Jurnal Sendratasik
Jurnal Ilmiah Pendidikan Seni Pertunjukan
ISSN : 2302-3201

Embodyment Commedia Dell Arte of in Moliere Script:
Cases Study with *Le Medecin Malgre Lui*

M. Andreanda Dwi Putra[1]; Saaduddin[2]*; Desi Susanti[3]

[1, 2, 3] Theatre Department - Faculty of Performing Arts
Institut Seni Indonesia Padangpanjang, Indonesia.

(*Author Corresponding) ✉ (E-mail) saaduddin@isi-padangpanjang.ac.id

Abstract

The play "Le Medecin Malgre Lui" by Moliere, translated by Adi Krishna, is an attempt to criticize the medical practices of Moliere's time, reflecting the ignorance and incompetence of the doctors of that era, represented by the character Sganarele. The Realism style is chosen to approach Moliere's play, but utilizing the Commedia dell'arte method. This play is presented as an option to realize Moliere's desired comedy. This research employs an art practice-based research method through the Commedia dell'arte method, including Observation, Representation, and Improvisation. This is done to find a formula for approaching roles to promote the Commedia dell'arte method systematically. In practice, interdisciplinary approaches that integrate artistic creation with scientific inquiry can explore and convey complex ideas through creative stages realized through the character Sganarelle as the main character in the play Le Medecin Malgre Lui.

Keywords: *Le Medecin Malgre Lui; Acting Comedy; Commedia dell'arte; Sganarelle*

INTRODUCTION

Sganarelle is a character in the play "Le Medecin Malgre Lui" who embodies the phenomenon of medical practices during that time carried out by doctors in France. This work is a form of critique against the medical science in France during the 16th century. During that era, the profession of a doctor tended to be unscientific and far from the title of a knowledgeable doctor. Medical practice in 16th to 17th century France was characterized by a lack of professionalism, incompetence, and fraudulent practices within the medical field. (Pawlowski et al., 2023). This can also be seen from historical articles about the poor state of health in France in the 16th and 17th centuries (Adams et al., 2009, 2011), Unscientific treatment (Palma & Palma, 2022), The lack of critical thinking and questioning in medicine, as expressed by (Purkerson & Wechsler, 1997), Also contributed to the careless and unprofessional nature of medical practice at that time. This is exemplified by Moliere through incidents such as drinking urine for treatment and the use of Latin in dialogue,

which may seem scientific but are actually highly satirical in their meaning in the play "Le Medecin Malgre Lui"

The play "Le Medecin Malgre Lui" was written by Jean-Baptiste Poquelin on August 6, 1666, and is also known by the stage name Moliere. Moliere was a renowned actor and playwright in French society and was one of the prominent comedians in the Western world at that time. Through thirteen years of experience touring cities to hone his distinctive comedic skills, Moliere incorporated elements of Commedia dell'arte into his works.

The play tells the story of a woodcutter named Sganarelle who is ordered by his master to pretend to be a doctor. Initially, Sganarelle refuses the offer, but eventually changes his mind and pretends to be a doctor. This script is a critique of the doctors of his time who were often incompetent and sometimes irresponsible. Moliere uses comedic elements to portray Sganarelle's ignorance and foolishness in the medical world, exposing shortcomings in the healthcare system of his time. The absurdity in the medical world and the medical profession is still encountered today as a true-life comedy. There are still people who dare to commit fraud in the medical profession in this modern era. This can be seen in recent cases as described by the mass media. In Surabaya, a man named Susanto was accused of fraud for claiming to be a doctor and working at PT Pelindo Husada Citra (RS PHC) for over two years. In fact, he was only a high school graduate. Susanto is accused of stealing data, identity, and documents belonging to a genuine doctor from Bandung to deceive a hospital as a First Aid Doctor on April 30, 2020. Susanto, who knew about the vacancy, then applied with fake documents and identity. He stole data from a genuine doctor from Bandung, Dr. Anggi Yurikno, through a website. The stolen documents included the Doctor's Practice License (SIP), Medical Degree, Identity Card, and Occupational Health and Safety Certificate. He changed the photo on those documents without altering the content. Susanto was subsequently accepted by RS PHC. He was then assigned as a Full-time Occupational Health and Safety Doctor at the K3 Clinic of PT Pertamina EP IV Cepu managed by PT PHC since June 15, 2020 (CNN, 2023; Detiknews, 2023; ed. Rika Amanda, n.d.; Setiawan, 2023).

The process of embodying the character of Sganarelle in Moliere's play ""Le Medecin Malgre Lui"" as the main character presents a distinctive personality, making him easily memorable to the audience. He is depicted as a 30-year-old man with a generally normal physique and a cheerful disposition. Sganarelle also serves as a social critique of the medical profession of his time, often perceived as incompetent and irresponsible. Moliere portrays Sganarelle's ignorance in the field of medicine and criticizes the poor healthcare system of the era, while conveying the moral message that dishonesty does not lead to good outcomes, ultimately leading Sganarelle to acknowledge his mistakes. This conveys an important message about honesty and responsibility.

Studies on the embodiment of the play "Le Medecin Malgre Lui," also known by its adapted titles such as "Tabib Palsu" or "Dokter Gadungan," have been focused on two points. Firstly, there is a study that considers the inheritance of local culture by incorporating the Tarling tradition (Saroni & Winata, 2019) Meanwhile, the second point is related to the choice of realism as an approach in embodying the characterization (Bayu, 2017). From this review, it appears that the practice of Commedia dell'arte as an approach has not yet been explored in current literature. In other words, this practice could play a significant role in approaching Moliere's plays, especially "Le Medecin Malgre Lui".

This study complements existing research by highlighting acting embodiment methods that can be emphasized in the performance of Moliere's comedic plays, with a focus on the key role of acting in interpreting the script. This objective is achieved through analyzing the character of Sganarelle and the embodiment of Commedia dell'arte in Moliere's play "The Impostor Doctor." Furthermore, this serves as a formulation to establish a formulaic approach to promote the systematic use of Commedia dell'arte techniques in acting.

This article starts with the argument that the successful embodiment of Commedia dell'arte in the play "Le Medecin Malgre Lui" can strengthen the implementation practice in Moliere's plays, which have often been approached using realism in acting. It has been observed that overall, the practice of Commedia dell'arte is one approach that allows for the realization of comedic theater productions that can bridge the gap between actors and audience, although realism tends to be the predominant approach in approaching Moliere's plays during their creation, potentially overshadowing other possible approaches. Therefore, the presence of Commedia dell'arte methods tends to have implications that can influence the comedic strength in Moliere's comedic plays.

LITERATURE REVIEW

1. Comedy Acting

Comedic acting is a unique form of performance aimed at eliciting positive responses and laughter from the audience. This style of acting employs various comedic techniques, such as humor-filled dialogue, exaggerated facial expressions, and exaggerated body movements, to create an entertaining and amusing experience for the audience. According to Perez & Greene, comedic acting is inherently rhetorical and designed to persuade the audience to see the world through the comedic vision of the performer (Pérez & Greene, 2016). This is in line with the idea that the main purpose of comedic acting is to evoke positive responses and laughter from the audience through wordplay and physical humor (verbal) (Olsen, 2015). Additionally, according to Smith, distinctive techniques emerge in comedic acting, emphasizing the importance of these techniques in creating an entertaining experience for the audienc (Smith, 2019). The study by Terrion & Ashforth (2002) also emphasizes the role of laughter in strengthening a sense of community, which is consistent with the purpose of comedic acting to create a positive and engaging experience for the audience (Terrion & Ashforth, 2002).

