

**THE ANALYSIS OF CHARACTERS AND PLOT IN DRAMA  
“IMPROVISATION OR THE SHEPHERD’S CHAMELEON”  
BY EUGENE IONESCO**



**SKRIPSI**

*Presented to The Faculty of Letters University “45” Makassar  
In Partial Fulfillment to The Requirements of SI Degree  
At The English Department*

*By*

**LEONARDUS ANDICA**

**4599051044**

**FAKULTAS SASTRA JURUSAN SASTRA INGGRIS  
UNIVERSITAS “ 45 “MAKASSAR  
2004**

## HALAMAN PENGESAHAN

JUDUL SKRIPSI : THE ANALYSIS OF CHARACTERS AND PLOT IN DRAMA  
“ IMPROVISATION OR THE SHEPHERD’S CHAMELEON ”  
BY EUGENE IONESCO

NAMA MAHASISWA : LEONARDUS ANDICA

NOMOR STAMBUK : 4599051044

FAKULTAS/JURUSAN : SASTRA / SASTRA INGGRIS

PROGRAM STUDI : BAHASA DAN SASTRA INGGRIS

MENYETUJUI

Pembimbing I

Pembimbing II



Drs. ABIDIN PAMMU M.A.



Dra. DAHLIA D. MEOLIER

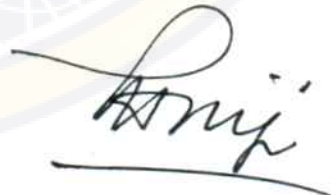
MENGETAHUI

DEKAN FAKULTAS SASTRA  
UNIVERSITAS “45”

KETUA JURUSAN SASTRA INGGRIS



Drs. H. HERMAN



Dra. Hj. HANYAH HANENG, M.Si




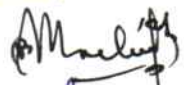

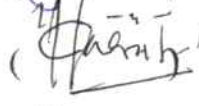


Tanggal Pengesahan :

## HALAMAN PENERIMAAN

Berdasarkan Surat Keputusan Rektor Universitas "45" Makassar Nomor: SK.017/U-45/VIII/1990 tanggal 14 Agustus 1990, tentang Panitia Ujian Skripsi, maka pada hari ini... **Sabtu** ... tanggal... **12 Juni 2004**..

Nama : **LEONARDUS ANDICA**  
Nomor Stambuk : **45 99 051 044**  
Jurusan : **Sastra Inggris**  
Program Studi : **Bahasa dan Sastra Inggris**

Telah diterima oleh Panitia Ujian Skripsi Fakultas Sastra Universitas "45" Makassar untuk memenuhi salah satu syarat guna memperoleh gelar Sarjana pada Fakultas Sastra Universitas "45" Makassar, dengan susunan Panitia sebagai berikut:

1. Pengawas Umum:
  - **Prof.Dr.H.Rachmad Baro,SH.,MH.** 
  - **Drs. H. Misbahuddin Achmad, M.S.** 
2. Ketua : **Drs. Abidin Pammu, M.A.** 
3. Sekretaris : **Dra. Dahlia D. Moelir** 
4. Penguji :
  1. **Drs. Abidin Pammu, M.A.** 
  2. **Dra. Nurhaerati** 
  3. **Drs. H. Herman** 
  4. **Drs. Lalu Abd. Khalik, M. Hum.** 

## ACKNOWLEDGEMENT

In writing this skripsi it takes quiet long time to finish it on time. The writer want to say that to create or write this skripsi is not an easy way to make it set on time, but as a human beings that believe in God, the writer could make it through.

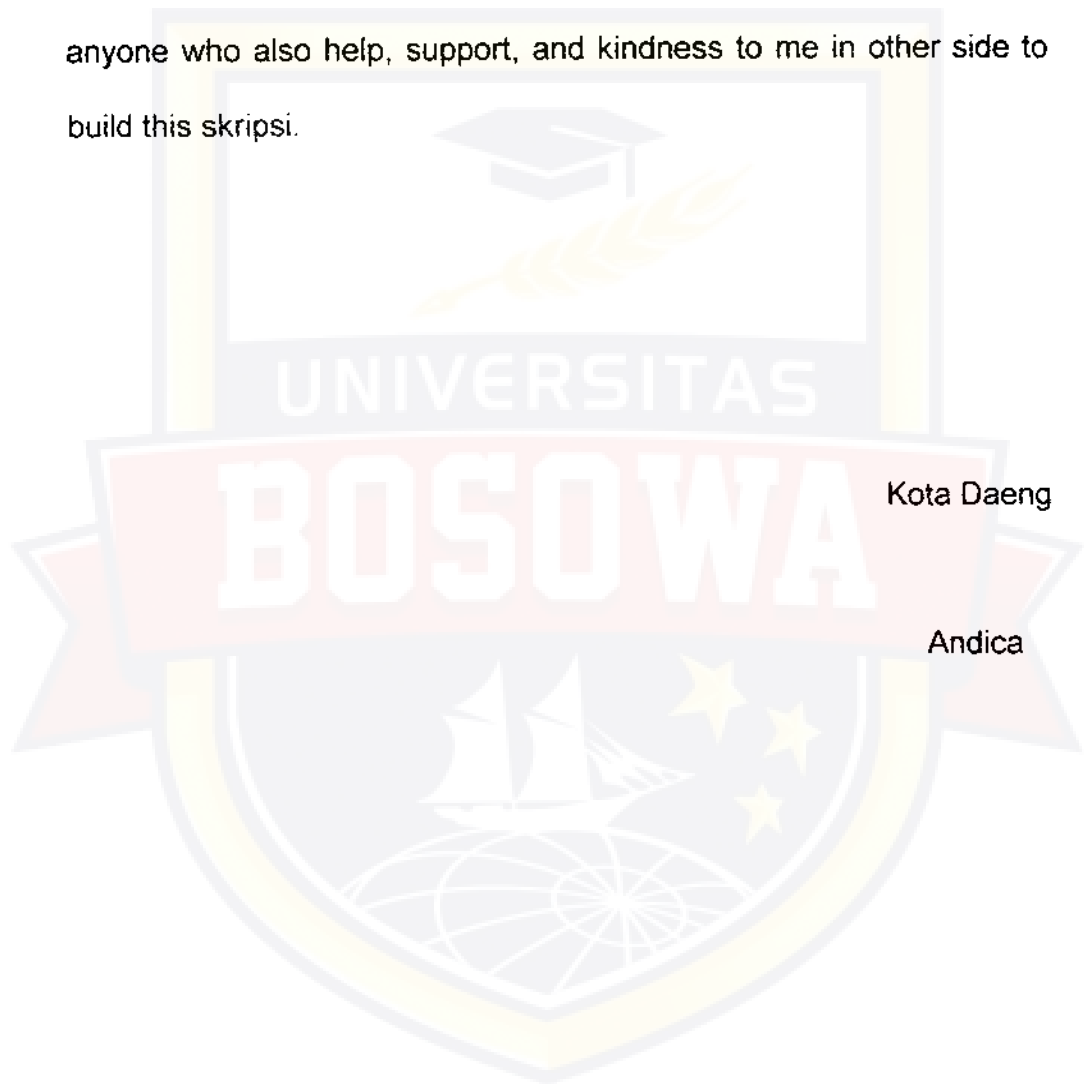
The fact as human beings we cannot stand alone with our own legs but we also need improvements, help and kindness from someone. In this greatest moment to, the writer want to express her feelings, thankfully to every one that participate, help, and kindness to the writer to complete this skripsi. At the first time the writer want to express it to many people such as :

1. A great thankfully writer dedicate to God, JESUS CHRIST that bless me from my pray and also to "INAK AMAK SUKU LANGO LEWO TANAH ADONARA WATOWAENG" with the same honors that blessing me to complete this skripsi.
2. Thank you very much and a great appreciation goes to Mr. Drs. ABIDIN PAMMU, M.A. as a first consultant or supervisor, for his great help and suggestion in improving the quality of this skripsi, especially in correcting the manuscript.

3. The same honor and thankful is also extend to Mrs. Dra. DAHLIA D. MOELIER, as the second consultant, who has spent much time in reading and organising contents of this skripsi.
4. The writer would like to express her thankful to The Dean of Faculty Of Letters Mr. Drs. H.HERMAN, special thanks is dedicate to the Head of English Department Mrs. Dra. Hj. HANYAH HANENG, M.Si, the writers Academy Conselour Mrs. Dra. NURHAERATI, special thankful to Mr. Drs. LALU ABDUL KHALIK, M.Hum for helping me to take the final examination, all the lectures and administrative staff of Faculty of Letters who has given support and favors during the period of her study.
5. Thanks a lot and a high acknowledgements and many love is also presented to my beloved Father, Mother, Brother and Sisters ( Agustinus Mangu, Valentina Ina, Opeck Ivan and Michelle ) for great love, understanding and full affection together with their kindness and assistance to me while I'm was studying and completing this writing.
6. Thanks a lot I dedicate to my best friends in "Camp Adonara" especially Ferdinando and Yoseph Yan that always help and support me when I'm in trouble, sad and tears while I'm working this manuscript. I'll never forget all of you...

7. Special thanks I dedicate to all of my friends in "Camp Kumala" Big Brother Stephan, Elyas Seagal, Ortiz Dida Ongen, who always help me in any terms of conditions and also support me not to surrender and in "Camp Lewo Tanah" Mr. Onek Hala and Mr. Ki'an Suhu Jr. for helping me to type this skripsi.
8. A lot thanks refers to my lovely sisters in "Camp Baji Gau" Specially to Mary Slim Shaddy, Natalie Anthony, and Iche Anthony to spent their time in correcting this skripsi.
9. Many love I dedicate to My Uncle Mr. Perman and aunty and brother Pati Plate in Gowa who has support me to wrote this skripsi with their advice in many terms of conditions.
10. Thanks to Opuk Silvester Sanga, Ka' Lapan and all family in Adonara to support me with their pray to me.
11. Thanks I dedicate to my Grand mother Letek Mangu, Palan Ina, and my lovely deceased grandmother Kewa Solot. I love you with all of my heart.
12. A great appreciation I dedicate to my Aunty and Uncle, specialy to Opuk Kia and Ka Jary and also to young brother Alfons in Kuala Lumpur, Malaysia. Love all of you.
13. Thanks a lot I dedicate to all family in Malaysia that also support me to complete my skripsi on time. I never forget all of you.

14. A good appreciation I dedicate to my friends in Malaysia especially to John, Mathews, Simon, and James and also to my Uncle Pet Sili I'll never forget all of you.
15. Thanks a lot I dedicate to my family in Kota Kinabalu, Malaysia and anyone who also help, support, and kindness to me in other side to build this skripsi.



