragan Hadroh* by Sukur are absurd. This study found that both of Madurese and English comedies are existed as the form of searching for the meaning of life. Absurdities that are shown by Madurese and English comedies start from the names of characters, utterances and acts of the characters. The absurd acts of all the characters are talks about another person wealth. The character Sukur and Yudha do not care about them and take care other person personal business. Absurdly, they are too busy to take care of and suspect the origin of other people's wealth, even though they themselves are unemployed. Further, they talk about the absurd eggs that they will sell, namely lice eggs. Then, in the Madurese comedy *Gara-Gara Tukang Cukur EDAN!!* by Sukur can be found that the character's absurdity is when there are acts that do not make sense and are absurd. Sukur and



Yudha are pulling grass but Yudha has a suggestion for Sukur to go into the sack and Sukur follow the order although he knows it is wrong. On the other side, in the *Too True To Be Good* by Shaw is also found the absurdities, it is about complaints of *The Microbe* character and the easiness of *The Elder Lady* believe to the *The Doctor* because he buys the practice of Doctor Newland. Besides, the names of the character are absurd because there is no specific name of them. Then, the character *The Microbe* in the *Too True To Be Good* is also absurd.

REFERENCES

- Ahdi, Pratama. 2019. "Dealing with the Absurd through Rebellion: An Analysis of Albert Camus' *The Plague* and Iwan Simatupang's *Kering*." Sanata Dharma University.
- Ardiya, and Prih Febtiningsih. 2019. "Satire and Absurdity in Edward Albee's the *American Dream*." *Journal of Education Informatic Technology and Science* 1(2):164–74.
- Camus, Albert. 1955. *The Myth of Sisyphus And Other Essays By Albert Camus*. New York: Vintage Book.
- Creswell, John W., and J. David Creswell. 2018. *RESEARCH DESIGN*. 5th ed. London: SAGE Publishing.
- Hidayati, Nurul. 2018. "A STUDY OF SATIRE IN SUKKUR'S PAPARÈGHÂN." University of Trunojoyo Madura.
- Iwuchukwu, Onyeka. 2008. *Elements of Drama*. edited by A. R. Yesufu. Abuja: National Open University of Nigeria.
- Luper-Foy, Steven. 1992. "The Absurdity of Life." *Philosophy and Phenomenological Research* 52(1):1–25.
- Payne, Melissa. 1992. *Discussion of the Absurd in Albert Camus' Novels Essays and Journals*. Knoxville: University of Tennessee.
- Rasheed, Nausheen, Mamona Yasmin Khan, and Rasheen Shaheen. 2021. "Philosophical Exploration of Absurdism and Existentialism: A Comparative Study of Kafka's Work *The Metamorphosis* and *The Trial*." *Global Social Sciences Review* 6(2):94–100.
- Shaw, George Bernard. 1949. *Too True To Be Good*. London.
- Sleasman, Brent C. 2011. *Albert Camus's Philosophy of Communication: Making Sense In An Age Of Absurdity*. New York: Cambria Press.
- Sukur. 2020. *Juragan Hadroh*. Madura.
- Sukur. 2021. *Gara-Gara Tukang Cukur EDAN!!* Madura.