The use of humor in comedic acting is a fundamental element that involves the utilization of witty wordplay, clever puns, and amusing situations to emotionally engage with the audience (Cooper, 2008). This aspect not only showcases the timing and delivery of comedy by actors but also relies on the ability to genuinely and relatably connect with the audience, which is crucial in forming a connection that extends beyond the stage or screen.

The use of facial expressions is crucial in comedic acting, serving as a visual complement to verbal humor. A skilled comedic actor employs a variety of facial expressions to enhance comedic effects and convey emotions in a light-hearted manner, contributing to the overall comedic atmosphere and fostering joy and excitement among the audience. This is supported by numerous studies and observations in the field of theater and performance arts (Ambadar et al., 2005), which emphasizes the recognition of facial expressions and their role in conveying emotions. Additionally, Parkinson (Parkinson, 2005) highlighting that facial

movements not only convey information relevant to emotions but also contribute to the ongoing process of emotional action.

The use of exaggerated body movements and excessive gestures in comedic acting, ranging from slapstick routines to quirky speech patterns, adds layers of visual humor, making the performance dynamic and engaging. This physicality, when integrated with other comedic elements, creates a multi-dimensional experience that captures the audience's attention and leaves a lasting impression. The background story is crucial in creating complex and multidimensional comedic characters (Homan & Rhinehart, 2018).

2 . Commedia dell'arte Acting

Commedia dell'arte acting is a form of acting that emphasizes improvisation and involves various methods in an effort to discover and embody the roles (Jhon Rudlin, 2016) Rudlin delves deeply into the performance style of Commedia dell'arte, emphasizing the importance of improvisation and the use of various acting methods within this theatrical tradition. His book titled "Commedia dell'arte: An Actor's Handbook" provides a comprehensive analysis of Commedia dell'arte practices both historically and contemporarily, making it a valuable resource for understanding the significance of improvisation and other acting techniques in embodying this method within the process.

Commedia dell'arte, as a popular form of Italian comedy, is characterized by its emphasis on improvisation and the development of actors and their masks (Royce, 1986). This theatrical tradition, spanning several centuries and multiple countries, underwent various metamorphoses before reaching the recognizable form it has today (Royce, 1986). The essay review by Drabek in the article titled "What is Commedia dell'Arte Today?" provides valuable insights into the contemporary understanding of Commedia dell'arte, offering an understanding of its relevance in today's context (Drábek, 2019). Furthermore, the emphasis on improvisation and the evolution of artistic forms over time highlights the importance of characterization in Commedia dell'arte, as actors play a central role in shaping performances through their transient creations[1] and improvisational skills (Royce, 1986). This is in line with the idea that Commedia dell'arte is characterized by complex plots and unexpected complications, emphasizing the role of actors in shaping the dramatic elements of the performance (Drábek, 2019). Therefore, the above reference supports the statement that Commedia dell'arte is closely associated with the improvisation and gestures of its actors, which are integral aspects of characterization in this theatrical tradition.

The methods of Commedia dell'arte are characterized by a strong emphasis on improvisation and the development of actors and their masks. This theatrical tradition, which dates back several centuries and spans its influence across various countries, underwent several changes before reaching the recognized form it has today. These troupes became less reliant on touring and began incorporating their improvisational methods with scripted performances (Kerr, 2023). The emphasis on improvisation and the evolution of

---

[1] The word "transitoris" originates from the Latin word "transitorius," which means temporary or transient. In the context of the preceding sentence, "its transitory creations" refers to the creation or development of characters that are temporary, perhaps in the sense that these characters are created directly or improvisationally, without the need for lengthy preparation or planning. Along with the theme of improvisation in Commedia dell'arte, characters may emerge and evolve in temporary and unexpected situations during the performance.

17

artistic forms over time highlight the importance of characterization in Commedia dell'arte, as actors play a crucial role in shaping performances through their transient creations and improvisational skills. The actors' ability to improvise and bring various characters to life is key to the success of Commedia dell'arte performances, reflecting this method's focus on spontaneity and creativity (Bresnahan, 2015). Additionally, the use of masks in Commedia dell'arte is integral to its method, as masks are not just simple objects but deeply ingrained in the practical acting method, contributing to the unique and dynamic nature of its performances (Söffner, 2019).

The Commedia dell'arte method also involves the transformation of Commedia civile rusticale into Commedia dell'arte, reflecting a reassessment of canonical codes and the blending of literary and theatrical techniques (Бабенко, 2019). This transformation involves careful reading, historical data processing, and analysis of cross-disciplinary sources, highlighting the layered approach inherent in this method (Бабенко, 2019). Furthermore, the stylization of Commedia dell'arte in modern drama and theater involves various methods and sources, demonstrating the adaptability and enduring influence of this theatrical tradition (Slūka, 2015).

The Commedia dell'arte method can be classified as a form of improvisational theater, characterized by the development of actors and masks, the use of masks, and the transformation and stylization of this theatrical form. This method emphasizes the spontaneous creation of characters and scenarios (scripts), often involving standard characters such as Pantalone, Dottore, Il Capitano, and Arlecchino, who portray human weaknesses in a comedic manner (Niro & Muslera, 2015). The actors' ability to improvise and bring various characters to life is key to the success of Commedia dell'arte performances, reflecting the method's focus on spontaneity and creativity. Additionally, the use of masks in Commedia dell'arte is integral to its method, as masks are not just simple objects but deeply ingrained in acting practice, contributing to the unique and dynamic nature of its performances. Furthermore, the transformation from commedia civile rusticale to commedia dell'arte reflects a reassessment of canonical codes and the blending of literary and theatrical techniques, highlighting the layered approach inherent in this method. The stylization of Commedia dell'arte in modern drama and theater involves various methods and sources, demonstrating the adaptability and enduring influence of this theatrical tradition.

Overall, the Commedia dell'arte method is characterized by improvisation, the development of actors and masks, the combination of improvisation with scripted performances, the use of masks, and the transformation and stylization of this theatrical form. All of these elements together contribute to the rich and diverse nature of the Commedia dell'arte method, reflecting its historical significance and ongoing relevance in contemporary artistic practices.

METHOD

This article aims to reinforce the practice of embodying characters in Moliere's plays using the Commedia dell'arte acting method from an artistic practice perspective. Conceptually, practice-based research is an interdisciplinary approach that integrates artistic creation with scientific investigation, allowing artists/practitioners to explore and

18

convey complex ideas through creative stages. This methodology emphasizes the significance of artistic practice as a form of research, enabling artists/practitioners to delve into various aspects of their work and use it as a means to generate knowledge and understanding within a social context (Biggs & Karlsson, 2010) . By engaging in practice-based research, artists/practitioners can deepen their reflexivity and enhance their understanding of qualitative research through artistic expression, contributing to the development of innovative research methods and fostering deeper relationships between researchers and subject matter (Sullivan, 2010) .

Practice-based research emphasizes the importance of tacit and embodied knowledge that emerges from direct engagement with the medium and process of practice. Through hands-on exploration, practitioners can acquire knowledge that may be difficult to attain through traditional academic discourse. It is stated that practice-based artistic research serves as a platform for interdisciplinary collaboration and knowledge exchange, enabling the development of innovative and impactful projects that bridge the gaps between various fields of study. This approach not only contributes to the advancement of artistic knowledge but also enriches academic research across disciplines, offering unique opportunities for researchers to deepen their reflexivity and enhance their understanding of qualitative research through artistic expression (Borgdorff, 2012). One form of methodology defined by Graeme Sullivan (2005) in his guide to practice-based artistic research states that the idea that artistic practice can be considered a form of research, emphasizing the role of artist-theorists as practitioners in the art studio. He suggests that visual arts research should be based on practices originating from the arts themselves, especially studio-based investigations.