## LIST OF CONTENT

	Page
HALAMAN AWAL.....	i
HALAMAN JUDUL .....	ii
HALAMAN PENERIMAAN .....	iii
HALAMAN PENGESAHAN.....	iv
ACKNOWLEDGEMENT .....	v
LIST OF CONTENT .....	ix
ABSTRACK.....	xii
<b>CHAPTER I INTRODUCTION</b>	
1.1 BACKGROUND .....	1
1.2 THE IDENTIFICATION OF THE PROBLEM .....	2
1.3 THE SCOPE OF PROBLEM .....	3
1.4 THE STATEMENT OF PROBLEM.....	3
1.5 THE OBJECTIVE OF WRITING.....	3
1.6 METHODOLOGY .....	4
1.6.1 METHOD OF COLLECTING DATA .....	5
1.6.2 METHOD OF ANALYSIS DATA .....	6
1.6.3 RESEARCH PROCEDURES.....	6
1.7 SEQUENCE OF CHAPTER.....	7



## CHAPTER II TEORETICAL BACKGROUND

2.1 FORM AND MEANING IN DRAMA .....	11
2.2 STYLE .....	12
2.3 DEFENITION OF CHARACTER .....	17
2.4 DEFENITION OF PLOT .....	19
2.5 CONCEPT OF ABSURDITY .....	25

## CHAPTER III ANALYSIS

3.1 CHARACTER IN DRAMA .....	29
3.1.1 IONESCO CHARACTER .....	30
3.1.2 THE THREE FRENHD DOCTORS CHARACTER (BARTHOLOMEUS) .....	39
3.1.3 MARIE CHARACTER .....	42
3.2 THE ELEMENT OF PLOT IN DRAMA .....	49
3.2.1 EXPOSOTION .....	51
3.2.2 COMPLICATION .....	54
3.2.3 RISING ACTION .....	56
3.2.4 CLIMAX .....	59
3.2.5 FALLING ACTION .....	65

3.2.6 RESOLUTION .....	67
3.2.7 DENOUNCEMENT .....	69
3.3 MESSAGE OF THE STORY .....	71

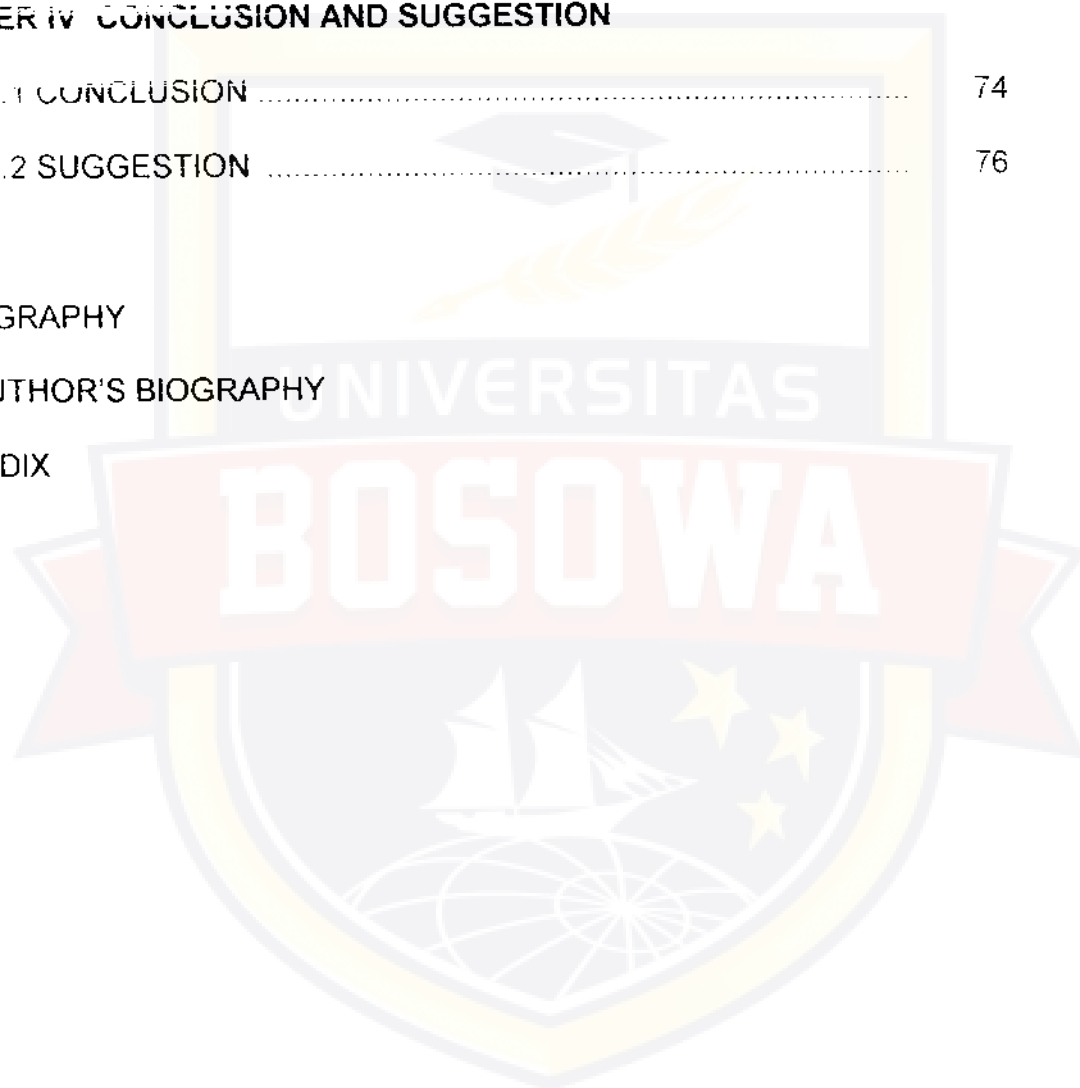
#### CHAPTER IV CONCLUSION AND SUGGESTION

4.1 CONCLUSION .....	74
4.2 SUGGESTION .....	76

BIBLIOGRAPHY

THE AUTHOR'S BIOGRAPHY

APPENDIX



## ABSTRACT

Skripsi ini berjudul "Improvisation or The Shepherd's Chameleon". Adapun tujuan penulisan skripsi ini adalah untuk memberikan deskripsi tentang karakter dan plot yang ada dalam drama tersebut.

Untuk mencapai tujuan yang diharapkan, maka digunakan beberapa pendekatan baik pendekatan intrinsik dan pendekatan ekstrinsik. Data - data yang diperoleh dari drama "Improvisation or The Shepherd's Chameleon" dan buku- buku lain harus dapat menunjang skripsi ini. Agar dapat menghasilkan analisis yang baik, maka penggunaan teori analisis drama atau pendukung lain mutlak dimiliki. Demikian juga penyusunan bahasa inggris terhadap naskah drama ini. Pendekatan deskriptif digunakan dalam memaparkan hasil penelitian.

Dalam drama "Improvisation or The Shepherd's Chameleon", sangat berbeda sekali dengan cakupan yang ada pada drama yang lain, hal ini sangat di tunjang dari jenis drama yang akan di teliti. Drama ini merupakan drama yang tidak masuk di akal atau dapat dikatakan sesuatu yang absurd. Hal ini walau sangat tidak masuk di akal kita, namun pesan dan kesan yang ada dalam drama tersebut memberikan kita sebuah sudut pandang yang baik dalam meneliti kehidupan kita. Drama ini memang sangat unik, hal ini dikarenakan alur atau plot yang ada dalam drama ini sangat berbeda dengan yang drama yang lain.

# CHAPTER I

## INTRODUCTION

### 1.1 Background

Literary works is interesting to observe because it can reflect human life using language as it's medium and human realities as its object.

Literature itself covers the whole aspect of human life including culture, religion, economy, society, politics and literary works genres from the beginning of development in drama that has been considered one important genres of literature. Every major culture possesses a highly developed tradition of the theatre. As one of the literary works, drama has its own extraordinary that can be beneficial by reading the text and by exhibition on the stage.

Drama gives a life reflection through the player or the personage that has choose by the writer. Drama was initially associated with religious celebration and long periods afterward, achieved a great improvement in its structure and function. Aristotheles points out that the term drama was given to work because they present men doing things.

Therefore Drama has one distinct characteristic, which differs from other form of literary work. It is written primarily to be performed on the stage, not to be read although there are few plays which are basically designed for reading rather than for theatrical.

The writer chose Drama because it has certain unique features and it arises a certain impression compared with the other form of literature. Drama is easy to understand and it is readable in sort time.

## **1.2 The Identification Of The problem**

Some forms of literary works especially Drama contains a lot of problems that may effect the reader's mind and than will raise curiosity to find out the answer of the problems. These are the problems that occur in Improvisation or The Shepherd's Chameleon Drama, those problems such as:

- 1.2.1 The emergence of conflicts among the characters.
- 1.2.2 What kind of the characters in the drama that build the plot ?
- 1.2.3 What kind of the plot that raise to build the absurd play ?
- 1.2.4 How the characters performs their roles in the play ?

### **1.3 The Scope of the Problem**

Improvisation or The Shepherd's Chameleon is a Drama which is constructed imaginatively most dealing with the factor of absurd. The writer tries to analyse the character and the plot of the drama.

### **1.4 The Statement of the Problem**

The problems that the writer has discussed in this drama are as follows :

- 1.4.1 How the characters of the actors perform their roles in the drama "Improvisation or The Shepherd's Chameleon."
- 1.4.2 What kinds of conflicts that are experienced by the writer.

### **1.5 The objective of Writing**

The objective of the writing are as follows:

- 1.5.1 To identify the characters of all actors in the play.
- 1.5.2 To discover the plot that builds the story of the play.
- 1.5.3 To have a better appreciation of Ionesco's play.

## 1.6 Methodology

In methodology the writer tries to search the scientific process to find the procedure as systematic process means it is a scientific activity which applies systematically designed procedures. Research is not only a systematic process, but it also carry out by using scientific method.

Research is activity which is connected by reliable and qualified person to sort out a problem with the support of a certain amount systematic work order which shown functional relation between each part of research which performed carefully, systematically and empirically under the control of qualified research based on the reasoning investigation of relation among natural phenomena. In searching the characters and plot in this play the writer tries to read the manuscript, analyzing, and then searching for the literature in library to perform the play. After that the writer try to analyze the character and the plot in the play with the literature and make a good appreciation of the play.

### 1.6.1 Method of Collection Data

In collecting the data to perform the drama, the writer use a systematical research as follows :

#### 1. First data

The writer find a drama and tries to make an analyzing on it according to the problem that raise in the drama. The data can be taken from the original script of this literary play. The data can be seen in such case that we want to observe like characterization, narration, dialogue, action, plot, and setting. Its based to the writer to chose the problem that he want to analyze or observe.

#### 2. Second Data

After chose the problem that we want to observe or analyze the writer tries to collect the data from the literature of references that related to the problem. Those references are collected from library book, skripsi and document. Then the writer try to analyze the play with the whole aspect or data that can build the skripsi.



### **1.6.2. Method of Analysis Data**

In analyzing Eugene Ionesco's play "Improvisation or The Shepherd's Chameleon" the writer comes out the step below :

- a. Reading the text of the play in order to understanding the story.
- b. Using the descriptive method to observe the problem that occur in the text.

### **1.6.3. Research Procedures**

Research procedures deal with the implementing stage of the research the writer conducts his research by concerning the main steps such as:

- a. The writes read the drama or the play and find what problem that writer wants to discuss. In this drama the writer discusses about the characters and plot in the drama.

- b. The writer classifies and select the characters and plot in the drama that can perform the writing title .
- c. Writer using descriptive method to build the skripsi.
- d. The writer collect the references in the library and notes or copies the data that important to perform the title.
- e. The writer classifies and select the data and analysis the character and plot that raise in the play and try to make a better appreciation from the drama.

## 1.7 Sequence of chapter

This skripsi of the play Improvisation or the Shepherd's Chameleon consists of four chapter. Chapter one consists of the background, the identifications or the problem, the scope of the problem, the statement of the problem, the objectives of writing, methodology and sequence of chapter.

