



ABSURDITY IN MADURESE AND ENGLISH DRAMA: A COMPARATIVE STUDY

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ABSTRACT

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

INTRODUCTION

Something that humans often experience is an absurdity. An example is when a person talking to a doll to complain that life runs is an absurd action because a doll is an inanimate object which cannot respond to him. Camus (1955:6) argues that human absurdity is concerned with the divested illusion.

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Further, Camus (1955:14) also argues that an irrational and wild confrontation to seek clarity with a call that resonates in the human heart can be called absurd. It means that the occurrences of absurdity arise because of the clash between self-existence and its surrounding. This is a matter of various questions regarding human existence. Furthermore, he gives a deeper example of absurdities by explaining *the Myth of Sisyphus* (1955:75). This story comes from Ancient Greek a long time ago. Sisyphus is the son of King Corinth, the god of the winds. Sisyphus is a king who is cunning and selfish. He not only enrages the gods by disobedience, but he also consistently harms his people. Sisyphus has a habit of insulting the gods and despises death. He also wants to live a longer life because he is obsessed with water, the sun, the sea, and other natural elements. Meanwhile, Sisyphus commits a major blunder and leaks Zeus's secret. Sisyphus receives a sentence after Zeus hears of this. He throws Sisyphus into hell and prevents him from seeing the warm things that he loves. Sisyphus must push the stone up the hill, but it will roll back down. Sisyphus must repeat the process endlessly. The gods realize that the most dreadful punishment is meaningless if it is repeated without knowing when it will stop; therefore Zeus sends that sentence to Sisyphus.

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

Juragan Hadroh tells several people who are invited to play *Hadroh*. *Hadroh* is a local, Islamic art from Indonesia where its existence is important. *Hadroh* contains prayers for the Prophet Muhammad SAW. Usually, *Hadroh* players are also invited to other events such as weddings, baby showers, and others. The main character of *Juragan Hadroh* is invited other

players to join and practice for performing in the event. Then, in comedy *Gara-Gara Tukang Cukur EDAN!!* tells that there is a barber man who leaves his barber shop without locking the door. Then, there is a crazy man who enters the barber shop and attacks the barber shop as his place. Shortly, one customer is entering the barber shop to cut his hair but he does not know that a crazy man does not a real barber man. He just continues to cut his hair too crazy. On the other side, the English comedy *Too True To Be Good* is compared to Madurese comedy. It tells about the character “The Patient” who has an illness and should get therapy. Then, one day “The Patient” is visited by two thieves that are disguised as priests and nurses. She believes in them and follows their command to get her freedom by escaping from the hospital.

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

Several previous studies that have discussed absurdity include the thesis of Ahdi (2019), which examines the variations in absurdity through rebellion in Albert Camus', *The Plague* and Iwan Simatupang's *Kering* is one of the works that use Albert Camus' idea of absurdity. The discussion in Ardiya & Febtiningsih (2019), which analyzes Edward Albee's drama *The American Dream* using Camus' idea of absurdity, is about satire and absurdity. Then there's Rasheed *et al.* compare compares and contrast absurdism and existentialism in Kafka's *The Metamorphosis* and *The Trial*. All three studies have the same method, which is Albert Camus' absurdity. However, the distinction in this study is the data source chosen. With a more extensive debate, this study can deepen the subject of human ridiculousness. Afterward, the comparative study used can explain the differences in how absurdities are in Madura and England, which makes this study more clear on the absurdities intended by Albert Camus. Meanwhile, the thesis of Hidayati (2018) discusses *paparèghân*—poetry with the Madurese language by Sukur. Her study is different from this study which discusses comparative

literature between Madurese and English comedy. The sameness between her study and this study is the author of the text namely Sukur, but we have different types of the source of the data.