Through stages of observation, representation, and improvisation (John Rudlin), followed by literature studies and documentary studies such as photos and videos of Commedia dell'arte practices. Observation is done by watching comedy genre films to gain a comedic atmosphere to understand the funny and entertaining characters. Furthermore, the actors will approach groups known for their comedy, participating in gatherings with people who entertain with their humor.

Next, representation involves reshaping the actors' portrayal of characters as a stage to help them embody them on stage. Transforming oneself to play a role and imaginatively placing oneself fully in a fictional character. The process enhances physical (expression), intellectual (analysis), and spiritual (transformation) abilities. The final stage is improvisation: The first part discusses the basic principles of theater improvisation, including understanding the development of theater games and basic improvisation techniques. The second part discusses how to teach theater improvisation, including learning techniques and game development. The third part discusses directing actors in improvisation, including creating scenarios and developing characters using various forms of masks.

Data is collected through literature reviews and other documents related to strengthening Commedia dell'arte acting. These documents/reports/journals are then identified, reviewed, and analyzed. Data is presented in various forms, such as focus group discussions, joint discussions, and dramaturgical reinforcement. Interpretation of the data is not limited to description only because information obtained from different informants is triangulated with the findings from each character. Before analyzing the data, data

reduction is done by categorizing the data based on the creation questions. Tables and figures are used for visualization, while verification is done by comparing data from different sources, before analyzing the data interpretatively to determine its significance.

RESULT

1. Character Analysis

Character analysis in theater is the process of understanding the characters in a script and theatrical performance. It involves exploring the characteristics, motivations, traits, and development of characters. Analyzing the character of Sganarelle is a step that actors must take to understand the character they are portraying. The analysis is done through the dialogue in the script and the interactions between the characters within it. Through the dialogue in the script, the story's conflicts are revealed, allowing the characters in the script to be identified. The creation of the character of Sganarelle also involves analyzing the character's type through physiology, sociology, and psychology (Lajos, 2020).

Table 1. Character Analysis of Sganarelle based on Lajos Egri's principles

No.	Lajos Egri's principles	Character Analysis of Sganarelle
1	Physical Attributes	Sganarelle is described as a middle-aged man with average physique. His appearance reflects his social status and occupation.
2	Sociological Background	Sganarelle's sociological background is that of a lower-class citizen, likely working as a servant or laborer. His social status influences his behavior and interactions with other characters.
3	Psychological Makeup	Sganarelle's psychological makeup includes traits such as insecurity, opportunism, and a tendency to avoid responsibility. He may exhibit traits of cowardice and dishonesty, especially when faced with challenging situations.
4	Conflicting Desires	Sganarelle desires to maintain his social status and avoid humiliation. However, he also desires personal gain and may resort to deceitful means to achieve his goals. His conflicting desires create tension within the character and drive the plot forward.
5	Moral Compass	Sganarelle's moral compass is questionable, as he often prioritizes self-interest over ethical considerations. His actions may lack integrity, and he may justify unethical behavior for personal gain. However, he may also experience moments of moral conflict, reflecting a nuanced character portrayal.

Table 2. Character Analysis of Sganarelle based on Social Status and Character Type Principles

No.	Social Status	Character Type	Analysis of Sganarelle
1	Low Social Status	Servant Tendency	Sganarelle holds a low social status in society, possibly working as a servant or laborer.

20

2	Opportunistic Character Typedramatik	Indecisive Tendency	Sganarelle tends to be opportunistic, always seeking personal gain and avoiding responsibilities.
3	Lowest Social Status	Cunning Character Type	Sganarelle is a cunning character who often seeks clever ways to achieve his goals, even if it means using deceit or trickery.
4	Labile Character Type	Lazy Character Type	Sganarelle sometimes appears labile and inconsistent in actions and convictions. He tends to be lazy and avoids confrontation or difficult responsibilities.
5	Low Social Status	Cowardly Character Type	Despite attempting to maintain his social image and dignity, Sganarelle

Table 3. Classification of Relationships of the Character Sganarelle with Other Characters

| No.	Other Characters	Type of Relationship with Sgnanarelle	Description
1	Valère (Lucile's Boyfriend)	Antagonistic Relationship	Valère is Lucile's lover who is in conflict with Sganarelle because he wants to marry Lucile despite her father's opposition.
2	Sabine (Valère's Friend)	Friendship Relationship	Sabine is Sganarelle's friend. They have a relationship based on trust, support, and loyalty to each other
3	Gorgibus (Lucile's Father)	Hierarchical Relationship	Gorgibus is a Landlord (Nobleman). Their relationship is based on economic dependence, power, and obligations of service to a landlord (nobleman).
4	Lawyer (Gorgibus's Friend)	Hierarchical Relationship	The lawyer is a friend of Mr. Gorgibus. Their relationship is based on friendship.
5	Lucile (Valère's Girlfriend)	Antagonistic Relationship	Lucile is Valère's girlfriend, but her relationship with Sganarelle is influenced by complex family dynamics.

2. Interrelation between Characters and Script Structure

The interplay between characters in a theatrical script plays a crucial role in shaping the structure and dynamics of the story. Firstly, these relationships establish the foundation for conflicts, which often serve as the main driving force of the plot. The conflicts between characters, whether they are internal conflicts within a character or external conflicts between characters, are often central elements in a drama script. For instance, a romantic conflict between two characters can significantly influence the storyline and bring the drama to its climax. Therefore, the relationships between characters are essential components in building deep-seated tension within the script structure.

21

Moreover, the relationships between characters also aid in developing characters in a profound and meaningful way. Through their interactions, the audience can understand the backgrounds, motives, and character changes throughout the story. This provides a deeper emotional dimension to the script, allowing the audience to connect with the characters and experience character development more intensely. In other words, the relationships between characters help create complexity and depth in characters, which are the basis for emotional resonance in the theatrical script.

The relationships between characters also play a role in the resolution of the story. Whether these relationships end in harmony, confrontation, or compromise, the resolution shapes the end of the script structure. The quality of this resolution is greatly influenced by how the relationships between characters have evolved throughout the story. A profound change in the relationship can provide a powerful moment in the story's resolution, determining a satisfying or impactful conclusion for the audience.