Chapter two explains the theoretical background on which the writer based on the analysis, such as: concept of absurdity form and

meaning in drama, style, definition of character and the discovering the plot of the play.

Chapter three dealing or consists with the identification of the character, the process of discovering the plot and the message of the story in the play.

Chapter four consists of conclusion and suggestion.



## CHAPTER II

### THEORETICAL BACKGROUND

Reading literary works permit us to understand life from all its aspect and at the same time it is permit to us how to know another interprets the life. Literature too, is a part of the art and the art themselves are part of the culture that express the life through language as medium. It is includes the whole aspect of human activities such expressing any feelings, ideas, emotion and soon. In form of concrete which arouse any amazing feelings. So, reading literature, Laurence Perrine explain that literature exist and organized it's function it is not tell us imaginatively to participate.( Perrine, 1983:519).

As we know that Drama comes from Greek word which means "to act" in ancient time, drama was composed to be reformed in a ritual activity in connection with the work ship of God. While Aristotheles point out that the term drama was given to work because they presented man doing things. The word of drama literary means 'a thing done'. A play present it action before the audience, because the experience.

Accordingly, theory may help the writer to formulating the problems, proposing the hypothesis, arranging the research design,

collection, analyzing and interpreting data. As the Klinger, (1944:3) says that : theory is a set of intercalated construct or concept, definitions or specifying the relation among variables with purpose of explaining and predicting the existing of the phenomena.

Therefore, Drama has one distinct characteristic, which is different from other literary works. It is written primarily to be performed on stages, not to be read although there are view plays which are basically designed for reading rather than novel. It is actions are normally presented according to Perrine (1983 : 837-839) such as:

1. though actor's
2. on the stage
3. before the audience

Improvisation or the shepherd's chameleon is an absurd theatre or an absurd play. So the absurd theatre has enough wide acclaim in the twentieth century and reception of the play of Beckett, Ionesco and Ad move has attracted serious attention from world critics' dramatist. These play purses quite different method. The play, which are so often superciliously dismissed as nonsense or mystification, have something to express and can be understand.

Then as Esslin (1974:668) says that in play or drama if it has hood to have a similarity constructed story, these play have no story or plot to speech off; and of a good play is judged by the subtlety of the

characterization and motivation, these are often with also unrecognizable character and present the audience with almost mechanical puppets; if a good play is hold the mirror up to nature and portrays the manner of the mannerism of the age in finely obscured sketches, these seen often to be reflection of dreams and nightmare; if a good play relies and pointed dialogue these often consist of the incoherent babbling.

In drama, Improvisation or The Shepherd's Chameleon, we know that it is an absurd drama or play. So as the meaning of the absurd play Improvisation or The Shepherd's Chameleon has been defined among dramatist in various ways in how they could explain and interpret it as the absurd play. But the conclusively, it may help simply mean senseless, unreasonable, encourages, illogical or even ridiculous. In fact most of the absurd plays obtain the same 'ingredients'. They mainly would talk about man's fundamental problem of life and death, isolation, loneliness, emptiness, anxiety, nightmares, fantasy and meaningless of meaning in the play.

## **2.1 Form and Meaning in drama**

Language is every kind of literary works is more important than anything else. In drama the art of the play does not consist of the simply language. In other play, the dramatically position consist of the situation

and reason, the timing of events, gesture, tone, visual affect and many other such of things. Some of them, evidently can be realized only in performance, where are conjecturally restored by the produce and the actors who may be wrong.

It is some theory that a work of art means only itself; that is for example we are asked what the antigone means, the only answer it what is the meaning of antigone.

As we know that in every literary works has it's own characteristic, so does drama. In drama there are some kind such as the farce, which like music, do not say anything, then the classical drama especially tragedy, deals seriously and consciously with death and serious thing, light drama and the impressionistic drama.

## 2.2 Style

Another factor or object in this play is the style of the author. In the Improvisation Or The Shepherd Chameleon play, the author style is distinguished with another author's style on conventional works. Style and diction of Ionesco seem strange and ridiculous therefore he is inclined to break the conventional language structure. In Neo, Ionesco say that language itself is an intensive manifestations of the absurd.

Style according to Frowin and Robert Rodman is that when you are out with your friends, you talk one way, when you go on a job interview, you talk differently. These situation "dialect" are called style. Then as a good term or way to understand the style is to see it change when the ideas is expressed by different writer for different audiences of different centuries.

Then according to Louis Milic in Graham conveys (1980 : 104) that " Style may be describe as that aspect of piece of writing that we perceive do not observe, what we respond to in writing with out being aware of it."

But Graham then argues Milic's term of style and says that for some readers that is undoubtedly true; for other style is an artistic elements of language that yields an intellectual pleasure all it's own. But for every reader, an affective style cast sunlight's on facts that otherwise might remain cloudy.

Began by taking stock on the style you now have; you can consider some changes and new ways to give your prose more strength these are some of major to elements to be considered in a style analysis such as :



1. Typical general or specific?

Sentence length and type. Are most of the sentences simple, complex, compound or compound complex? What is the average length.

2. Words

Are most words are simple and familiar or unusual and long ? are most concrete or abstract ?

3. Part of speech

Is there any heavy reliance on adjectives, for example do concrete visual nouns and verbs predominate?

4. Level of Usage

Is the language formal, informal or colloquial ?

5. Sentence Structure

Is the words order Conventional? Is there a noticeable amount of subordinate ? do such sentences as participial or prepositional phrases appear or in pairs triplets.

6. Rhythm

What is the source of rhythm; alliteration, word repetition or parallelism?

7. Figurative language

Is there a presence absence of metaphor, simile, personification or symbol?

In stylistics (branch of literary science that is analyze style ) is distinguish between descriptive and genetic stylistic. Descriptive stylistic sees style as whole physic expression power that is continued in a language and analyze certain expressive values that are contained in a language with morphology, syntax and semantic point of view. In this term the author raises some possibilities that are contained in the system of the language.

The Genetic stylistic or individual stylistic views style as personal expression. Through of specified analysis to a literary work, the internal vision of an author can in farced, his way to express something. The term like the psychology analysis. Style cooperation compare style on various art branches, such as fine art and literature. In the end of nineteenth centuries, art had relied work, concerning style as an indication in literature and language these are some terms as follows :

1. Style is merely as an addition jewelry.
2. Style is integral part of work that is united in content and form.
3. Linguistically, style can be farced as a deviation of a from of certain language; to rise the reader's attention.

4. Style as variation with out certain rule. Variation can be happened in form contents on merely expression.

In generally, pleasing style result from originality or word choice and word combination, a constant inventiveness of language that present through in arrangement of word that seems fresh and sometime surprising (Graham, 1980: 104-105).

Hartako, in his book ("Pemandu Di Dunia Sastra" 1986: 137-138) convey style and various term of style. Style can include way of someone to express himself. The way to express style can include every language aspect like: grammar, diction, idiom, and tone. The meaning of style can be expanded until cover a group of authors or concern the whole nations (e.g. the style of British writing is smacked of under statement: while for Italian like's superlative or over state of something).

Style is usually associated with a period or with an-"ism". Some example: classicism, Neo classicism Restoration, Realism, Neutralisms Expressionism, Absurdism (Wilson: 8-9). While Webster (1980-377) says that style in literature is distinctive manner of expression. He says that stylistic is an aspect of literary studies that emphasizes the analysis of various elements of style

### 2.3. Definition of Character

Many qualities of drama chosen by the capability of the writer to create the characters in story as well, so the story feels real because of the character that support the story.

According to Sumardjo, (1984:132) says that: A character is the important aspect in a play which create and builds a conflicts. He said that characters is the main part of a story. All of the events extend through actions and dialogue among the character is a person represented in a novel, play, motion picture or the like". There for, a character is the person who involve in a story which appear as the acting that they responsible. So according to this, we know that an authors create characters that have been developed in our citizen.

The author especially in drama remain us too many kind of problem in our life, environment and human behavior. The behaviorist in drama connected with the reality as we can see it in physically, thinking or measurement that we did. This case always drawn clearly from author in the introduction of the story.

Character a method or style that authors use to create character in literary work like drama. This can be seen in William Kenny (1996: 358) says :

" it is different to be consistent, but it may be well to try to speak of the esthetic aspect a character that art, craft, method of presentations or certain personage as characterizations " (Kenny 1966:385).

According to the statement of character can be said the author has a capability to express the story. An author must have an ability to create interesting character and make the story become real.

Some expert has given their opinion, ideas about the definition of an author : Suharyanto (1982:232) said that the characterization and temperament is the painting about the story, both physically or spiritual which can be the way of life of a character. This idea correlates with the statement of Sumarjo (1974:56) exposes that character can compare of two aspect i.e. physical aspect and spiritual aspect. Physical aspect covers the physical performance of someone, while spiritual aspect covers the physic of character or is sometimes called the character temperament.

According to Tarigan (1986 : 132), the character is the writing about the temperament and behaviors of some character in a story or literary works. The readers need to know the temperament of a character exposed through the actions. Therefore, character and the personage character constitute in one structure. It has physic and mental together build the totality of character. Ann (1987 : 136) said :

"in a successful fiction character come alive as individuals. They must materialize on the page through the accumulation of details about their appearance, action and response, as seen, hear and felt physical realities."

In analyzing character, there are three main aspects we have to focus on :

- a. Psychology : this aspect such as the psychic that portrayed by figure in drama like : jealous, shy, Arrogant etc.
- b. Sociological : the background of the figure (poor, rich).
- c. Physiological : Appearance of the figure such as the physical or the form of body like : color, tall, weight etc.

So, the character or figure in drama can seen from :

- a. from what the figure do, crisis situation
- b. from the knowledge, parents.
- c. Physical such as female or male, body language.
- d. From his mind.
- e. The author shows the character of the figure or explain very well the figure character.

## 2.4 Definition of Plot

In literary work such as drama, plot is a part of story. Plot is a composition of event that arranged chronologically and

unchronologically. As Tasrif in Lubis, (1960 : 16-17) give meaning about plot as : suatu peristiwa yang terjadi secara beruntun dimulai dari eksposisi sampai pada penyelesaian sesuatu peristiwa.

Plot is the main part that important in story. Plots organize how to measure the story. The action of figure then call as the event that always has relationship with other event, how the figure draw and have a role in that event booked in the totality of time. Plot is the way of the author to express his idea or thinking had been roll out, we must see what the plot is, how to express it and how the author express as well.

Here, it will be presented that plot or channel as the form of the incident attach in story that arranged as an functional relationship that pointed many forms in fiction. As Sammy (1988: 41) said:

“Kejadian atau peristiwa dalam cerita dipengaruhi atau dibentuk oleh banyak hal antara lain adalah karakter; pikiran atau suasana hati sang tokoh, latar, waktu dan suasana lingkungan kejadian atau peristiwa itu hanya berupa perilaku yang tampak, seperti juga menyangkut tingkah laku tokoh yang bersifat non aktif, seperti perubahan Cara berpikir, sikap kepribadian dan sebagainya”.

Plot is a contribution that builds by author through the chronological incident and logic that booked and naturally by the figure of character (Luxsemburg, 1989: 149). From Ensiklopedia Indonesia (1980: 168 – 169), writer finds an explanation that, alur atau plot yang

biasa disebut alur cerita adalah kejadian-kejadian yang mendasari dan membangun suatu cerita.

