A HISTORICAL BACKGROUND OF THE MISANTHROPE

DRAMA BY MOLIERE

A Final Paper

Submitted to the Faculty of Adab and Humanities in Partial Accomplishment of
the Requirements for Degree of Strata 1

By:

SUCI SUNDARY
NIM: 101026021512

THE DEPARTMENT OF ENGLISH LETTERS
FACULTY OF ADAB AND HUMANITIES
SRIF HIDAYATULLAH STATE ISLAMIC UNIVERSITY
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APPROVAL SHEET OF ADVISOR

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By:

SUCI SUNDARY
NIM: 101026021512

Approved by:

Advisor

Dini Masitah, M.Hum
NIP. 150 317 724

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A paper entitled “A Historical Background of The Misanthrope Drama by Moliere” was examined at examination session of the Faculty Adab and Humanities in partial accomplishment of the requirements for the degree of strata 1 (S1) at English Department.

Examination Committee

Committee Chairperson, Committee Secretary,
Dr. Muhammad Farkhan, M.Pd Drs. Asep Saifuddin, M.Pd
NIP. 150 229 480 NIP. 150 261 902

Members

Examiner I Examiner II
Drs. Abdul Hamid, M.Ed Drs. Asep Saifuddin, M.Pd
NIP.150 181 922 NIP.150 261 902
ABSTRACT

Suci Sundary. “A Historical Background of the Misanthrope Drama by Moliere”. English Letters Department. Faculty of Adab and Humanities, Syarif Hidayatullah State Islamic University, Jakarta 2006.

The objective of this research is to know social life in French at the time, which hypocrisy and honesty happened. The writer also analyze Moliere reflects about French social life in seventeen century in The Misanthrope.

The data of this research correlated with mimetic theory by George Lukacs, and literary sociology theory. The theory is about

This paper consist of two research questions; First, the analysis of plot develop the story of The Misanthrope, and second is; analysis of reflection French social life with the story of The Misanthrope.
ACKNOWLEDGMENT

In the name of Allah, the most Gracious, the Merciful. Thanks to Allah SWT the Almighty who has given the writer many favors. The Almighty Allah has allowed the writer to finish this paper. Without His blessing it is impossible that this paper can be at present. Praise and peace regard toward Muhammad saw the messenger of Allah SWT, his family and his followers.

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The writer realizes that this paper is far from being perfect. Because of that the writer expected critics and suggestion to make it better.
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  1. Story of the Misanthrope
A. Background of the Study

Drama *The Misanthrope* was written by Moliere, it was demonstrated at June 1666 in Legitimate Stage of Palais-Royal Paris. Drama, which is written by Moliere, generally related to monarchical history of French, under the leadership of King Louis XIV (1643-1715). Moliere lives in 1622-1673; it means he lived in a period of King Louis XIV leadership. Social, cultural, and political atmosphere in this drama distinguish to King Louis XIV governance, the example; names of major characters in this drama given representing inveterate name used in French people, other example is characters in this drama reflect characters of French society at the time. For example Alceste, this figure has character that reflect mood change from the author (Moliere) which misanthropic. Drama *The Misanthrope* represents behavior of French social class. This Drama was written by Moliere as an insinuation to social life of nobles or bourgeois in French which exists in a period to Empire of Louis XIV.

*The Misanthrope* is a comedy of manners showing the hypocrisy that the author saw in the court during his time. The author shows through the play that one should not be painfully frank all the time and not always be insincere, either. One must find balance between the two where the truth can be conveyed with tact. The term comedy of manners refers to a play that focuses of satirizing social customs and rules of etiquette among the elite classes of the time period and society. The comedy
of manners is characterized by witty dialogue and farcical plot revolving around scandalous love affairs with a cast of characters who are generally hypocritical and insincere and concerned with trivial matters of social conduct.

*The Misanthrope* is concerned with themes of honesty and hypocrisy, justice and injustice, the manipulative social games people play, and the conflict between individual and society. Critical discussion often focuses on interpretations of the character of Alceste and the question of whether the play professes a clear-cut moral lesson. In this drama, there are many symbols. Alceste, he symbolizes the cynicism and hypocrisy of manners of the time. Philinte, he symbolizes the sometimes false goodness and friendship of people. Lawsuits, this represents irony and the effects of telling the truth since Alceste is punished by Oronte with a lawsuit for telling the truth.