In the overall structure of a theatrical script, the relationships between characters hold significant importance. They create conflicts, enrich characters, and shape resolutions, all of which are vital elements in bringing the theatrical story to life and delivering a profound experience to the audience.
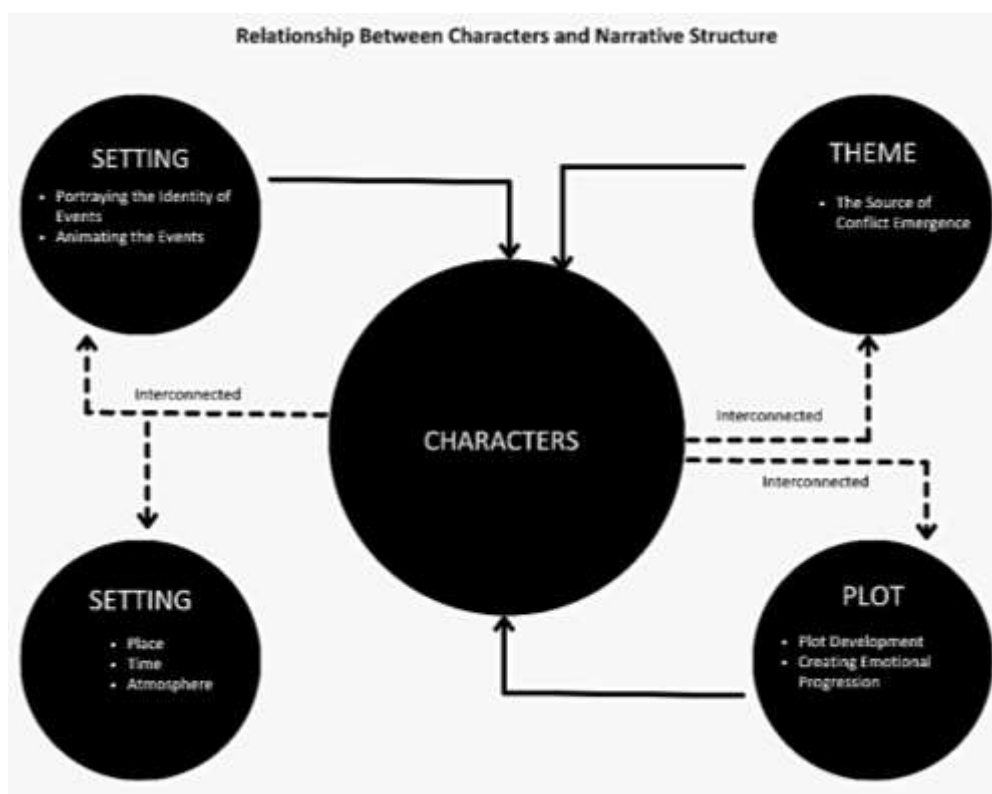
Relationship Between Characters and Narrative Structure

3. Emphasis on embodying a role

Actors, as central elements in the performing arts, play an infinite role in bringing theatrical scripts to life (Berceanu et al., 2020; Noice & Noice, 2002; Soroka et al., 2022). More than just interpreting the words of an author, actors are responsible for conveying the life stories that bring the characters they portray to life on stage. A deep understanding of

22

the role, mature acting skills, and careful preparation are crucial elements in ensuring a good quality and smooth performance.

Portraying a character in a drama script is a challenge in itself, requiring careful preparation and planning (Endraswara, 2011). The design serves as a guide for actors in creating and embodying characters according to the playwright's vision. In this context, the role of Sganarelle and other characters in this play are approached by incorporating elements of the Commedia dell'arte method such as slapstick, character types, gestures, and improvisation. While distinctive features of Commedia dell'arte, such as masks and costumes, are characteristic, the actors do not focus on them for various reasons, including limited resources for actor research based on literature and actor references.

Furthermore, the process of characterization begins with a realism approach as the primary foundation. In this stage, actors focus on gaining a deep understanding of the characters and the situations they face, creating strong emotional connections with their roles. However, realism acting serves merely as a foundation, as later on, an understanding of the Commedia dell'arte method is integrated into the practice of realism. This is done to ensure that a strong groundwork is established before moving on to the next stage.

After successfully implementing the realism stage, the focus shifts to comedic acting. Although realism remains the foundation, this concept is then developed through gestures and improvisation in every key segment, scene, event, and character sector of the actors. Actors not only strive to achieve humor and comedic elements in the performance but also ensure that the essence of the characters and the messages intended by the playwright are preserved. At this stage, the entire team of actors is encouraged to understand the transformation from realism to comedy. Every step is directed towards achieving harmony between slapstick and comedic elements, with the ultimate goal of establishing the Commedia dell'arte acting method as the main foundation in creating roles for this play. Collaborative nature among the actors and direction becomes crucial in producing a convincing and meaningful performance.

Actors not only hone their conventional acting skills but also explore improvisational abilities and bodily movements inherent in this tradition. The application of this method becomes crucial to bring humor and vitality to the characters played.

In the context of this play, the role of Sganarelle, as the main character, embodies the hard work and creativity of the actors. During the character exploration stage, the actor captures the complexity of feelings and internal conflicts with authenticity. Sganarelle can be brought to life on a broader dimension, incorporating slapstick elements and entertaining humor.

These systematic steps not only create a comprehensive performance but also enrich the audience's experience. The entire performance becomes more dynamic with variations in acting styles, making every moment more vibrant and meaningful. In this context, actors are not just individuals portraying roles but also artists weaving the entire story with skill and intelligence.

The importance of thorough preparation and careful planning is also reflected in how each scene, setting, and performance detail is designed. Directing becomes a determining factor in guiding actors to achieve their maximum potential. Collaboration between actors and directors is the key to success in bringing the concept and vision of the script into stage

23

reality. In the context of this play, every stage element and setting plays a crucial role in supporting stronger acting. Stage design creativity and the use of props are supportive tools in depicting the story's atmosphere. Lighting design, costume selection, and other visual elements contribute to creating the appropriate mood and emotions.

The concept of characterization used in embodying character roles in the script "The Imposturous Doctor" by Moliere, translated by Adi Krishna, refers to the role of Commedia dell'arte in the form of gestures and improvisation. Holding on to the acting representation initiated to be able to manipulate the characters to be played, actors must convince the audience that the characters played in the performance are natural and not artificial. The achievement in the portrayal of the character Sganarelle is able to present the character found in the script. The actor's achievement is evident when successfully playing the character Sganarelle with the character in the situation experienced by the character in the script.

The embodiment of the character Sganarelle requires special skills for the actor. This ability begins with the need for analysis of the text, especially the analysis of the character Sganarelle. Processing of acting practices is required for accuracy to achieve maximum results. For example, creating the character Sganarelle must pretend to be a doctor and transform himself into another character named Narcissus. External supporting factors are also needed to influence the process of embodiment, such as observation of someone who has a doctor's profession and also observing someone who appears to be an expert in that profession. The portrayal in playing the character Sganarelle, the actor uses the concept of Commedia dell'arte. A formal object used in embodying the character Sganarelle in the script "The Imposturous Doctor" is the use of the identity of the Commedian dell'arte in its acting embodiment.

DISCUSSION

Commedia dell'arte is a form of performance rooted in traditional Italian comedy theater that emerged in the 16th century and developed until the 18th century. Commedia dell'arte is performed by actors who play fixed characters with distinctive costumes and masks, and use open-ended scripts (improvisation). Commedia dell'arte was influenced by folk theater and carnivals in Italy, and typically involves love conflicts, confusion, chaos, and ultimately leads to a humorous and satisfying resolution (Jhon Rudlin, 2016). This tradition has had a significant influence on theater and the arts, characterized by the involvement of professional actors, the synthesis of various art forms such as music, dance, and words, and an emphasis on action as the soul of the performance (Бабенко, 2019). Furthermore, it is noted that the early theater of Jacinto Benavente followed in the footsteps of commedia dell'arte and nineteenth-century French theater, indicating the broad impact of this tradition beyond Italy (Llorens, 2015). The actors not only hone their conventional acting skills but also delve into improvisation and the distinctive body movements inherent in this tradition. The application of these methods is crucial to infusing humor and vitality into the characters being portrayed.

Commedia dell'arte was highly renowned throughout Europe in its time and greatly influenced the development of modern theater. One of its main influences is the use of stock characters and improvisation in theater, which are also applied in modern theater.

24

The main strength of Commedia dell'arte lies in its ability to entertain with jokes, absurdity, and hilarious chaos, while also conveying deeper moral and social messages. The script contains many elements of slapstick comedy and witty dialogues that can make the audience laugh and be entertained.