The main essence of plot is conflict, that plot arranged how the events that must be combine each other. So plot as the line of the incident attach that must solve the conflict in the story. Christopher, Russell Reaske, says that plot are :

"Plot is the central aspect of all drama, for drama is primarily concerned with that happens, plot is basically another term for structure, the difference being what we discuss, plot more or less are committed to discussing everything that happens in play" ( Reaske, 1966 : 35 )

Plot is a structure or composition of reaction and incident in the story. It's identically with Joseph opinion ( 1972 : 5 ) " Plot is the sequence of the action and event in story ". And as William Kenny says ( 1966 : 383 ) : " The selection and arrangement of events within the story is usually called the plot". Then according to Gorys keraf opinion in his book "Argumentasi dan Narasi" he says that :

" Alur merupakan kerangka dasar yang sangat penting sekali dalam kisah. Alur atau plot mengatur bagaimana tindakan – tindakan harus bertahan satu sama lain bagaimana suatu insiden yang lain, bagaimana tokoh – tokoh harus digambarkan dan berperan dalam tindakan itu dan bagaimana situasi dan peristiwa karakter (tokoh) yang dalam keindahan – keindahan itu yang terkait dalam suatu kesatuan waktu " ( Keraf, 1989 : 148 ).



in that case, drama focus from composition of incident that happen appropriate manner with the authors in every incident or problem that concentrated each other so it will be attach good to build the interesting story. As E.M. Poster ( dalam Adjih Hamzah, 1985 : 96 ) says .

"Ciri – ciri plot mempunyai penekanan pada timbulnya sebab dan bagaimana sebab tersebut melahirkan suatu akibat sampai hal itu berkembang menjalin suatu garis sebab akibat. Selanjutnya Poster memberi ciri plot dengan sebab, sedang ciri cerita terletak pada rangkaian waktu.

Then according to Adjih Hamzah, ( 1985 : 97-98 ) in his book " Pengantar Bermain Drama", said :

"Plot biasanya diartikan sebagai bagan atau kerangka kejadian di mana para peran berbuat. Plot adalah suatu keseluruhan peristiwa di dalam skenario serangkaian hubungan sebab akibat yang bergerak dari awal hingga akhir. Dengan pertimbangan yang masuk rentetan peristiwa ditampilkan itu menarik menggerakkan perbuatan menuju klimaks setelah melewati berbagai krisis untuk mencapai suatu kesimpulan".

The author can arrange the plot which are written in varied way. There is the way called the straight plot or the flashbacks plot. The straight plot that is sometimes d\called the conventional plot

because the author follows some aspect as the exposition, complication, rising action, turning point and denouements.

At the early stage, the author will describe about who is the author that will play and with whom and where the character will play. In this step, the author will describe the early pages of the story because the author intend to inform to the reader who will play in the drama, how old they are, and social status.

A story that has rising action must undergo the complication that experienced by other character. Then character that played in the story must undergo the normal life problem which makes the reader to be interested in and continue their reading. The problem being undergone by a character must make sense and logic.

Further stage is what meant by the rising action. In this stage, character will experience the more complicated events that seemingly can not be overcome the conflict is getting worse. This story or event will bring the point story and event will be more interesting if the reader rise the question about the decision that will be taken in facing the problem.

Towards the end or denouement of the story, the primarily character will find the solution towards the problem that they get. As an example if a boy and girl who love each other and began to be separate. Then to involve primary character start to find the way to meet each

other. In this falling action stages further come the conclusion which finally gives the satisfaction to the reader. The conclusion is generally with happy ending in order that the reader will be happy and directly met one of those meaning of the literary works namely giving the pleasure.

On the other side, if the story does not end in happy ending, the reader or audience will certainly not satisfied with the story because it can not provide pleasure. However, it is necessary to note that literary work must not formerly end with the happy ending. A literary works can give satisfaction to the reader if the reader can obtain something that relates with the moral aspect that intend to be delivered.

Plot is the important basic frame. Plot is the regulator how the behavior of character interlink with other characters. How the character that described and played in the events inherently correlates in the unity of time. So that, bad or good of the plot are determined by the following aspect :

1. Does every event follow each other logically and naturally ?
2. Is every event already describe or matured by the preceding events ?
3. Does the events happen accidentally or make sense ?

After commenting the opinions from some expert, the writer intends to conclude that the plot is a series of events that construct from causality relationship from the beginning to the end. These part can not be separated each other.

As the conclusion plot are the series of incident that build the impact that grow from the first till the end of the story. The part of the plot can no be separated each other because it is the main factor that had relation with each part of it. Plot not explaining what is happen but something important is why it must be happened.

## 2.5 Concept Of Absurdity

Theatre of the absurd is the collection of dramatic work of certain Europe and American dramatist of the 1950 and early 1960 who embraces Albert Camus assementin his essay Lemythe de Sisyphes (1942, The Myth of Sisyphus), that the human situation is essentially absurd, devoid of purpose. The term is also loosely applied to those dramatists and the production works. The idea that informed in the play also dictated their structure. Absurd playwright ignore most of the lexical structure of the traditional theatre. Dramatic action such as in negligible; what action occurs only serves to underscore the absence of meaning in characters existence (Webster, 1994 : 59).

"Improvisation or The Shepherd's Chameleon" is one of the absurd play of Eugene Ionesco that is analyzed in this script. Concerning the theatre of the absurd, it can not be separated from the sign that appears in it and the using of language of the author has a certain style specially in absurd area. Following there are some terms about the theatre of absurd.

The theatre of absurd is a phase first used by Martin Esslin to describe certain playwrights of the 1950 and 1960 who expressed a similar point of view regarding absurdity of the human condition. Their plays are dramatizations of the dramatist's inner sense of the absurdity and futility of existence. Rational language is described and replaced by automatic behavior is often absurdly inappropriate to the situation. Although the subject matter is serious, the tone of this play is usually comic and ironic (Wilson, 1985 : 416 ).

Meanwhile, Hartoko – Rahmanto (1986 : 7 ) explain the absurdity concept especially in drama detailed that is movement of theatre in 1950...this movement was influenced by French concerning spiritual climate and the theme that was criticized like the absurd of human life e.g. : man looking for order, logic, coherence, while this world did not have the category. The impossibility was to communicate among human beings, loneliness, anxiety, and wishing to escape into a fantasy world. Message that was conveyed by the theatre

of the absurd it is useless to look for the meaning and significance of the event of human beings' life.

While Edward Albee in Cohen (1981 : 247), says that as I get it, the theatre of the absurd is an absorption in-art of certain existentialist and post existentialist philosophical concepts having to do, in the main with man's attempt at a world which makes no sense because the moral, religious, political and social structures man has erected to 'illuminate' himself have collapsed.

To such feelings, the theatre of the absurd gives simple expression, after leaving the observer baffled in the face of disjoint, meaningless or repetitive dialogue, incomprehensible behavior and plot which deny all notion of logical 'realistic' development. But recognition of the absurd nature of human existence also provides dramatists a source of comedy. Theatre of the absurd drew significantly on popular traditions of entertainment, on mime, acrobatic and circus clowning and by seeking to redefine the legitimate concerns of 'serious' theatre, played an important role in extending the range of post-war drama.

## CHAPTER III

### ANALYSIS

In Literary works, a figure is the result from the creation and imagination that came from the author. The author must be able to build some figure story as an adherence that can be believed as adoration by the audience and the reader. This case can give human identity to the figure that has been created and it will be called as characterization or character.

An author must make some technical to express the feelings, ideas, and behaviorist from the figure that can be built by the author. He can give a picture from physics or build the character so the audience or the reader can know the behaviorist from the character.

In this chapter, *Improvisation or The Shepherd's Chameleon* drama has been written by Ionesco in Paris, 1955. The writer calls this drama as an absurd drama because Ionesco in the world of literary works, he is the "Father of Absurdity". Ionesco has created much absurd play in many kinds of titles.

### 3.1 CHARACTER IN THE DRAMA

In literary works such as drama it has different kinds of character to build the plot and make the story became good and interesting to read by anyone who wants to enjoy the literary works specially drama.

So, in this chapter the writer try to explain and describe all the character in the " Improvisation or The Shepherd's Chameleon" drama. In this drama it consist of five (5) character such as :

- a. Ionesco
- b. Bartholomeus 1
- c. Bartholomeus 2
- d. Bartholomeus 3
- e. Marie

This drama has three same characters (bad characters) such as the Bartholomeus 1, Bartholomeus 2, Bartholomeus 3 (bad characters or antagonist characters), because Ionesco as the writer of this story or the drama want to make us became confuse while we read the story. The fact that Ionesco is the Father of Absurdity. The protagonist characters in this drama or play are Ionesco and Marie.

As we know that Improvisation or The Shepherd's Chameleon is an absurd drama. Absurd drama is a drama that cannot understand by



our own brain. This absurd play can not understand by the reader or the audience if they only read it at once but the fact to understand the absurd play we must read it twice or even more. Ionesco as the writer and the player in this drama try to make us became confuse and foolish with the story. This drama tells us about what is the drama, the whole aspect in drama like plot, setting, stage, player, the title of the drama, the audience and how to prove it on stage.

Improvisation or The Shepherd's Chameleon drama consist of five characters or player, the writer tries to describe the characters in this drama.

### **3.1.1 Ionesco Character**

Improvisation or The Shepherd's Chameleon drama, we know that Ionesco is the writer of the drama and as the player too. This drama has been creating in Paris 1955. This drama is different with any kinds of drama, it does not tells us about murder or the tragic story and the fable but it's tell us about science of the writer to create a literary works that can be prove by the talent or the skill from the writer and this play is full of comedy. The writer thinks this drama or play is the comedian play.

Ionesco character in this drama can be seen in this dialogue that Ionesco is a person that can not stand with his own decision because he is in the bad situation or forced into a corner by the contradiction from the Bartholomeus 1, 2, and 3. The character could be seen in this short dialogue :

Bart 1 : What check ! He thinks....(to Bart II and Bart III).....He thinks like a pig !

Ionesco : (speechless, after a short pause) Ah yes, yes....I see....

Bart 3 : What do you see ?

Ionesco : I see....I'm beginning to see...err....what you mean....I can see a few shadows....

Bart 3 : He's beginning to see the light....

Bart 2 : Do you think his mind's going to there ?

Ionesco : What, I'm muddling it up....what's true and what's false is false....

(Ionesco, 619 : 1955)

This dialogue shows that Ionesco feels confused with the opinions or the philosophy from Bart 1, he pushes down Ionesco about the philosophy that something right is something that is false and something that is false is something that is true. Upon the

dialogue above writer find that Ionesco character is a person who can't stay or choose his own decision. This dialogue Ionesco has been exam by the French Doctors philosophy; they want to know that how far Ionesco could hold it out.

To prove that the opinions from Bart I philosophy as the dialogue that we can see :

Bart 1 : (to Bart 2 and Bart 3) Be quiet !

(To Ionesco : ) So you don't know that the opposites are identical. Here's an example, when I say that something is true, there means that it's falsely false....

Bart 2 : Or just the reverse; if something is falsely false; if also truly true...

Ionesco : I'd never thought of that. Oh how clever you are !

Bart 1 : Yet, on the other hand, you can say that the more truly false something is, the more falsely true it is. And the less truly false it is, the less falsely true. To sump up : the false true is the true false, or the true true is the false false. And so the opposites cancel out.

Ionescu : In such a case, I'm sorry, it seems to me the false is not the true, the true is not false, and opposite exclude each other.