Art do not reflects reality as a kind of photography, but as a special form reflect reality. Thereby, the art can reflect reality squarely and objective, and also impress reality by subjective. View that each literary works reflect society and the era generally embrace by critic academic.¹

There are few reasons why literature has correlation with society:

1. Literary work writes by the author, narrated by storyteller, copied by copyist; while third the subject is societies.

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2. Literary work lives in society, permeating life aspect that happen in society, what in turn is also functioned by society.

3. Literary work medium, oral good and also the article, borrowed insensitive of society interest, what by itself have contained social problems.

4. Differ from science; religion, and other tradition, in literary work consist of an esthetics, ethics, and the logic. So, society has importance to third aspect.

5. Equal to society, literary work is reality inter-subjectivity; socialize to find himself image in a masterpiece.

   Important thing in sociology of art is mirror concept. Art consider as mimesis society. Even though, art still confessed as an illusion or fantasy from facts. From here, of course art is not only solely the fact crawly, but fact which interpreting. The fact is not only a rube imitation, but also a smooth reflection.²

   So, among drama *The Misanthrope* and French society at that time have relation if analyze with sociology of literature, where is the drama narrate life of all French knob which in the history and cultural represent clan elite, and the theme in this drama also hit hypocrisy, sincerity, justice, and also interconnect injustice with social circumstance French society. Clan Elite identical with someone, who always dress nicely, live in luxury house or palace, associate with class society and others. So, it is visible that at that moment, social status in French society still very strike.

² *Ibid*, p. 78
B. Focus of the Study

The writer focused this research at problems of social circumstance among French society in 17 century; a leadership period of King Louis XIV and it’s related to drama *The Misanthrope* by using mimetic theory from George Lukacs.

C. The Formulation of Problem

According to the background of the study and the focus of the study above, the writer tries to formulate the research questions as follows:

1. How does social life of French society at 17 century?
2. How does the Misanthrope reflect the French social life?

D. Significance of the study

The writer hopes that this research can give information to other about mimesis and French society in 17th century, so that it can stimulate the development of literary study. It can be made as the contribution, especially to the study of mimesis. It is also expected that this research can develop the people who are interested in the literature.

E. Research Methodology

1. The Objective of the research

Intention of this research is to prove related existence of social life socialize French at 17 century, a period of King of Louis XIV with social life exist in drama of
The Misanthrope which is written by Moliere. This research also aims that the reader can take benefit of this paper in depth, and also adds knowledge for reader about social life in French at 17 century.

2. The method of the Research

Methodology of Research that used by writer is descriptive qualitative method. Description of Research will be related by approach of mimesis George Lukacs.

3. The technique of Data analysis

Data gathered in this research will be analyzed by using analysis qualitative, which is related by theory of mimesis George Lukacs.

4. The unit of analysis

In conducting this research, instrument used by that is technique read exhaustively and tabulation of data.

5. Instrument of the research

Unit of Analysis wearied in this research is copy of drama *the Misanthrope* of masterpiece of Moliere of derivative Holt, Rinehart and Winston. Inc. 1969.

6. Place and time of the research

This Research is done at December 2004 in library of Adab Faculty and Humaniora, library of UIN Syarif Hidayatullah Jakarta, library Faculty of Cultural Science of University Indonesia and other library exist in region Jakarta.
CHAPTER II
THEORITICAL FRAMEWORK

A. Drama

Drama is doing, drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations. A play is a realistic game that mankind has played over the centuries to convey communal themes in a way distinct from others art forms. As such, the public nature of drama defines the elements which make up the world of the play. The word “drama” derives from a Greek word meaning “to do, to act,” while the word “theatre” derives from a Greek word meaning “to see, to view.” All acting is impersonation, but not all impersonation is acting. Drama as a part of literary work has different characteristic from the other of literary work form. Drama is usually showed on the stage to an audience.

In other description the word drama designated something “bring done,” and the word theater designated a place for seeing one of the primitive meanings, then, that is associated with the experience of play going is the seeing of an action. In a sense this is as good a definition of drama as any since it involves the fundamental

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elements of audience, theater and action. Drama also performable although not always performed: it can be “done.”