The characters in Commedia dell'arte are known for their distinctive traits and highly expressive qualities, making them easily recognizable and universally acknowledge (Miley & Read, 2012). The characters of Commedia dell'arte, such as Pantalone, Dottore, Il Capitano, and Arlecchino, are presented in performances to showcase human weaknesses in a comedic manne (Niro & Muslera, 2015). In addition, the use of masks in Commedia dell'arte helps identify characters and is a defining feature of this genre (Roy, 2017; Royce, 1986). Furthermore, characters in Commedia dell'arte exhibit traits such as disguise, deceit, trickery, investigation, gossip, and portrayal of honor, all of which contribute to their highly expressive nature Adopting techniques from the Commedia dell'arte method, such as improvisation, exaggerated movements, and expressive postures, can be useful in creating expressive characters in a collaborative environmen (Salem, 2004).

Embodyment Charachters

The rehearsal process is an activity conducted in the main stage and refers to the concept of portrayal, aiming to achieve the goals outlined in the script. Rehearsals also serve to improve the quality of the actors' performance in portraying the characters in the play script. Rehearsals in a creation process are conducted intensively to achieve optimal results at the peak of the performance. Before entering the rehearsal process, the actors go through the following stages in creating their characters:

1. Observation

Observing theater characters involves observing and analyzing the performance, expressions, and character of the characters in a theater production. Here are some aspects that can be observed when performers observe theater characters. Observations in fostering acting are very important for performers, from observing a performer knowing about a 30-year-old man who works as his master's assistant both in terms of his profession and outside of it. The actor portrays this Sganarelle character with soulful dedication. At this stage, the performer undoubtedly takes examples from observing the acting of a popular Hollywood actor named Johnny Depp, who played the character Jack Sparrow in the film "Pirates of the Caribbean: The Curse of the Black Pearl" (also known as "Pirates of the Caribbean"), Buena Vista, 2003.

The actor sees that the character played by Johnny Depp is able to skillfully portray the character, capturing the audience's attention and focus on himself. This also relates to and is evident in the character of Sganarelle, who must convincingly play the role of a doctor and Narcissus in speaking and deceiving Mr. Gorgibus. The character of Sganarelle exhibits spontaneity in performing unexpected actions without knowing the risks he will face.

The performer portrays the character of Sganarelle in the script "The Impostor Doctor" by Moliere, translated by Adi Krishna, as observed and selected to play the character on stage effectively by utilizing body movements to express emotions, characters, or situations in the story. Then, facial expressions focus on the character to assess how they convey the

emotions and feelings of their character. Thus, reactions to events observed by the character respond to specific events or dialogues. Interactions between characters and the manipulation of characters and actor dynamics can influence the story or atmosphere. The performer must also be aware of using the stage space to create an atmosphere or immerse the audience in the story and interact with stage properties to enhance character consistency during the performance.

The observations made by actors can provide deep insights into the execution of a character by an actor. This can also help identify strengths and weaknesses in performances and provide constructive feedback.

2. Representation

Representation is the process in which an actor determines the actions they portray, deliberately paying attention to the form they create while performing on stage (Sitorus, 2002). Two famous actors considered capable of embodying representation scientifically were Benoit Constant Coquelin and Sarah Bernhardt from France. Both had similar approaches but different procedures. Coquelin believed that an actor had two personalities within them, while Sarah Bernhardt argued that when she was on stage, she became the character she played. She ceased to exist, or in other words, was already dead, while the character lived on stage.

The main task of an actor is thorough study before creating their role. Actors must have a strong imagination and capacity to create freely, as limiting their natural development can lead to stiffness and tension. These characters cannot be played through improvisation alone. Actors can adapt characters to the life environment experienced by the character. If they are unable to express the feelings within the character that correspond to the social environment, the actor can look at the character's background in the script, such as the social status experienced by the character and their life companions, in order to determine the emotional offer used for the character played, from the way they walk, body condition, and attitude. The actor must be versatile. They will transition their identity status from poverty to wealth, from a dishonorable life to an environment where they are always revered, from ancient times to modern times. Actors must have a curiosity about the occupations of people from the lowest to the highest strata. Actors must educate themselves to understand the way of life of every stratum in their society. Because expressions of emotions such as love, envy, anger, hatred, for example, differ from one generation to another as each generation has different characteristics. By studying all of this, the actor can coordinate all the data they have systematically, unite them harmoniously, and convey them through facial expressions, through comprehensive representations of the character played.

3. Improvisation

Improvisation in theater is a form of stage art expression involving the creation and performance without a script or predetermined plan. Actors use creativity and spontaneity to develop stories, characters, and dialogue directly on stage. It demands creativity, quick thinking, and collaboration among actors (Frost & Yarrow, 1989; Spolin, 1999). It requires high adaptability and quick thinking skills. Actors must be able to respond to situations and fellow actors' reactions spontaneously and naturally. Improvisation provides space for

creative expression without limitations, allowing freedom to create characters, build conflicts, and develop stories according to the direction of the improvisation.

Before appearing in front of the audience, actors often engage in improvisation exercises to hone their skills. These exercises may involve various games and focus drills to enhance spontaneous responses. In improvisation, it is important to maintain the continuity of the story so that the audience can follow the developments. This involves sensitivity to the direction of the story and interaction with fellow actors. Improvisation often involves situations presented to the audience, where they can see an idea or suggestion that forms the basis for the story's development. This creates an interactive and unique theater experience.

The success of improvisation depends heavily on the trust between the actors. Something that actors must maintain is feeling comfortable collaborating and responding to each other without fear of making mistakes. The uniqueness of theater improvisation lies in its uncertainty. Both actors and audiences alike do not know how the story will unfold, creating a fresh and surprising experience. Improvisation stimulates the reflexes and instincts of the actors, allowing them to respond spontaneously to the evolving situations on stage. This creates excitement and liveliness in the theater performance.

Improvisation in theater represents a dynamic and challenging form of stage art. This creative process involves actors in the creation of scenes, characters, and dialogue without a previously written script, creating a unique and entertaining theater experience. Improvisation provides the freedom to spontaneously develop unexpected characters. It requires a deep understanding of the characters and the actors' ability to respond quickly to situations.

Special exercises are required to develop improvisational skills to maintain the balance of the plot in the script "The Quack Doctor" by Molière translated by Adi Krishna. Adding interactive elements and a carefully crafted storyline so that the audience can follow the development without feeling confused. This improvisation needs to have a high awareness of the stage environment. They must be able to adapt to physical and situational changes quickly, providing a high level of flexibility. With moments of joy and unexpected surprises, both for the actors and the audience.

This is the main attraction for actors to present improvisation in the script "The Quack Doctor" by Molière translated by Adi Krishna, requiring courage, collaboration, and creativity. Through this process, the actors together create a deep and memorable theater experience.

Improvisation in the performing arts world, including theater, music, or comedy, involves spontaneous creation and execution without a clear script or planning. Sometimes, artists improvise on existing storylines, creating unexpected and often entertaining moments. An example of improvising on the plot can be found in improvisational theater, where actors may be given a general situation or theme and asked to improvise based on those prompts.

In the context of theater, actors often use improvisation techniques to enrich existing storylines. For example, if a drama features a deep dialogue between two characters, actors can use improvisation to develop that dialogue by incorporating new elements or nuances

27

that arise spontaneously. This not only can surprise the audience but also can provide a new dimension to the characters and their relationships.

In the world of comedy improvisation, comedians often improvise on the plot to produce sharp and fresh humor. They can respond to situations or developments that occur on stage with instantly created jokes, often involving elements of surprise or sudden changes in the narrative. Such improvisation can add a unique touch to the performance and enhance its comedic appeal.