(Ionescu, 619 :1955)

In this dialogue writer can see that Ionescu is not a person who can not stand with his own decision, he can describe that something that true is truly true and something is false is falsely false. But some situation and condition will make someone could not stand with his opinion.

Ionescu try to draw someone in the reality live the person must has his own decision and believe the truth from something he could understand it.

As we know that Ionescu is someone that could not stand decision, in this drama Ionescu is a person that can take his own resolutions without the compulsion and pushing from the three French doctor like in this dialogue :

Bart 3 : (to Ionescu, who has retreated, into a corner )  
you're keeping very quiet ?

Ionescu : I....I....I....It's because you.....

Bart 2 : Be quiet

Bart 3 : Say something

Bart 1,2 : (to Ionesco) Speak...

Bart 3 : (To Ionesco) Be quiet !

Ionesco : I...I....

Bart 2 : Don't you agree with us ?

Ionesco : (as before) Oh ....no...

Bart 1 : What, no ?

Ionesco : I mean....yes....yes...

Bart 3 : Yes what ? have you got reservation ?

Ionesco : (As before) I mean, yes....yes....yes....

Bart 2 : What does yes mean ?

Ionesco : (with a great effort) I agree...yes....all right.....i  
agree to your.....enlightening me....there's nothing  
I want more....

(Ionesco, 623 : 1955)

The character that we take from the dialogue above, that Ionesco feels hangs in the corner side and can't take his own decision in the bad situation. In the reality if some one take the risk he must sensitive and able to take some decision and consequence that he took and responsibility of it.

Ionesco in this drama create an Ionesco characterization in Improvisation or The Shepherd's Chameleon drama, Ionesco feels forced into a corner in all of the thinking or the opinion from the French Doctor Bart I, Bart II, Bart III. Ionesco feels that he's on the bad situation that make him can't think and be herself as Ionesco but as a shadows for himself.

In the characterization of Ionesco, the writer can says that Ionesco don't have his own conviction but in other side Ionesco is faith through the scientist that express their opinions in knowledge such as Aristotheles and Shakespeare in the literary works. To prove that Ionesco has the feelings, writer will shows it's in this dialogue :

Ionesco : (who has recovered some of his courage)

Gentlemen, perhaps the theatre is, quiet simply, drama, action, action at a giver time and place....

Bart 2 : (to Bart III and Bart I) You see ! He's already taken advantage of us, because of our quarrels.

Bart 1 : (to Ionesco) What do you know about it ?

Ionesco : I believe it...and then Aristotheles said it.

Bart 2 : A Laventine !

Bart 1 : Aristotle, Aristotle ! What Aristotle got to do with it ?

Bart 2 : To start with, he wasn't the first who said it.

Bart 1 : (to Ionesco) Do you know who said it long before Aristotle ? Long before !

Bart 2 : Oh, yes....long, long before Aristotle !

Ionesco : I don't know...

Bart 1 : Admire, Monsieur.

Ionesco : Really ?...He said it before....before Aristotle ?

Bart 3 : Certainly !

The second dialogue about the Shakespeare :

Ionesco : (with a supreme effort) It's true. I prefer Shakespeare.

Bart 3 : (a side) He's not polish ! I must look him up in Larousse. ( he looks in the petit Larousse).

Bart 1 : (to Ionesco) What do you find. So wonderful about this writer ?

Ionesco : (to Bart 1 ) I find Shakespeare very, very....

Bart 3 : (shutting the dictionary) Yes, Larousse says he's polish.

Bart 2 : (to Ionesco) What do you find he is ?

Ionesco : I found that Shakespeare is ....poetic !

Bart 1 : (perplexed) Poetic ?

Bart 2 : Poetic, Poetic.

Ionesco : (timidly) Poetic.

Bart 2 : Poetic, Poetic, Poetic ?

Ionesco : Yes, by that I mean there's poetry in it...

(Ionesco, 621 : 1955)

In this dialogue above, it shows that he belief the opinions about science also drama that given by the man of letters such as Aristotheles and Shakespeare. So in this case Ionesco can prove his own knowledge and gain it.

Improvisation or The Shepherd's Chameleon drama, writer find that in such of the dialogue Ionesco has anxious and worried characterization. Then the writer took this dialogue and shows that Ionesco had this character according to the dialogue :

Voice : (from outside the door) Now look here, Monsieur Ionesco, I've been here for an hour and I've got other things to do. (to someone else outside :) I think they're having fight there perhaps they'll hurt him, should I call the police ?



Ionesco : (directing his words to the door) I'm coming Marie, I'll open the door...don't call the police...(to the three doctors) Gentlemen, I'm very sorry, my room's got to be tidied up a bit, you can see the state it's in the cleaner's waiting....

Bart 1 : Don't worry you head about it !

Ionesco : It's so dirty.

Bart 2 : That's not important !

Marie Voice: (from behind the door) if you don't open the door ,I'll call the concierge to break down the door down.

Ionesco : (directing his voice to the door) Gentlemen, Doctors, dear maitres, you've just there's no theatre without an audience....then why not let Marie in...(he makes prom the door)

(Ionesco, 627 : 1955)

According to the dialogue the writer describe that the character of Ionesco exist between two choice like, open the door and let Marie come in or must follow the orders from the Three French Doctor, but Marie has without side for an hours but the doors not opened.

Ionesco so scare and don't have disorder to open that door and he feels worried about Marie that standing there for a

long time. So, in this case, writer says that Ionesco had many characters such as, Ionesco can't stand or make his own decision, anxious, don't have courageous, because the Three French Doctor has hypnotized him.

But as the reality Ionesco is a person that has faith through the science and knowledge that he's gain and he's clever too. This drama is interesting to discuss because Ionesco is so diligent to put this five characters in *Improvisation or The Shepherd's Chameleon* drama.

### 3.1.2 **The Three French Doctors characters (Bartholomeus)**

*Improvisation or The Shepherd's Chameleon* drama, is the interesting drama to observe, because the skill and capability from Ionesco who put the Three French Doctor with the same name as Bartholomeus 1, Bartholomeus 2, and Bartholomeus 3.

These three characters are so unique. These three Bartholomeus known as Three French Doctors. They aren't the clever person but they known as the pedantic doctors. As they also said that they are the famous and cleverness doctor in science and knowledge. The reality shows that, they aren't the famous as their degree of doctors. There is someone that stupid

but he feels that he's the great one; the Ionesco put them as the pedantic characters.

In this drama, the three Bartholomeus has same characters such foolishness, egoism, always force their witness to Ionesco, and anything else that Ionesco also talk always get challenge from the Three French Doctors.

Ionesco as the writer and player in the drama, create an interesting character of these French Doctors. With these same name we as the audience and the reader while watching and reading the drama became confuse with the plot and the story, it's because the same name of the Three French Doctors.

The dialogue that shows the characters from the three French Doctors are as the dialogue below:

Ionesco : I found that Shakespeare is ...poetic !

Bart 1 : (perplexed) Poetic ?

Bart 2 : Poetic, Poetic ?

Ionesco : (timidly) Poetic.

Bart 3 : Poetic, poetic, poetic ?

Bart 3 : Jargon ! Another piece of jargon.

Bart 1 : But what is poetry ?

Bart 2 : (to Bart I and Bart III) Good Lord....Poetry !... (pushing his lip in scorn)

Bart 2 : (to Bart 3) Be quiet ! no poetry, please. (to Bart 1)  
Poetry is enemy of our science !

Bart 1 : (to Ionesco) You're steeped in false knowledge.

Bart 3 : He's only like wild extravagant nonsense.

Bart 1 : (to Bart II and Bart III indicating Ionesco) His mind hasn't been properly trained....

(Ionesco, 621 : 1955)

According to the dialogue above the writer sees that there's no chance for Ionesco to speak about the poetry. This case first begin when Ionesco says that Shakespeare is poetic, then the three doctors always push Ionesco in the corners side and don't let Ionesco to speak something.

This shows that, dialogue above is an example to shows that the characters from the three doctors are egoism. But in the drama there are many dialogue like this. The three French Doctors always dominate speech between them and Ionesco, the always challenge him, don't give chance for Ionesco to speak, the doctors also pushing him to go along with their wishes. They

feels that they don't want to hear someone advice about their opinions in knowledge and science that good or not good.

In the other side Ionesco create them as the pedantic character. They always sure that as a doctor they are the famous person in many kinds of term. But as the truth they aren't as the doctors whom is clever and scientific person who help anyone who need help with their science and knowledge that they gain.

When they want to express something and shows that they are clever and diligent in many kinds of condition, they hypnotized someone who needs help, and then they make the person became so foolish with their argument about science and knowledge. At the end the writer says that these three French Doctors are egoism, also forced someone and make someone became fool.

### **3.1.3 Marie Character**

This drama has four characters of men and a woman like Marie. In this drama too, writer get that Marie character is different with any character from Ionesco and the three French Doctors.

in this drama, writer could explain that Marie want to break down the situation between Ionesco and the French doctors. As in the drama, Marie isn't a scientist but as a cleaning room that always came to Ionesco room and done his work, but in the other side writer find that Marie is a brave person.

According to the drama, Marie has stand too longer behind the door of Ionesco room and wait the door opened so she could do his job. Otherwise Marie don't know that Ionesco and the French doctors had discussion about the play that has been write by Ionesco. While standing alone outside the door, Marie couldn't be patient any more. To shows that Marie has an unpatient character then writer enclose with this dialogue :

Voice : (from outside the door) Now look here, Monsieur Ionesco, I've been here for an hour and I've got other things to do. (to someone outside : ) I think they're having a fight in there perhaps they'll hurt him, should I call the police ?

Ionesco : (directing his words to the door) I'm coming, Marie, I'll open the door....don't call the police....

.....

Marie : (from behind the door) If you don't open up, I'll call the concierge to break down the door down.

(Ionesco, 627 : 1955)

In the next dialogue, Marie break down the door, came in to the room and frightened to see Ionesco and the French doctors dressed wired. The dialogue too, we could see that Marie is distinct with his convictions. As we can see the character of Marie in this dialogue:

Marie's Voice: They're going to kill him ! I'll break the door down ! (meanwhile the three Bartholomeus have donned dunce's caps too. While the four characters on the stage go on braying and gambolling about, the door flies open or falls in with a crash, Marie comes in, broom in hand)

Marie : What's all this about ? A circus act ?

Bart 1 : Stop !... Here's the audience ! (stillness falls

The three Bartholomeus may or may not remove their dunce cap's. Ionesco in any case keep his).

Marie : Well, so that's what you call your 'set' ? you've set anything upside down ! How can I start cleaning your room now ?..... Monsieur Ionesco until

enough of the best times, he didn't need you to help him !

What have you got the poor man on the state for ?  
And what are you doing Messieurs, dressed up like that ?

Bart 1 : Madame, we'll explain everything.....

Marie : (pointing to the signs) you can start by clearing all that away !

Bart 2 : Don't touch them, whatever you do !

Marie : (threateningly) and why shouldn't I ?

Bart 3 : It's for you .....we've been working for you, for the general public ?

Marie : (pointing to lonesco) This isn't our carnival time !  
(she moves to lonesco)

Bart 3 : Don't go near him or I'll bite !

Marie : I'm not afraid of you ! Just you try you little Mongrel ! (she turns on Bart 3, room at the ready )

Bart 3 : (recoiling) it was only a manner of speaking !