METHOD

Qualitative methodology is the method used in this study. Qualitative research is a method that is used to not only understand the meaning of individuals or groups, but also to explore human social problems (Creswell and Creswell 2018:41). In this study, the researcher describes absurd situations between the characters and explores the phenomena in the comedy *Juragan Hadroh*, *Gara-Gara Tukang Cukur EDAN!!*, and *Too True To Be Good*. In this study, the researcher uses the Madurese drama *Juragan Hadroh* (<https://youtu.be/watEVaThuqs>) which was performed in 2020 and *Gara-Gara Tukang Cukur EDAN!!* (<https://youtu.be/wJLB9uxyMKQ>) which was performed in 2021 by Sukur which is compared to the English drama *Too True To Be Good* which was performed in 1949 by George Bernard Shaw as the source of the data. The data are taken in the form of characters' utterances and narrator narrations contained in the drama. The technique of collecting the data are; first, watching the comedy *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!*. Second, making transcription of *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!*. Third, reading all the source of data *Juragan Hadroh*, *Gara-Gara Tukang Cukur EDAN!!* and *Too True To Be Good*. Fourth, finding out and identifying the data. Fifth, give code for the data that has been found. Sixth, classifying the data *Juragan Hadroh*, *Gara-Gara Tukang Cukur EDAN!!* and *Too True To Be Good* that has been found. Seventh analyzing the data based on the absurdities issue. Eighth, the researcher concludes the study according to issue the and theory.

Codes of Participants

Madurese Comedy	English Comedy
S: Sukur	TPat: The Patient
H: Halek	TEL: The Elder Lady
P: Pelanggan	TR: The Rider
Y: Yuda	TDoc: The Doctor
J: Jumadi	TN: The Nurse

SB: Subei	TS: Tall Boys
OG: Orang Gila	SF: Sergeant Fielding
PM: Pak Mul	TB: The Burglar
	TC: The Countess
	Sw: Sweetie

FINDINGS AND DISCUSSION

Findings

Table 1. Excerpt of Juragan Hadroh

Excerpt	Madurese Language	English	Situation
Excerpt 1	<p>S: Pola alakowa Kalimantan bhâi, anyaman pola. Kalimantan roh bânnya' batu bara, wa'... wa' sè dhâ' bara'.</p> <p>Y: Arowa sè dhâ' bara' rowa, ta' alako ka Kalimantan rowa jhâ'.</p>	<p>S : Maybe you just want to work in Kalimantan, it looks good. Kalimantan has a lot of coal... That's in the west.</p> <p>Y: That's the one in the west; he doesn't work in Kalimantan, anyway.</p>	In the excerpt 1, the situation is there are two people S and Y who talk to each other. Then, S and Y are jobless and they talk about another person that works in Kalimantan. That person gets rich during his work.
Excerpt 2	<p>S: Telloorra apa?</p> <p>Y: Telloorra koto, sâkilo satèya bèllungngèbuh.</p> <p>S:Sakilo bèllungngèbuh, cètakka! Sapa'an sè èbâlliya tellorra jèrà? Jârèya ghi ta' ollè sakobo'an kanah lah</p>	<p>S : What kind of eggs are they?</p> <p>Y : The lice eggs, the price of kilo lice of the egg is eight thousand now.</p> <p>S : The price of a kilo lice eggs is eight thousand, so crazy! Who wants to buy those eggs? It has</p>	The situation of excerpt in 2 is S and Y talk about the job that they can handle. Meanwhile, they mention one of the jobs—entrepreneurs, but Y gives an unpredictable suggestion of the things that S can sell. He suggests selling lice