Overall, improvising on the plot is a way for actors to showcase their creativity and spontaneity, bringing elements of surprise and freshness that may not be achieved by following a script. It also provides space for collaboration among actors, allowing them to collectively create unique moments that can enrich the audience experience.

3.1. Character Sectoral Improvisation

Character sector improvisation is a concept where actors in a performance adopt an improvisational approach to the characters or roles they play within a specific sector or context. For example, in the world of theater, actors may be presented with scenarios where they have to improvise as characters operating within a particular sector. In this context, they must understand the characteristics, language, and typical situations that occur in that sector while remaining within the framework of improvisational creativity and spontaneity.

In the aspect of character sector improvisation, it is important for artists to conduct in-depth research related to the sector or context represented by the character. This helps to understand the nuances, rules, and terminology associated with that sector. For instance, an actor improvising as a doctor needs to have a strong understanding of medical terms, health protocols, and medical ethics to make their performance feel authentic.

Through character sector improvisation, performers can present more convincing characters and engage in situations specific to that sector. This not only creates a deep experience for the audience but also allows actors to explore creative elements that emerge from the interaction of characters within that sectoral context. Success in character sector improvisation requires a balance between solid knowledge of the sector and the artist's ability to adapt and respond spontaneously to evolving situations.

3.2. Character Grouping Improvisation

Character group improvisation is an approach where a group of actors in a performance works together to create and develop characters within a clear context. This group can consist of two or more people collaborating to produce stories or scenes spontaneously. This approach is often found in improvisational theater, where the courage to collaborate and respond to each other is key.

In character group improvisation, actors build stories or situations together, involving the characters they play. Actors must have the ability to listen and respond quickly to ideas that emerge from their fellow performers. This requires a high level of trust and openness among group members, as they must be prepared to take the story in directions they may not have anticipated beforehand.

The success of character group improvisation lies in the group's ability to create cohesive narratives and build engaging character interactions. Good collaboration allows artists to explore group dynamics, discover the strengths and uniqueness of each character, and create refreshing moments of surprise for the audience. With collective awareness, the group can embrace changes in the storyline and characters quickly, creating a dynamic and unique experience in each performance.

In the practice of character group improvisation, specific exercises can be used to build cohesion and sensitivity among group members. This may involve collaborative story-building exercises, improvisation games, or character engagement exercises to help artists build strong relationships and create strong stories together.

3.3 Mask Utilization Improvisation

Using masks in improvisation is a form of performance art in which artists use masks to create characters and express emotions without words. Masks are often used as tools to change identities and convey character nuances in a unique and dramatic way. In this context, artists must rely on body movements, facial expressions, and body postures to effectively convey messages, considering that masks can obscure facial expressions directly.

In mask improvisation, actors must master basic techniques in using masks, including how to synchronize body movements with the character represented by the mask. This involves a high level of awareness of body expression and skills in communicating emotions visually. Although not scripted, actors must be able to instantly respond to the given situation or theme while maintaining the character through mask movements and expressions.

The use of masks in improvisation also allows actors to explore characters that they may not be able to portray without masks. Masks can provide a level of anonymity that allows greater freedom in creating extreme or different characters from the actor's personal personality. The uniqueness of masks also provides a rich visual dimension to the performance, enriching the audience's visual experience and adding depth to the created characters.

By using masks, performers can explore imaginative worlds and present visually strong characters. It also incorporates elements of surprise and spontaneity in performing arts, as artists must quickly adapt to audience responses and dynamics that evolve during the improvisational performance. Courage in experimenting with masks can open up opportunities for interesting and unique creative discoveries in the world of performing arts.

3.4 Character Improvisation

Improvisation with gestures is an approach in performing arts that utilizes body movements, postures, and gestures to create characters and express predetermined stories. In this context, performers do not rely on words or written dialogue but rather focus more on body language as the primary tool of communication. Gesture improvisation requires sensitivity to body movements that can clearly convey emotions, intentions, and relationships between characters.

Actors involved in gesture improvisation must have the ability to quickly respond to changes in situations or themes that may arise during the performance. They use gestures

as a way to create dialogue without words, convey conflicts, and develop relationships between characters. The ability to read and respond to the gestures of their peers becomes an important skill, enabling the creation of coherent and engaging narratives.

Gesture improvisation requires a deep understanding of body language and physical expressions. Performers must be able to adapt their gestures according to the characters they portray, creating variations in body movements that align with the emotions and personalities of the characters. It also allows actors to explore abstract concepts and character idiosyncrasies in a more artistic and creative manner.

The success of gesture improvisation lies in the actors' ability to convey narratives clearly and communicate emotions without relying on words. Gesture improvisation is often used in various forms of performing arts, including physical theater, dance, and other experimental performing arts. Through gesture improvisation, actors can explore their creativity in designing dynamic narratives and create emotional connections with the audience through strong and essential body language.

Table 4. Character Development Phases

No.	Phase	Description
1	Character Analysis	Analyzing the traits, background, and motivations of each character in the Le Medecin Malgre Lui script
2	Embodying Characters	Bringing the characters to life by understanding their physicality, emotions, and relationships.
3	Rehearsal Exploration	Exploring character interactions, refining gestures, and experimenting with dialogue delivery.
4	Feedback and Revision	Receiving feedback from directors or peers, revising character portrayals, and enhancing performances.
5	Finalization	Finalizing character portrayals, ensuring consistency, and readiness for the performance.

Image 1: Stage Description of the Play "The Impostor Doctor"
(Source: Neta Chalida Sari)

Mise en Scene

Artistry is an essential element that cannot be separated from a performance. Theater productions are perfected by the support of artistic arrangements. Artistry aims to bring a performance to life and support the storyline within the script. Here are some artistic elements:
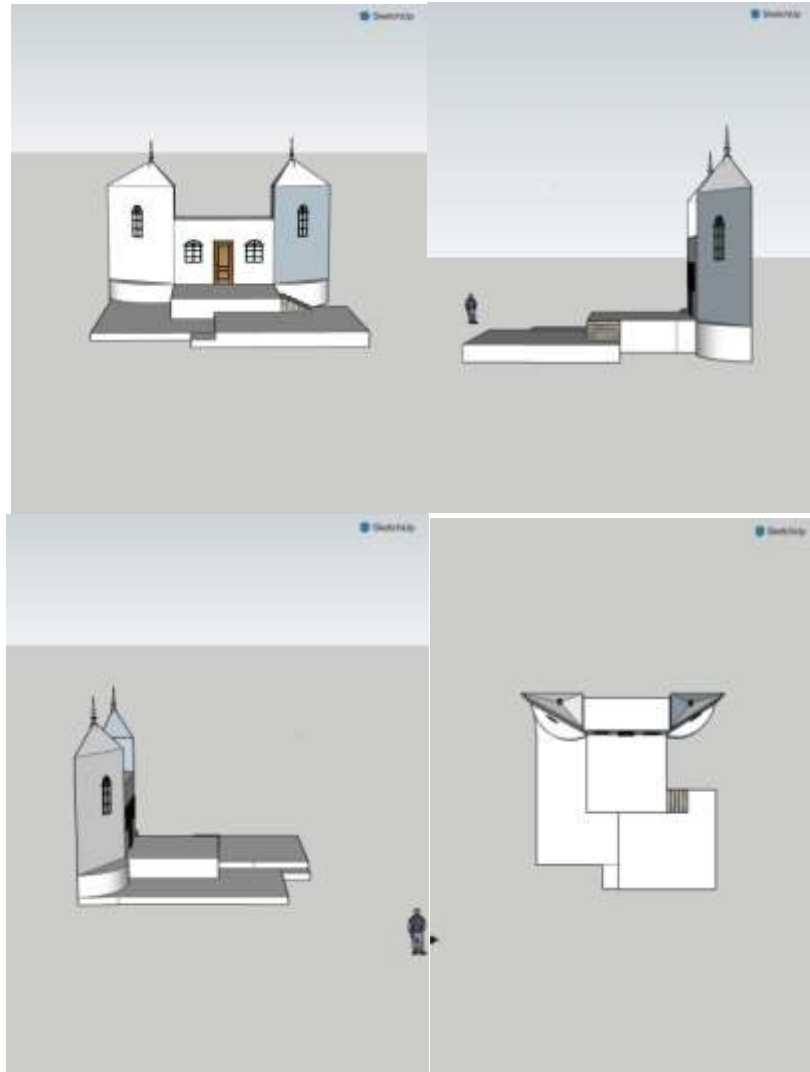
30