(lonesco, 631 : 1955)



In the other side of this dialogue, writer got that Marie is a brave woman and she does not scare with anyone else like the three French Doctors. In this dialogue the writer says that Marie is a brave woman because she does not scare with the three doctors. Marie like the person who could save Ionesco in the bad condition by the three french doctors. In the other side Ionesco does not know that he been hypnotized by the three doctors and make him became fool. So, we could find it out in this dialogue :

Marie : (to Ionesco) They've been having you on piece of string ! And you have let them get away with it...(she goes up to Ionesco and turns him this way and that) A dunce's cap's !... Poet... Scientist... you don't think that's clever, do you ? They're making fool of you !

Ionesco : Marie, you don't understand, These gentlemen have give me a customal custom and signaletical signs....These gentlemen are learned doctors...

Marie : Doctors? What a sort of illness do they care ?

Ionesco : yes, doctors....theatricologists, customologists .... They care custom disease .... My custom was very ill !

Marie : That's a funny things to care ! why didn't you send it to the cleaner's ?

(Ionesco, 631 : 1955)

In this drama, Marie even a cleaning service, she is a courageous person and make sure that Ionesco play is all right and realize Ionesco that he has been hypnotized by the three French doctors. Writer makes a conclusion that Ionesco drama or play doesn't have a bad case but it's because the time that the doctors hypnotized Ionesco and make him became foolish person with his play. It will shows in this dialogue that the writer choose :

Ionesco : That's what they're have to teach me !

Marie : Oh I'm sorry, Monsieur, but you really are ill ! (she claps Ionesco twice in her face).

Ionesco : Where am I ?

Marie : You were hypnotized. That'll wake you up. (Dazed, Ionesco looks about him, pinches himself, takes of his dunce's cap etc.)

.....

Marie : (to Ionesco) They're got nothing to teach you! ....  
These wretched doctors have no business giving you advice, it's they who ought to take lesson in drama.

Ionesco : (to Marie) You really think so ?

Marie : (to Ionesco I should say .... of course they ought ...  
you're a great big baby !

Marie : (pushing the doctors towards the door) we couldn't  
careless (quiet ferociously following her attack right  
up the door) you can get rid of all that rubbish !

(Ionesco, 632 : 1955)

According to the dialogue above, writer could see that Marie is a courageous person that slaps Ionesco face to make sure or wake up Ionesco from hypnotized by the three French doctors. In the end of this drama Marie pushing the doctors out through the door and make sure to Ionesco that they're not to be afraid.

If we read this drama twice and carefully we can enjoy it because this drama is an absurd, so the reader or the audience must be carefully when they read and watch the drama. Then after the drama can be understand by us as the reader or the

audience, we could enjoy it because this is an unique drama that has been write by Ionesco.

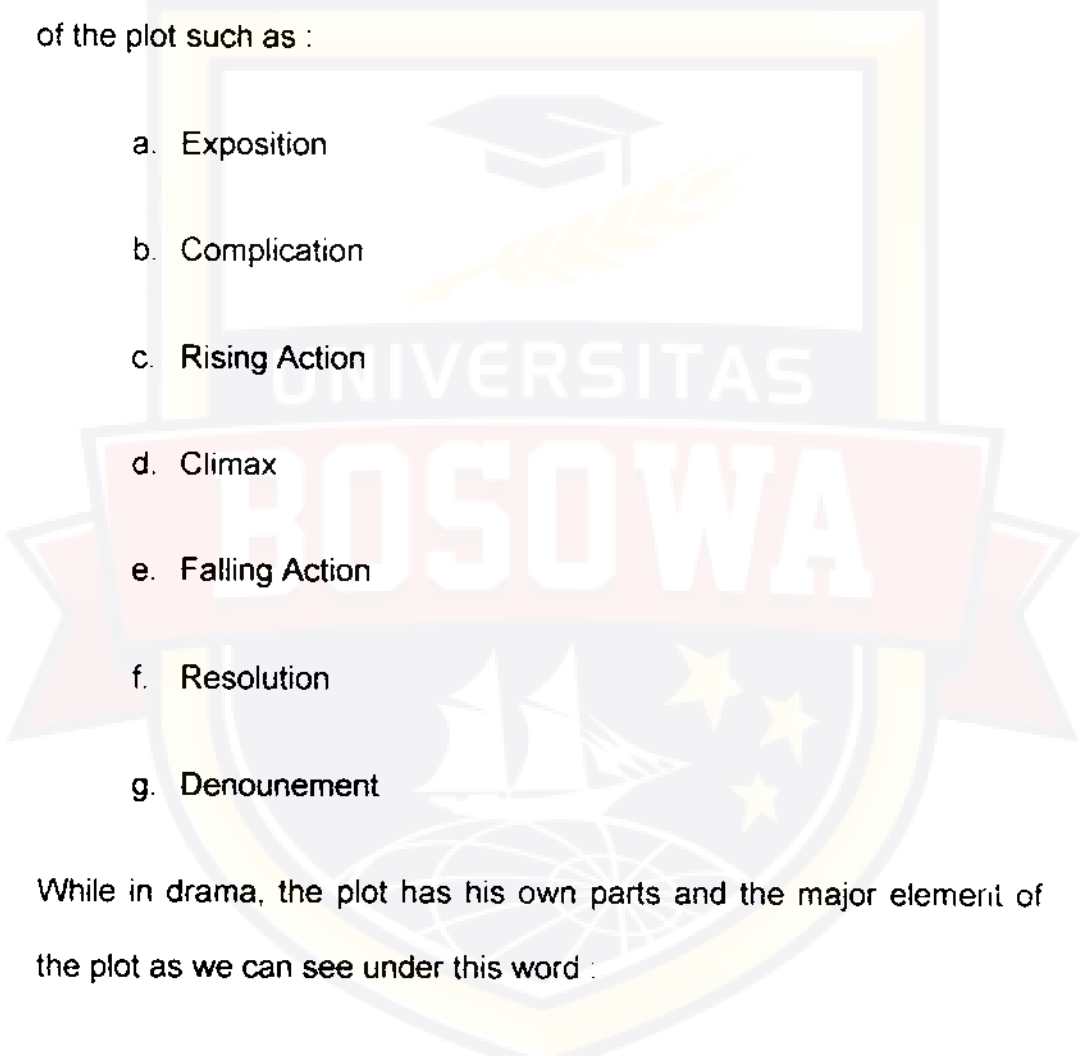
At the end, the writer could make conclusion about Marie character, Marie has different character between Ionesco and the three French doctors, Marie are courageous, brave distinct and has his own saviour to Ionesco from the French Doctors from their egoism.

### **3.2 The Elements Of Plot In The Drama**

In observe and discover the literary works such drama even by read and watch it, we can understand and know the plot that raise in drama. Literary works such drama it has his own plot. In drama, plot is the main factor and it's important because it can describe the path of the story.

This chapter, writer wants to find and discuss the plot or the path of the story that raise in The Shepherd's Chameleon Drama. The purpose to describe this plot are to find the path of the story, conflict, complication, conclusion of the drama that the writer want to observe.

The Shepherd's Chameleon drama is an absurd drama, this because Eugene Ionesco as the author and who has known as The Father of Absurdity. In searching the plot in this drama, we must know that the plot has his own element that can build the story. The element of the plot such as :

- 
- a. Exposition
  - b. Complication
  - c. Rising Action
  - d. Climax
  - e. Falling Action
  - f. Resolution
  - g. Denouement

While in drama, the plot has his own parts and the major element of the plot as we can see under this word :

1. The part of the plot consist of :
  - a. Beginning
  - b. Middle

c. Ending

2. The major element of the plot such as :

a. Exposition

b. Conflict

c. Climax

After writer know that plot as the mean factor on drama, writer in this case want to search these elements of plot that raise in drama so we can know falling action, climax and other elements in drama.

### 3.2.1 Exposition

As we know that plot have seven elements and according to the objective of writing that writer want to discover the plot that had build the story of the play so this the first of elements of plot called Exposition. Exposition of self is the first introduction in the path of the story especially in drama. Here writer want to describe what as the exposition.

Exposition is the part story, near the beginning that introduce the elements of setting, characters and conflict that exist prior.

in according to the story, the setting of this drama is in Ionesco room that Ionesco is sleep with his head on the table with the manuscript on the table. Bartholomeus came and knocked the door, search for Ionesco and want's to hear the play that had been write by Ionesco.

In this drama on play, Ionesco create three characters with same name such Bartholomeus 1, Bartholomeus 2, and Bartholomeus 3. In this drama we can't understand the plot if we only read it once, but it need twice or more to read the drama so we couldn't become confuse with the story. The Shepherd's Chameleon is an interesting drama and unique because the wicker work that had been create by Ionesco is sleep with his head on the table, Bartholomeus came, knocked the door, to hear the play that had been write by Ionesco, and it's has similar with the incident from Bartholomeus 2, and Bartholomeus 3. The writer choose this dialogue to prove the incident such as :

(While reading his play Ionesco sit down in this arm chair as before. At this moment the hell is really neared to ring, followed by a beating on the door)

Another man's voice : Ionesco ! Are you these ?

(Bart 1, who has been nodding his head approvingly during to reading, glances, over to the door whose the voice comes from)

Ionesco : yes, just a second. What's the matter now ?  
(Something his untidy hair Ionesco goes to the door and opens if Bartholomeus II appears)

Bart 2 : Morning Ionesco.

Ionesco : Morning Bartholomeus.

Bart 2 : Glad, I've found you in ! I damned nearly went away, and I'd have been very angry, specially as you haven't a phone... what on earth were you doing ?

Ionesco : I'm working, working, I was writing .... Sit down !

.....  
Third man's voice : Ionesco ! Ionesco ! Are you there ?

Ionesco : Yes, just a second. What's the matter now ?  
(Ionesco stand's up, smoothly his hair, makes for the door and opens it. Bartholomeus III appears, in a scholar's gown, like the other two.)

Bart 3 : Morning, Ionesco.

Ionesco : Morning, Bartholomeus.



(Ionesco 616 – 618 : 1955)

The exposition in this drama are the introduction of the Ionesco and the three Bartholomeus, the setting in Ionesco room and the Bartholomeus came and want to heard the play that Ionesco had write. They asking what the title of the play and asking Ionesco why he chooses that title for his drama.

### 3.2.2 Complication

After the writer find the element of the plot like exposition that rise in this drama, the second element is the complication. The complication that means, the parts of plot were the various conflicts that had been introduced in exposition are developed in great detail before they reach climax.

According to the meaning of the complication writer want to find out what's happen next in the drama about the complication between Ionesco and the three French Doctors ( Bartholomeus ). After Bartholomeus 1, Bartholomeus 2, Bartholomeus 3 came to listen the new play that had been wrote by Ionesco some complication just happen with Ionesco and the doctors.

These complications begin from the philosophy from the doctors about something that true is something false and something is false is something that true. In this side Ionesco became so confused about the philosophy. But, as the reality something that true is true and something that false is something that not true. These are the dialogues between Ionesco and the doctors :

Bart 1 : (to Bart 2 and Bart 3) Be quiet ! (To Ionesco :) So you don't know that opposites are identical ? Here's an example. When I say something is truly true, that means that is falsely false ...

Bart 2 : Or, just the reverse : If something is falsely false, it's also truly true ...

Ionesco : I'd ever have thought of that. Oh, how clever you are !

Bart 1 : Yet, on the other hand, you can say that more truly false something is the more falsely true it is. And the less truly false it is, the less falsely true. To sum up : the false true, is the true false , or the true true is the false false. And so opposites cancel out, quod erat demonstrandum.