	<p>è por-tappor bi' orèng. Jhâ' cètakka orèng è ondhu kabbhi.</p> <p>Y: Coba' sapa tao sukses.</p>	<p>not even gotten one kilo yet, then I get slapped by someone. That is because people's heads are held carelessly.</p> <p>S : You can try it, who knows you will be successful.</p>	<p>eggs.</p>
Excerpt 3	<p>S: Arèya kènè' rèya yâ? Ta' bisa alèbhu (Sambi maso' ka dâlâm karong baddhâna rebbhâ)</p> <p>Y: Dhâ' iyyâ kan lèkkas marè, deee fuul</p>	<p>S : Is this small? I cannot get in (He is getting into the sack where the grass is) : It makes the time shorter, look at this, now the sack is full.</p>	<p>The situation in excerpt 3 is that Y orders S to get into the sack usually the place for submitting grass. Then, S agrees to get into the sack.</p>

Table 2. Excerpt of Gara-Gara Tukang Cukur EDAN!!

Excerpt	Madurese Language	English	Situation
Excerpt 4		<p>PM (a barber man) opens the door of his barber shop. Then he leaves his barber shop with the door open. On the other hand, OG walks towards PM's barbershop. Seeing no one, OG enters the barber shop and he acts like that place is his barber shop.</p>	<p>The situation of excerpt 4 is PM without Claus leaving his barber shop with the door open. Meanwhile, OG (crazy man) gets into the PM's barber shop.</p>
Excerpt 5	OG : Nèko ghi	OG : Here it is (Take	The situation in excerpt 5 is

	(Mengeluarkan kapak)	out an ax)	that P does not know that OG is a crazy man. In addition, P receives strange treatment from OG to cut his hair. Starting from when OG uses an ax to cut P's hair and does not refuse it.
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Table 3. Excerpt of Too True To Be Good

Excerpt	English	Situation
Excerpt 6	<p>TEL. Oh no: don't say that. She must be near a doctor who knows her constitution. Dear old Dr. Newland knew it so well from her very birth.</p> <p>TDoc. Unfortunately, Newland is dead.</p> <p>TEL. Yes; but you bought his practice it. I Should never be easy in my mind if you were not within call. You persuaded me to take her to Folke, and; and see what happened! No: never again.</p>	The situation in excerpt 6 is TEL believes TDoc because he buys Dr. Newland's practice. TEL trusts TDoc to treat TPat and any changes to TDoc.
Excerpt 7	<p>TMon. Oh ! Oh! ! Oh !!! I am SO ill! So miserable ! Oh, I wish I were dead. Why doesn't she die and release me from my sufferings? What right has she to get ill and make me ill like this?.....</p>	In excerpt 7, the microbe talks about that TPat causes its disease. TMon sits beside TPat and nags to TPat.
Excerpt 8	<p>TDoc. That was a specific infection: a germ, a microbe.</p> <p>TMon. Me! Put it all on me.</p>	The situation of excerpt 8 is TMon complains to TDoc who always says that TMon can cause the disease of TPat. In the other side, TMon does not want to be suspected as a disadvantage

		because it feels that it is TMon who is harmed.
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Table 4. The Absurd Name of Characters

Absurd Name	Non-absurd Name
TPat: The Patient	S: Sukur
TEL: The Elder Lady	H: Halek
P: Pelanggan	Y: Yuda
TR: The Rider	J: Jumadi
TDoc: The Doctor	SB: Subei
TN: The Nurse	PM: Pak Mul
OG: Orang Gila	
TS: Tall Boys	
SF: Sergeant Fielding	
TB: The Burglar	
TC: The Countess	
Sw: Sweetie	

DISCUSSION

The aim of the study is aimed to find out absurdities in Madurese comedy *Juragan Hadroh* and *Gara-Gara Tukang Cukur EDAN!!* by Sukur that is compared the to English comedy *Too True To Be Good* by George Bernard Shaw. The results of *Juragan Hadroh* in excerpt 1 is in an absurd way S and Y talk about another person who is wealthy enough and works in a good place. They are jobless but they take care of other people's business. They confuse the wealth of others when they should be taking care of their lives. S and Y should focus on developing their skills instead of talking about the whereabouts and conditions of other people. The perception of their conversation leads and shows that they are suspicious of the wealth of the person that they are talking about, because after working in Kalimantan that person becomes rich. The absurdity contained in utterance excerpt 1 is that the condition or position of a rich person is doubtful and suspected of being obtained from something that is not true or that the person is working improperly. Another absurdity found is that S and Y are busy discussing and suspecting things that are not necessarily true. However, S and Y forget to develop their