Many experts of literature told that drama is a much abused term. We hear it applied to tense moment human life, in phrase such as “the drama of courtroom.” The term of the drama, do have at least one thing in common: they associate the dramatic with the some effect-vivid, moving, or sensational-which events or objects may produce. By a strange transference, drama comes to refer not to the thing but to certain of its result; not to an action but to an interaction, real or supposed, between events and spectators.

Other expert told that our word drama originated in the Greek verb dran: to do; to act; to accomplish. Form it beginnings, the drama of the western world has had action as its element. Action is a vital to drama in two ways: as its matter or content and as its manner or form of presentation. Not only action drama also likes poetry and fiction, is an art of words-mainly words of dialogue. The talk may be interrupted by wordless activity but such activity will derive its significance from its context of dialogue. If not we are dealing with pantomime and not with drama.

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7 Ibid
In essence, drama is the act of performing before a group of people, and the script is blueprint for the actors. Indeed. Because the play or drama did not acquire and emphasis on ideas only recently, so the drama performed affects our sense of sound and sight.

B. Plot

Plot refers to the organization of all the elements into a meaningful pattern. Plot is the outline of the story and the relation of events. Plot is thus the over-all structure of a play. Plot is what happened in a story from beginning to end, and keeps the reader interested as it creates suspense in that each events makes you curious about what comes next, and plot also involves conflict. Generally, a play typically begins with expositions, with present the characters, setting and introduces the basic situation in which the characters are involved. Then, rising action, the actions builds in intensity; complications develop conflict emerge, suspense builds and crisis occur. The rising action culminates in a climax, at which point the plot’s tension peak. Finally, during falling action the intensity subsides. Eventually winding down to a resolution, in which all loose ends are tied up.

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9 Hubenka, Loc. Cit
C. Character

Character represents the nature of psychological, ethic kindness differentiating somebody with the others. Attendance of a narrator does not need in a drama staging, because character attendance can deputize it. Besides acting of all character, music, illumination, and other element also assist mentioned. When drama only in the form of drama copy, hence in the place of its, the reader have to learn the character of itself of the words which is saying by the character, acting, and comment from other character about them, and also guide which is depicting writer in its drama copy. But when that drama in show, hence there is an advantage, which is in earning, easily all the audience knowing the player character through character reaction, which is one with other.

Characterization, its means how the author tells the readers about the physical and non-physical characteristic of the person told in the story. It might be done by giving description in word or being shown in actions or through by comments given by other character. Characters are distinguished by two criteria:

a. Major character, is the important character in perform of a play. The features of major character are:

1. The name of the character often used in the title of the story.
2. Major character often appear in the story

b. Minor character, is another character that is played as a complement.

Character in drama can flat or round, static or dynamic. Flat characters are constructed around a single idea or quality, when there is more than one factor in
them; we get the beginning of the curve towards the round. A flat character, then can be reduced to a single quality, characteristic or principle; avarice, honor, unquestioning love, evil, etc. Flat characters are denied growth and change, while round characters must change, yet both central and auxiliary characters are necessary. A flat character (also known as a type or two-dimensional character) is defined by a single quality without much individuating detail. Flat characters were called “humors” in the seventeenth century, are sometimes called types, and sometimes caricature. The main characters of a play are usually round characters and the auxiliary characters usually flat.

About characters in *The Misanthrope*, many persons characterize the play. Based on the appearance they are Alceste, Philinte, Celimene, Oronte, Arsinoe, Eliante, and Clitandre. Even though there are many characters in the play, the writer concludes that there are four characters categorized as the main characters. They are Alceste, Celimene, Philinte, and Eliante.

D. Literary Sociology

Literature is a special type of writing whose “value lies in beauty of form or emotional effect.” Literature is a special way of using the language. Generally, speaking language means to express feeling and ideas as well as to convey message.
In literature, language is used beautifully so that it is able to bring some emotional effect. Literature is a part of the culture of a country; it is also the reflection of people.