Ionesco : In such a case, I'm sorry, it seems to me that the false is not the true, the true is not the false, and opposites exclude each other.

(Ionesco, 619 :1955)

These are the complications from one part in the elements of the plot that had been raised in The Shepherd's Chameleon drama. In this side the author said this is the controversy between Ionesco and the three French Doctors that began from the play that was written by Ionesco. Ionesco does not understand with the doctors' opinions then they brought Ionesco goes to the philosophy.

### 3.2.3 Rising Action

The third element of plot is the Rising Action. As the meaning of these words, rising action is the development of plot in a story that proceeds and leads up to the climax.

In this drama there's many controversy from Ionesco and the three French doctors. But the writer wants to find out what is the main of these three elements of plot that rise in the drama according to the meaning of the rising action.

The rising actions that rise in this drama are about the science and the knowledge that Ionesco gets from the man of the letters. The doctors want to teach Ionesco but Ionesco answers that he had went to school and learn more so the doctors want to ask what Ionesco got from the school about his skill in science and knowledge.

The dialogue could be seen such as :

Ionesco : I was made to read the works of Aeschylus,  
Sophecles and Euripides.

Bart 1 : Outdate, outdate, all that ! it's dead .... Of no value  
at all ....

Ionesco : And then ... and then .... Shakespeare !

Bart 3 : He's not a French writer. The others may be, but  
he's a Russian.

Ionesco : I studied a little Moeliere too.

Bart 2 : Dreadful, dreadful mistake !

Bart 1 : (hurried to Ionesco) Disgraceful ! Poor man, are  
these yours authors ? That explains why you're  
the mentality of the lower middle class.

Bart 3 : He hasn't been accepted by the commercial  
theatre yet. That makes him dangerous. (He  
points his index finger at Ionesco) And so are you.

Ionesco : Yes .... I see .... I'm sorry.

Ionesco : ( Who has recovered some of his courage )  
Gentlemen perhaps the theatre is, quiet simply,  
drama, action, action at a given time and place .....

Bart 2 : ( To Ionesco ) What do you know about it ?

Ionesco : I believe it .... And then Aristotheles said it.

Bart 3 : A Laventine !

Bart 1 : Aristotle, Aristotle ! What Aristotle got to do with  
it ?

(Ionesco, 620 – 621 : 1955)

From this dialogue, writer got these dialogue are the rising action from Ionesco and the doctors. They always prove and resistance with the entire scientist that Ionesco ad learn. According to the doctors all of the man of letters is outdate and their opinions can't used anymore.

This case shows that these doctors also low respect with all of the man of letters such Aristotheles, Shakespeare and many more, the part of this condition will brought us to the fourth element of plot like the climax from the story of the drama.

### 3.2.4 Climax

As we know that if we read or watch literary works the climax of the story is the strength part. Every reader or the audience feels so worried and strained. According to the meaning of the words, climax is the moment of the story when the major action reaches its turning point. The climax also called the crisis marks the end of the story development and done poppers it towards the conclusion.

The fourth element of plot that rise in the drama is climax. The climax from The Shepherd's Chameleon or Improvisation are from the three French doctors (Bartholomeus) make a debate with Ionesco about the substance in drama, the important factor that build in drama, and the substance of drama when it pretend or shown in stage.

This is the climax of what an author wants to do if drama is presented on stage. It will talked about the theatricality, costumology, historicization, decorology, psychology, audience psychology, plays are written to be performed the ticket and many more of it according the element in drama. This is how the dialogue rise to be the climax in this plays :

Bart 2 : Do you realize you've got everything to learn from us ?

Ionnesco : I admit that ! Everything, my dear Maitres,  
everything ...

Bart 2 : All about theatricality ?

Ionnesco : Yes.

Bart 1 : All about costumology ?

---

Ionnesco : I'll learn ...

Bart 2 : All about historicization and decorology ...

Ionnesco : I'll do the best I can !

Bart 2 : You must also know the psychology of the  
audience, about audience psychology ! up to now  
you've been writing plays without thinking about  
them ...

Ionnesco : I'll think about them from now on, I'll think about  
them day and night !

---

Bart 3 : Plays are made to be performed before  
audience !

Bart 2 : You can't say it too often : there's no theatre  
without an audience !

Bart 3 : No stage with out actor.

( Ionesco, 625 – 627 : 1955 )

The climax of the drama of The Shepherd's Chameleon, and it shows us about the ability of the writer to pretend and defend his own drama that has been write and not to surrender with someone that only want to test our drama and the element in the drama.

When the doctors always talked about the element from drama with Ionesco the door knocked from outside. In this strain situation when we read the play. There are many kinds of feelings and expression that raise between Ionesco and the doctors, the doctors with some one outside (Marie) and also Ionesco with Marie (someone outside the door).

The door always knocked form outside, but Ionesco and doctors talk and discuss about the element in drama. Therefore the doctors also asking Ionesco what he had learn and study from them and the situation when Ionesco want to open the door for Marie but the doctors always forbid Ionesco with their question and with their words that it's fine or all right.



The dialogue as we can see below :

Voice : (from outside the door) Now look here, Monsieur Ionesco, I've been here for an hour and I've got other things to do. (to some one else outside : ) I think they're having a fight in there, perhaps they'll hurt him, should I call the police ?

Ionesco : (directing his words to the door) I'm coming, Marie, I'll open the door .... Don't call the police .... (to the three doctors : ) Gentlemen, I'm sorry, my room's got to be tidied up a bit, you can see the state it's in, the cleaner's waiting ...

Bart 1 : Don't worry your head about that !

Ionesco : It's so dirty.

Bart 2 : That's not important !

Marie's Voice : (from behind the door) If you don't open up, I'll call the concierge to break the door down.

Ionesco : (directing his voice to the door) I'm coming ... I'm coming ...

.....

Bart 1 : (to Ionesco) One second, wait until I give the order.

.....

Bart 2 : Think he'd better open it.

Bart 1 : She might have the whole district up in arms

.....

Ionesco : (standing to the door) be patient, Marie, just a little longer, they're getting the set ready.

Marie : What's that ?

Ionesco : May I open the door ? (The three Bartholomeus turn together to face Ionesco again)

Bart 1 : Yes, but you can't go like that ...

Bart 2 : Not like that ...

Bart 3 : Not in the state you're in ....

Ionesco : What state am I in ? (the three Bartholomeus inspect Ionesco from head to foot. They exchange looks, wagging their chins).

Marie voice : there are limits, you know. (bagging on the door)

.....

Bart 1 : Everything, everything is clothed ! Customology in fact is a veritable customology ...

Marie : (outside) What do you take me for ?

.....

Marie voice : They're going to kill him ! I'll break the door down ! (mean while the three Bartholomeus have donned dunce's caps too. While the four characters on the stage go on braying and gambolling about, the door flies open or falls in with a crash. Marie comes in broom in hand).

(Ionesco, 627 – 631 : 1955)

The climax that rise in this drama are the complex condition where they're an incident of debate between Ionesco and the doctors but in other side in same condition and situation Marie came with his voice outside the door. Straightaway on the dialogue above we can see that, Marie said to someone else outside that the doctors want to kill Ionesco, Marie was worried and she want to call a police for a help. Then suddenly at the time too, Ionesco ask Marie not call the police.

Otherwise, in the dialogue above, the writer make a conclusion that Ionesco in the same condition and situation that he can't make his own decision like to open the door and let Marie came in so Marie could clean his room or waiting for the command from the three French doctors. This situation is not quiet good and so strained, if we as the reader could gather the story of the drama carefully.

in other side, Ionesco capability really trained or tested in two term of choiceness that so important. As the climax is the drama is when Marie broke down the door. When Marie get in to the room this not any more the setting of climax but it's the part of the element in the plot called falling action.

### 3.2.5 Falling Action

The fifth element of plot that rise in The Shepherd's Chameleon drama is the falling action. When the drama or play reaches the climax of the story, it began to goes down as the falling action. The Falling Action is the statement of the plot that comes between the climax and the conclusion.

According to this element of plot such climax, Ionesco and the three French doctors having a seriously dialogue. The dialogues are the French doctors asking for Ionesco what do he had learn and study about element in drama that describe by them. The doctors always force their witness to Ionesco so he like to be hanging in the side corner.

After the climax, the situation goes down to falling action. The falling action that rises in drama began when Marie the door down and get in, she see Ionesco and the doctors dressed weird. She ask is this carnival time and the meaning of 'set' that been saying by Ionesco when Marie outside. Marie make climax goes to falling action and she's shows Ionesco that the doctors making Ionesco become fool, they aren't the scientist but as a sick doctor.

The writer set the dialogue by the element of plot, falling action rise on it such as this dialogue .

Marie : What's all this about ? A circus act ?

.....

Marie : Well, so that's what you call your 'set' ? You've set everything upside down ! How can I start cleaning your room now ? .... Monsieur Ionesco's untidy enough at the best of time, he didn't need you to help him ! What have you got the poor man in this state for ? And what are you doing, Misseurs, dressed up like that ?

Bart 1 : Madame, we'll explain everything.

.....

Marie : (pointing to Ionesco) This isn't carnival time !

.....

Marie : (to Ionesco) they've been having you a piece of string ! and you've let them go away with it ....  
(she goes to Ionesco and turns him this way and that ) A dunce's cap ! .... Poet .... Scientist ...  
You don't think that's clever, do you ? There're making a fool of you.

(Ionesco, 631 :1955)

At the dialogue above, Marie is trying to make sure that Ionesco is having or seriously problem. She doesn't want to make Ionesco treated good from The Three French Doctors. Marie wants Ionesco became sure that the doctors make Ionesco became fool.

### 3.2.6 Resolution

The sixth element of plot is the resolution. Resolution is the events that occurs after the climax and bring the conflict in the story to an appropriate conclusion. After the falling action above, writer want to observed and search for these resolution in this play.

According the wickerwork of these drama, Marie try to make sure these three French Doctors are not the real doctors or the

scientist. Even Marie always help Ionesco to make him sure that he had been fooling by the three French doctors but he doesn't recognize it. Marie is loosing temper then she slaps Ionesco face twice, then Ionesco became conscious. Marie know that Ionesco being hypnotized by the doctors. It will be seen in this dialogue :

Marie : (to Ionesco) an ordinary fireman, yes and on his head you put a fireman's helmet, a helmet, mind, and not a brides veil .... And so you really linked the content of your play with it's externality ...

Bart 2 : (who has recovered some of his assurance ) yes, you wrote in prose and never knew it !

Ionesco : That's what they're here to teach me !

Marie : Oh, I'm sorry, Monsieur, but you really are ill ( she slaps Ionesco twice in the face).

Ionesco : Where am I ?

Marie : You were hypnotized. That'll make you up. (Dazed, Ionesco looks about him, pinches himself, takes off his dunce's caps etc.)

Marie : (to Ionesco) They've got nothing to teach you ! .... These wretched doctors have no business giving you advice, it's they who ought to take lesson in drama.

Ionesco : (to Marie) You really think so ?

(Ionesco, 632 : 1955)

In this situation Marie make sure that Ionesco as been hypnotized by the three French doctors. Suddenly after slaps her face, Ionesco feels come back from sleep, it's because he's been that hypnotized and feels foolish with the doctors. Marie take a good moment to make Ionesco came back as the real Ionesco.