Image 2 : Several design perspectives
(Source: Neta Chalida Sari)

CONCLUSION

The theatrical script at focus, "The Impostor Doctor" by Moliere in Adi Krishna's translation, is a satirical comedy written in 1666. This script contains social criticism of medical practices at that time, particularly regarding the technical incompetence of doctors in administering treatment. Through this script, the performers aim to convey messages and moral values to the audience in a comedic form. The script is presented using the Commedia dell'arte method, providing a distinctive touch to gestures and improvisation.Interpreting and presenting a comedy script with the appropriate approach is key to success. In this regard, the performers choose to adopt the Commedia dell'Arte approach, a tradition of Italian theater from the 16th to the 18th centuries known for its distinctive characters, masks, and improvisation. This approach adds a new dimension to character portrayal, creating a unique atmosphere and bringing each character to life on stage.

The importance of this approach selection goes beyond just acting aspects but also in delivering the satirical comedic message to the audience. Commedia dell'arte provides flexibility for performers to develop characters with captivating uniqueness, enhancing the

31

attractiveness of the performance and deepening the message to be conveyed.As an essential element in a theater production, actors not only play roles but also act as interpreters of the script written by the author. A deep understanding of the script is essential. Actors must absorb every nuance and message contained in every dialogue and scene. In the context of "The Impostor Doctor," it contains social criticism of medical practices at the time. Performers have endeavored to become communicative agents to the audience, using comedy as a medium to satirize and stimulate critical thinking. Therefore, the actor's skill in delivering messages effectively becomes the key to the success of the performance.The process of analyzing the characters played is a crucial initial step. The results of this analysis serve as the basis for the performers to create a portrayal of characters that align with the playwright's vision. Personal experiences and intellectual wealth need to be actualized by the performers to create a good interpretation of the character on stage.

Theoretical foundations and performance references from various sources are additional elements to stimulate acting in the search for character emotions. Performers not only focus on acting aspects but also analyze the script and characters more deeply. Emotional exploration is not only practical but also requires an analysis of the play's text to provide depth in character interpretation.Performers are required to enrich their intellectual capacity to become skilled actors beyond acting proficiency. Script and character analysis are integral parts of role preparation. Performers need to understand the social, economic, and cultural backgrounds that contextualize the play's script. With a deep understanding, performers can provide an extra dimension to the roles they play.

The success of performers in completing a role also depends on their ability to integrate acting practices with knowledge and understanding of the script. Creating rich and profound character interpretations requires dedication and seriousness in the preparation process. Through the preparation provided in a not overly long time, the performers have sought to make maximum contributions to a performance. The success of the role creates harmony in the storyline, brings characters to life, and delivers messages effectively to the audience. With good analytical skills, performers can ultimately act as a bridge between the play's script and the audience.

Theater art, with all its complexity, provides space for performers to convey communicative messages in a unique and engaging way. In the context of "The Impostor Doctor," satirical comedy is used as a tool to satirize and stimulate critical thinking among the audience. Through role interpretation, performers have at least sought to make an impact and provoke reflection in society.The importance of approach selection and deep understanding of the script context lay the foundation for effectively conveying communicative messages. As interpreters of the play's text, performers have a significant responsibility to present the author's message well and portray it authentically on stage.

Theater performances, especially those that carry social messages such as satirical comedy, can serve as educational and enlightening tools. Through their roles, performers can be agents that lead the audience to better understand the issues satirized in the script. By leveraging acting skills and deep understanding of characters, performers can become strong message bearers and stimulate audience awareness.

In completing a role, actors are not only required to have good acting abilities but also need profound script and character analysis skills. Choosing the right approach, such as using the Commedia dell'Arte approach in this case, can provide new dimensions and distinctive nuances to character portrayal.The success of effectively delivering communicative messages through theater art is inseparable from a deep understanding of the script, thorough preparation, and maximum contributions from each performer. Analyzing characters, understanding the script context, and delving into character emotions are crucial steps in exploring and completing a role. By enriching their intellectual capacity, actors can make a more significant contribution to creating an extraordinary theater experience for the audience. Theater art, as a medium of expression and education, can play a significant role in shaping public thinking and awareness.

In conclusion, the success of completing a role involves not only acting ability but also requires analytical skills, deep understanding of the script, and dedication in preparation. Through interpretation and characterization, performers have the potential to create unforgettable theater experiences and have a positive impact on both the audience and society at large

REFERENCE

Adams, M., Alther, W., Kessler, M., Kluge, M., & Hamburger, M. (2011). Malaria in the Renaissance: Remedies From European Herbals From the 16th and 17th Century. *Journal of Ethnopharmacology*, *133*(2), 278-288. https://doi.org/10.1016/j.jep.2010.10.060

Adams, M., Berset, C., Kessler, M., & Hamburger, M. (2009). Medicinal Herbs for the Treatment of Rheumatic Disorders—A Survey of European Herbals From the 16th and 17th Century. *Journal of Ethnopharmacology*, *121*(3), 343–359. https://doi.org/10.1016/j.jep.2008.11.010

Ambadar, Z., Schooler, J. W., & Cohn, J. F. (2005). Deciphering the Enigmatic Face. *Psychological Science*, *16*(5), 403-410. https://doi.org/10.1111/j.0956-7976.2005.01548.x

Bayu, M. (2017). *Pemeranan Tokoh Mat Betet dalam Lakon Tabib Gadungan Karya Moliere Saduran Teguh Karya*. Institut Seni Indonesia Padangpanjang.

Berceanu, A. I., Matu, S., & Macavei, B. I. (2020). Emotional and cognitive responses to theatrical representations of aggressive behavior. *Frontiers in Psychology*, *11*, 1–12. https://doi.org/https://doi.org/10.3389/fpsyg.2020.01785

Biggs, M., & Karlsson, H. (2010). *The Routledge companion to research in the arts*. Routledge.

Borgdorff, H. (2012). *The conflict of the faculties: Perspectives on artistic research and academia*. Leiden University Press.