potential, then take care of their own life. Their jobless background should encourage them to pay attention to their own lives, not absurdly talking about and suspecting the wealth of others who have worked hard. If it is associated with the theory of absurdity by Albert Camus, then absurdity can be recognized by humans, when humans are aware of their meaningless existence in the world and the unimportance of their daily actions (Payne 1992:7). There is a lot of irrational act in the world that does not make sense but still exist (Camus 1955:19).

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

On the other side, the result of this study is different from the study of Ahdi (2019) which discusses more towards absurdity and rebellion that occurs in Camus' *The Plague* (1948) and Simatupang's *Kering* (1972). Then the study that Ahdi gets; there is not only absurdity and rebellion in the two novels but also alienation and death. Ahdi's study focuses on the relationship between the aforementioned forms of absurdity and ways to deal with them. The result is that to face the absurdity itself, the person needs to rebel. On the other hand, to rebel, a person needs to first realize that absurdity exists so that there will be no thoughts of suicide. Meanwhile, a study that is conducted by Ardiya & Febtiningsih (2019) concludes that the analysis of the drama Edward Albee's *The American Dream* contains satire and absurdity. In an analysis of *The American Dream*, it is clear that Albee's drama contains satire and absurdity. By offering social satire, the play is a literary response to the state of America during the Cold War. Furthermore, *The American Dream* is characterized as a Theater of the Absurd because it depicts the absurdity

of the situation. These are critiques of modern life's artificial value. Grandma is a character who represents the concept of estrangement. It condemns the feeling of alienation that pervades urban life. In *The American Dream*, the features of the theater of the absurd are pure theater: cloning, fooling, and mad scenes; verbal nonsense; allegorical components. The pure theater may be observed through Daddy's and Mommy's eagerly anticipating their identification. Mrs. Baker is on her way, Daddy and Mrs. Baker are imitating, appearing in boxes, and the room is dimly lit.

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

In excerpt 6, based on the situation above, it can be seen that TEL easily trusts TDoc just because of trivial things. She gives full trust to TDoc to handle TPat, this is one of the absurdity thoughts where sometimes humans can believe things that do not make sense. Luper-Foy (1992:24) argues that another type of absurdity can be explained through the perspective of each person. How it makes sense or whether it does not make sense to him is an answer that depends on each person's perspective and context. Luper-Foy gives an example that there is an alien phenomenon, some people say this situation is a reasonable thing but not for Luper who considers aliens to be unreasonable and impossible to exist. The explanation above is a very accurate example to serve as supporting evidence that the previous *Too True To Be Good* utterance is indeed an absurd thing for some people, but not for TEL which is completely trusting TDoc. If logically, TEL needs a longer time to trust TDoc, especially for matters relating to medicine. She cannot just trust people carelessly because of trivial things. However, from TEL's point of view and context it is a good thing for her to entrust the TPat treatment to TDoc who has purchased Newland's previous physician training. TEL feels peace of mind and relief after her daughter receives treatment from TDoc. In this way, the absurdity of each person is found in the context and point of view experienced by the person herself.

On the other hand, excerpt 7 is an absurd act that comes from TMon. It is because TMon

is a microbe that causes pain for TPat, but TMon complains because it feels getting pain when lives in TPat's body. TMon complained about how is difficult life during TPat's treatment in the hospital. It is also connected to excerpt 8 which talks about TMon who does not want to be subjected as a cause of the TPat's disease by TDoc. During the TPat's treatment, TMon always feels pain and many times almost dies its complaints to TDoc. TMon keeps grumbling even though TDoc can't see and hear it. This is an absurd thing in *Too True To Be Good*. It is because normally, TMon should not complain about its difficulties. After all, TMon is the real cause of TPat's disease. It is in line with Camus (1955:32) states that irrational things appear to give an absurd look and cannot look logical. It is because the world is unreasonable and can be one of the causes of the absurd act.