### 3.2.7 Denouement

The last element of plot that had rise in this play is denouement. It is the segment that reveals final out came of its mystery's. In the story after Marie slaps Ionesco face, Marie make sure that Ionesco play is all right and nothing to be afraid of the doctors.

After that, Marie push them away out through door and reprimand all the doctors about their manner to make Ionesco became fool with herself and make hypnotized for Ionesco. This are the dialogue that we can see :

Marie : (still pushing the three doctors out and bundling more props into their arms) Don't be afraid of them,



pack of good – for – nothing ! (to the doctors) And  
take this away with you too ....

.....

Bart 1 : (To Bart 3) Philistine !

Bart 2 : (to Bart 3) Commercial hack !

Bart 2 : A snob .... I may be .... But I'm a well – bred –  
snob !....

Bart 2 : (to Bart 3) Philistine !

Bart 1 : (to Bart 3) You're a silly sot !

Bart 3 : And proud of it !

Bart 2 : (to Bart 3) Boar !

Bart 1 : (to Bart 3) Pig !

Bart 3 : (to Bart 2) Swine !

Bart 1 : (to Bart 2 and Bart 3) Hogsheads !

Ionesco : Gentlemen, Please !

Each Bart to the other two : Phoney's ! Phoney's ! Phoney's !

Marie : (To the doctors) Go and fight outside !

Ionesco : Marie, a little less violence !

Marie : (to Ionesco) But I tell you they're nothing to be afraid of ! ( to the doctors : ) Out ! Out ! Out !

( Ionesco, 632 – 633 : 1955)

According to the dialogue above, the doctors feels that they can't make a deception because Marie knows their trick. In the dialogue the doctors always blame each other's. The denouement are Marie push the doctors out and make sure that Ionesco play is all right and Ionesco don't be afraid with the doctors.

At the last the writer can arrange this element of plot that rise in the play according to the wickerwork or the plot of these play.

### **3.3 The Message Of The Story**

When we read or watch a literary works such drama, we could see wickerwork or the plot that build the story. There is no doubt at all that any form of literary works will carry a significant message and try to delivered it to the reader or the audience. From conventional play to the contemporary absurd play, we will invent the important idea of the playwright that can helpfully leads us to understand the entire story. This play, Improvisation or The Shepherd's Chameleon drama categorized as an

absurd play, should be deeply analysing to intent the real purpose of the playwright.

This play are interesting and unique, after analysing the several characters and the plot that rise in this play, the writer is going to make an effort to figure out the intention of the playwright through his play. Eugene Ionesco as *The Father Of absurdity*, certain tries to several problem that happened in his life time, even his message related to social and politic attitude in the present days.

Ionesco was live in the era of the authoritarian regime of Rumania dictators Nicolae Ceauscescuc who banned his play. Ionesco is militant, anti – communist, anti – bourgeois and anti – authority.

At the first, according to the story of the play it's intends the bad attitude of human behaviourist that always punished someone with their own knowledge no matter that they are clever or fool. This drama shows us that as human beings we must help each other that do not know about something, learning, and the fact that we do not have to make him as a fool person according to her foolishness.

In this reality o life, as a human beings who can not stand alone we must sure that we can help each other who also need help and as the story above don't hypnotized someone if they doesn't know about

something as Ionesco being hypnotized by the French doctors. Each human beings must respect anyone no matter who they are, from where, what social life, status and what his behaviourist.

The play shows that writer catch the important message that, we as the person in the present day must respect about the people who always fight with many kinds of term as Ionesco in the authoritarian regime of Rumanian.

The last that in this drama want to prove anyone else that is he had make a biggest work in his life, he must trust herself to make it became true, not only humiliate each other with science or knowledge that only a piece of popper to force our wishes to someone that want to build his own believe ness, but we must help it with our knowledge to make her dreams became true in the reality of life.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 CONCLUSION

After analysing the characters and the plot in "Improvisation or The Shepherd's Chameleon" drama the writer comes up with the following conclusion:

1. Eugene Ionesco is an absurd playwright, he recognized as the Father of Absurdity who creates this interesting and unique drama. The play is not merely concerned with ideas in this play.
2. The style of presentation in this play are concerned with repetition.
3. The characters in this drama is different from all person in this drama, but it's interesting and unique, because Ionesco create three characters with the same name as the pedantic person, and this drama make us become so confuse if we read at once, because these three characters has same

name such as Bartholomeus 1, Bartholomeus 2, Bartholomeus 3.

4. The characters in this drama such as Ionesco, Marie, Bartholomeus 1, Bartholomeus 2, Bartholomeus 3.

5. The characters as follows as,

a. Ionesco is a person that can't stand with his own decisions. He also as a player in the drama and as the writer too, but as the foolish and be hypnotized by the French doctors Ionesco became hang in the corner and also anxious and worried.

b. The three French Doctors is known as the pedantic doctor, they are egoism and they also force someone to follows their witness, foolish too. In this side the three French Doctors is a antagonist characters.

c. Marie is only the woman in the play. She is a cleaners, but we can see that Marie is a brave person that can make sure Ionesco that he been hypnotized, can't be patient, distinct with his

conviction, courageous person, and also as a saviour to Ionesco.

#### **4.2 SUGGESTION**

After observed the drama or play of Improvisation or The Shepherd's Chameleon ", the writer said that this drama is good to read or watch it, but to analyse the plot we don't have to read it at once, because we must read it twice, again and again no matter how much we read because that's the way to understand the story and reach the plot. It shows that we must carefully in analysing the plot, message and what this story talk about.

The writer expert that this writing on the characters and plot that rise in the play can contribute to further study for the same problem especially in absurd play. He realizes that this writing is not complete and some corrections are still needed in order to accomplish a better analysis. It is suggested that study the drama, particularly absurd play, should be intensified for students of English Department to learn more of this literary works especially drama or play.

## BIBLIOGRAPHY

- Cohen, Rohst. 1981. Theatre. **Mayfield And Publishing Company** : California
- Esslin, Martin. 1983. "**Eugene Ionesco**", Glorier Academic Encyclopedia, 240.241
- Hartoko, Dick and B. Rahmanto. 1986. **Pemandu Di Dunia Sastra**, Kanisius :  
Yogyakarta.
- Ionesco, Eugene. **Four Play By Eugene Ionesco**, Trans Donal. Allen.
- Keraf, Gorys. 1997. **Komposisi**. Nusa Indah : Ende Flores. Korlinger.
- Kenny, William. 1966. **How To Analyze Fiction, U.S.A** : Monarch Press
- Luxemburg, Jan Van d.k.k. 1986. **Pengantar Ilmu Sastra**. Jakarta : Gramedia
- Morris. 1946. **College English**. Loongman Co. Ltd.
- Perrine, Laurence. 1993. **Literature Structure, Sound and Sense Harcourt  
Brace Javanovich**. Inc. : New York.
- Reaske, Christopher Russell. 1966. **Analyze Drama**. Monartch Press :  
Department English Havard university USA.
- Sumardjo, Jakop. 1984. **Memahami Kesusastraan**. Bandung : Alumni.
- Webster, Mariam. 1995. **Encyclopedia of Literature**. Springfield Massachusettes.
- Wellek, Rene and Austin Warren. 1983. **Teori Kesusastraan**. Gramedia. Jakarta.
- Wilson, Edwin. 1965. **The Theatre Experience**. Mc. Graw – Hill Book Company USA.



## **THE AUTHOR'S BIOGRAPHY**

### **(EUGENE IONESCO)**

As we know that Eugene Ionesco is the Father of Absurd was born in Salatinia, Romania on November 26, 1912. His father was Romanian lawyer and his mother Theresa Icard was a French. His father's behaviour was the important factor in shaping Ionesco's life. The hatred began when Ionesco witnessed his mother try to kill herself after her husband callously derided her. His father divorced his mother and remarried with a woman named Lola. Ionesco was a typical child who dreamed of becoming a saint or field Marshall, but eventually became adamantly anti bourgeois, anti authority, anti militarism, against male control of woman and agnostic. With his point of life, he learnt into literature, writing existentialist and surrealist drama that brought him in the absurd of theatre.

Ionesco began to build his reputation as dramatic critic in the early 1930 and published a book entitled 'NO' in 1934. He remarried Rodica Boreliano in 1936 in his twenty four ages. In 1938, at ages 26, he settled permanently in Paris when he received a government grant to study in French and wrote a thesis on 'Sin and death' in French poetry since Bau Delaire.

When the world war II began, Ionesco and his wife moved back to Romania, where he taught French and lectured on existentialist authors. In

1944, his daughter Marie French was born, he moved back to Paris with his family and he worked as a proofreader for legal publisher. He then learned English and his textbook of concocted, stilted, repetitive English conversation inspired him to write "The Bald Soprano" in 1948. Ionesco was a strong believer in human rights and long time became foe of political tyranny. His works conveyed what he viewed as a man's struggle to survive on a society that he said formed barriers between human beings.

Ionesco wrote several books between 1955 and 1990, including *The Chair*, *Improvisation or The Shepherd's Chameleon*, *The Lesson*, *The New Tenant*, *Amadee*, *The Killer*, *Rhinoceros*, *Exit The King*, *Frenzy for Two*, *A Stroll In Air*, *Hunger and Thirsty*, *Macbeth*, *What A Hell of a Mess* and *Journey among The Dead*. By 1979, Ionesco had been elected to the *Pantheon of Tradition*, the *Academie Francaise*. In his last years, Ionesco abandoned writing and devoted himself to painting and exhibiting his works. He died in Paris on March 28, 1994 and his death at 84 was announced by French's Ministry of culture.

## APPENDIX

### SYNOPSIS

This drama create by Ionesco in Paris, 1955 and also as the player in this drama. The story begin in Ionesco room, that he sleep with his head on the table. Then suddenly the door knocked, Ionesco wake up and open the door. In outside there are Bartholomeus I, Bartholomeus II and Bartholomeus III, who wants to hear the new play that had been wrote by Ionesco. The French Doctors always asked about the title of the drama or the play, are Ionesco as the Shepherd's or the Chameleon and why Ionesco choose the title.

The three French Doctors always critic Ionesco play and they give a philosophy to Ionesco about something that true is something that false and something false is something that true. These philosophy makes Ionesco became so confuse and don't understand it any more.

According to the philosophy, the doctors ask Ionesco about the element in drama, but before they asking that question they ask Ionesco about the science and knowledge from Ionesco about drama or play. Ionesco said that he belief in Aristotle, Shakespeare and many man of letters but the doctors said it's out date, out date.

While they asking that question, suddenly the door was knocked from outside but they don't care it. The doctors also make Ionesco became a fool man, this case make Ionesco became so confuse and feels like hanging in the corner. They force their witness to Ionesco no matter Ionesco agree with it or not.

When the doctors answer and talk or discuss about costumology, theatre, action, audience, decorology, stage, psychology etc. the door knocked again, Marie is outside. She wants came in to clean the room. Ionesco want to open the door and let Marie in but the doctors don't let Ionesco to open it.

While Ionesco and the doctors still discuss inside the room, Marie lost his temper and can't be patient any more. She break down the door and see that they dressed weird. Marie make sure to Ionesco with twice slaps on her face and make sure that Ionesco being hypnotized by them.

After Ionesco know that he's been hypnotized, Marie says to him that her play was all right, its because Marie know the doctors trick, so she push them out to the door and the end of the drama or play she make sure that Ionesco don't have to afraid with the three French Doctors.