Bresnahan, A. W. (2015). Improvisation in the Arts. *Philosophy Compass*, *10*(9), 573–582. https://doi.org/10.1111/phc3.12251

CNN, I. (2023). Dokter Gadungan Asal Jatim Ditangkap Usai Tipu Suami Siri Rp250 Juta. *CNN Indonesia*, 1–7. https://www.cnnindonesia.com/nasional/20231027125441-12-1016679/dokter-gadungan-asal-jatim-ditangkap-usai-tipu-suami-siri-rp250-juta

Cooper, C. D. (2008). Elucidating the Bonds of Workplace Humor: A Relational Process Model. *Human Relations*, *61*(8), 1087–1115. https://doi.org/10.1177/0018726708094861

Detiknews. (2023, November). *Dokter Gadungan di Bali Tipu Pacar*. 1–7. https://news.detik.com/berita/d-7029155/dokter-gadungan-di-bali-tipu-pacar-puluhan-juta-kronologi-dan-modusnya

Drábek, P. (2019). What Is Commedia Dell'Arte Today? A Review Essay. *Early Theatre*, *22*(2), 199–216. https://doi.org/10.12745/et.22.2.4128

ed. Rika Amanda. (n.d.). Ngaku Dokter Spesialis dan Nikahi Nur Aini , Perempuan Lesbian Ahnaf Arrafif alias Erayani Dijebloskan ke Penjara Perempuan. *Tvonenews.Com*, 1–9. https://news.detik.com/berita/d-7029155/dokter-gadungan-di-bali-tipu-pacar-puluhan-juta-kronologi-dan-modusnya

Endraswara, S. (2011). *Metode pembelajaran drama*. Media Pressindo.

Frost, A., & Yarrow, R. (1989). *Improvisation in drama*. Palgrave Macmillan UK.

Homan, S., & Rhinehart, B. (2018). *Comedy acting for theatre: the art and craft of performing in comedies*. Bloomsbury Publishing.

Jhon Rudlin. (2016). *commedia dell'arte*.

Kerr, R. (2023). Commedia Dell'arte. In *https://www.oxfordbibliographies.com/*. https://doi.org/10.1093/obo/9780195399301-0497

Lajos, A. (2020). *The Art of Dramatic Writing* (ibed surgana yuga (ed.); 1st ed.). Kalabuku.

Llorens, S. F. (2015). El Teatro Fantástico de Jacinto Benavente en el teatro europeo/The Teatro Fantástico of Jacinto Benavente in the European theatre/The Fantastic Theater of Jacinto Benavente in European Theatre. *Revista de Filología Románica*, *32*(2), 241. https://doi.org/https://doi.org/10.5209/RFRM.55022

Miley, F., & Read, A. (2012). Jokes in Popular Culture: The Characterisation of the Accountant. *Accounting Auditing & Accountability Journal*, *25*(4), 703–718. https://doi.org/10.1108/09513571211225105

Niro, C. Di, & Muslera, P. (2015). Spitballing, Slapstick, Lazzi and Improvisation: The Benefits of Practising Commedia Dell'Arte in Secondary Schools. *European Journal of Humour*

34

Research, *3*(4), 75–91. https://doi.org/10.7592/ejhr2015.3.4.diniro

Noice, T., & Noice, H. (2002). The expertise of professional actors: A review of recent research. *High Ability Studies*, *13*(1), 7–19. https://doi.org/10.1080/13598130220132271

Olsen, C. (2015). *Acting comedy*. Routledge. https://doi.org/https://doi.org/10.4324/9781315709673

Palma, J., & Palma, F. (2022). Views on Memory and Treatment of Cognitive Impairment in 17th-Century Spain. *Neurology*, *99*(10), 424–427. https://doi.org/10.1212/wnl.0000000000201025

Parkinson, B. (2005). Do Facial Movements Express Emotions or Communicate Motives? *Personality and Social Psychology Review*, *9*(4), 278–311. https://doi.org/10.1207/s15327957pspr0904_1

Pawlowski, M., Mendel, Y., & Kaisermann, J. (2023). *Sejarah Kedokteran*. Cambridge Stanford Books.

Pérez, R., & Greene, V. S. (2016). Debating rape jokes vs. rape culture: framing and counter-framing misogynistic comedy. *Social Semiotics*, *26*(3), 265–282. https://doi.org/https://doi.org/10.1080/10350330.2015.1134823

Purkerson, M. L., & Wechsler, L. (1997). Depictions of the Kidney Through the Ages. *American Journal of Nephrology*, *17*(3–4), 340–346. https://doi.org/10.1159/000169121

Roy, D. (2017). Masks in Pedagogical Practice. *Journal for Learning Through the Arts a Research Journal on Arts Integration in Schools and Communities*, *12*(1). https://doi.org/10.21977/d912128864

Royce, A. P. (1986). The Venetian Commedia: Actors and Masques in the Development of the Commedia Dell'Arte. *Theatre Survey*, *7*(1–2), 69–87. https://doi.org/10.1017/s0040557400008802

Salem, B. (2004). Commedia Virtuale: Theatre Inspiration for Expressive Avatars. *International Conference on Entertainment Computing*, 157–162. https://doi.org/10.1007/978-3-540-28643-1_20

Saroni, S., & Winata, N. T. (2019). Pementasan Naskah Drama Tarling "Dokter Palsu" Karya Hj. Dariyah Sebagai Upaya Pewarisan dan Pemertahanan Budaya Indramayu. *Prosiding Seminar Nasional Linguistik Dan Sastra (SEMANTIKS)*, *1*, 671–681.

Setiawan, A. D. (2023). Aksi Tipu-tipu Susanto 2 Tahun Jadi Dokter Gadungan di Surabaya, Terima Gaji Rp 7,5 Juta Per Bulan. *Kompas.Com*, 1–25. https://amp.kompas.com/surabaya/read/2023/09/14/054135378/aksi-tipu-tipu-

    susanto-2-tahun-jadi-dokter-gadungan-di-surabaya-terima-gaji

Sitorus, E. D. (2002). *The Art of Acting; Seni peran untuk Teater, Film & TV*. PT Gramedia Utama Pustaka.

Slūka, V. (2015). Stylization of Commedia Dell'arte in Latvian and Foreign Modernist Drama and Theatre: Methods and Sources. *Interlitteraria*, *xx*(2), 20–31. https://doi.org/10.12697/il.2015.20.2.3

Smith, A. N. (2019). Achieving a Depth of Character: Long-Form Improv Practices in US Comedy Podcast Culture. *Comedy Studies*, *10*(2), 167–182. https://doi.org/10.1080/2040610x.2019.1623500

Söffner, J. (2019). Masked Interaction: The Case for an Enactive View of Commedia Dell'Arte (and the Italian Renaissance). In *Miranda Anderson/Michael Wheeler (Hg.): Distributed Cognition in Medieval and Renaissance Culture. Edinburgh*.

Soroka, I., Gusakova, N., Plutalov, S., Tsyselska, O., & Kuprii, T. (2022). Speech Techniques as an Important Tool of Verbal Action in the Art of the Actor. *Studies in Media and Communication*, *10*(3), 185–192.

Spolin, V. (1999). Improvisation for the Theater: A Handbook of Teaching and Directing Techniques (Drama and Performance Studies). In *Northwestern University Press* (3rd editio). Northwestern University Press. https://doi.org/m

Sullivan, G. (2010). *Art practice as research: Inquiry in visual arts*. Sage.

Terrion, J. L., & Ashforth, B. E. (2002). From 'I' to 'We': The Role of Putdown Humor and Identity in the Development of a Temporary Group. *Human Relations*, *55*(1), 55–88. https://doi.org/10.1177/0018726702055001606

Бабенко, В. Н. (2019). Prevention of Tradition, Regularity of Positive Receives, Dell'arte Canonical Code Revaluation. Commandary Transformation of Commedia Civile Rusticale Into Commedia Dell'arte (Italian Dramaturgy). *Literary Process Methodology Names Trends*, *13*, 63–69. https://doi.org/10.28925/2412-2475.2019.1310