In addition, in *Too True To Be Good* some characters do not have clear names and character naming can be considered absurd. There are some names of the characters that are not specific names such as *The Patient*, *The Microbe*, *The Doctor*, *The Nurse*, *The Bulgar*, *Tallboys*, *The Rider*, *The Countess*, *Sergeant Fielding*, and *Sweetie*. There is a name that has a specific name, it is *Mrs. Moppy*. Then the storyline is also absurd. Meanwhile, in *Juragan Hadroh* there are definite character names such as *Sukkur*, *Yuda*, *Halek*, *Jumadi*, and *Subei*, but the storyline that is shown contains many absurdities. It's different from *Gara-Gara Tukang Cukur EDAN!!* which has a unique and absurd character name, namely *Pelanggan* and *Orang Gila*. There is only one character that has a non-absurd name, namely *Pak Mul*. Besides the name of the character which is absurd, the storyline is also absurd.

Meanwhile, although this study uses the same theory of absurdity as Albert Camus and uses the comparative study, but the results and the source of the data is different from the study that is conducted by Rasheed *et al.* (2021) concludes that *Metamorphosis* and *The Trial* fully embrace absurdism and existentialism. The novels' entire backdrop is founded on absurdity, and it is this absurdity that causes the reader to have absurd feelings. These two Kafka works are filled with heartbreaking stories of Samsa's descent into vermin and K's transformation into a demon. In K's case, he perished as a result of the system's absurd politics. In the end, both characters have given up all hope and have surrendered to the world, accepting their absurd condition and leaving it. Then, this study also different sources of data and topics from the study that is conducted by Hidayati (2018). It concludes because Sukkur uses *paparèghân* in his performance, the goals of her study are to find and clarify the types of satire in *paparèghân* by employing Sukkur's *paparèghân* as a data source. The theory proposed by Hasan (2011) and the theory proposed by Sani, Abdullah, and Mohamad are two of the hypotheses utilized to examine

the data (2012). There are 12 collected data in the findings, which are divided into two types of direct satire. Then, ten data points, direct satire is the most common type of satire, followed by indirect satire with two data points. There are 7 data structures based on sentences, 5 data structures based on phrases, and no data structures based on words.

CONCLUSIONS AND SUGGESTIONS

Based on the comparison of the Madurese comedy and English comedy, it is concluded that utterance and narrator narration in the Madurese comedy *Juragan Hadroh* by Sukur is absurd. The absurd acts of all the characters are talking about another person's wealth. The character S and Y does not care about them and take care of another person's business. Absurdly, they are too busy to take care of and suspect the origin of other people's wealth, even though they themselves are unemployed. Further, they talk about the absurd eggs that they will sell, namely lice eggs. Then, in the Madurese comedy *Gara-Gara Tukang Cukur EDAN!!* by Sukur can be found that the character's absurdity is when there are acts that do not make sense and are absurd. S and Y are pulling grass but Y has a suggestion for S to go into the sack and S follows the order although he knows it is wrong. On the other side, in the *Too True To Be Good* by Shaw is also found the absurdities, it is about complaints about *The Microbe* character and the easiness of *The Elder Lady* believing in the *The Doctor* because he buys the practice of Doctor Newland. Besides, the names of the character are absurd because there is no specific name for them. Then, the character *The Microbe* in the *Too True To Be Good* is also absurd.

It is suggested to the next researchers to analyze another part of Camus's theory, such as rebellion and solidarity. On the other side, the next researcher is also suggested to analyze the same source of data but use a different theory.

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