Literature may be describe as the records in words of what people have thought and felt from the ancient past to the present day. More exactly, literature is good writing that helps us understand that human beings in all times and places have much in common. Some literature belongs to what scholars call the oral tradition. This includes folktales, ballads, and nursery rhymes, which were passed by word of mouth from one generation to the next. Today type recorders help to preserve oral literature. But most literature comes to us written form – manuscript, scrolls, and the printed page.14

Literature is divided into two broad classes, fiction and nonfiction. “Fiction” comes from the Latin fingere, which means, “to form”. Fiction is something that the writer invents or imagines. It aims to stir our feelings and imaginations by describing moods of joy or sadness, by telling us exciting stories, and by introducing us to characters whose emotions we may all understand and share. Fiction can be inverse or prose – in the form of play or poem, a novel or a short story. Nonfiction is the kind of writing we turn to when we want to learn the facts of science and history. This kind of writing may enter the realm of literature when the ideas are beautifully expressed in language that gives added pleasure. Great works of religion and philosophy often become nonfiction literature.

Literature cannot be dissociated with reality. Directly or not, it relates to the social culture. When a playwright tries to create a literary work, there are many ideas in his mind that he wants to transfer to the readers or audiences. Message that will be transferred, of course, comes from what he feels either it is from self-experience, learning from history, or result of communication with society. In consequence, the literature represents a mirror of life. The created literary works are the social reflection.

Literature and sociology are two sciences that each mutual completed. The important studied about human social life. Beside that, science also has a close relationship with sociology science, because literature is social product, literature can describes the fact of human social life. With literary work, image of society life can conveyed to society too. Literature is a reflection of neighborhood of social-culture life.

Term of “Sociology of art” in science of art intended to mention all critic and historian of art most off all pay attention to relation among author with its social class, social status and ideology, economic condition and profession and model reader.\textsuperscript{15}

Concept of Sociology of art relied on theory that literary work writes by an author, and the author represents a silent being, creature experiencing of sensation in

\textsuperscript{15} Ibid
life empiric of its society. Thereby, art is also formed by its society, art stay in network of system and assess in society.\(^\text{16}\)

From this awareness emerges understanding that art has relation with society. And sociology of literature copes to check attachment among the art with society in fact in many dimensions.

E. Mimesis

a. Definition of Mimesis

Concept Sociology of art in fact has been developed by Plato and Aristotle’s raising term "mimesis", touching relation among art with society as “mirror”. Mimesis represents an approach of analysis of literary work, which is starting, from ascription the importance fact of objective reality, after finished structural analysis. Discussion hit relation of literary work with objective reality is not a new evaluation, this discussion have beginner far since epoch of Plato and Aristotle’s, all philosopher of ancient Greek.\(^\text{17}\)

Mimesis means imitations (from the Greek, it has been pronounced both “mim-e-sis” and mim-ay-sis). In terms of the Mimetic theory, mimesis is best understood as desire passed from one individual to another. We do not simply imitate each other’s actions, attitudes and beliefs, but more fundamentally we imitate one another desires. On reflection, this may seem obvious, but for the most part, this

\(^\text{16}\) \textit{Ibid}, p. 48
\(^\text{17}\) Atmazuki, 1990, \textit{Ilmu Sastra Teori dan Terapan}, Padang; Angkasa Raya, p.117
imitation happens at the unconscious level. Mimetic theory is the unconscious aspect of this imitation. The broad definition of mimesis used throughout Western thought, from Plato to Heidegger, saw imitation only in terms of type and copy. A painter portraying a landscape imitates what she sees. While true, this understanding of mimesis is not the only manifestation. Mimetic theory asserts that all desire is taught to us, “mediated” by another. We only want what is first model to us as desirable.

There are some reasons of mimesis approach mimesis that is:

1. Existence one response that there no creation of human being, which is quit of, really its source.

2. After all the drama created by an author individually, but author as member of sure society permeate social values of culture of its society. Matter of this means fact of rule society, problems of society, and coloring masterpiece of drama creation of the author.

3. All result of kindness energy of human being is inclusive masterpiece of drama aimed to heighten masterpiece of human standing. Thereby human being in experiencing life could exploit the drama trusted to have mission to.¹⁸

Mimesis (Greek: materialization or imitation) or which is sometime referred as a mirror, is first time utilized in theory about art such as those which proposed by Plato (428-348) and Aristotle’s (384-322), and from century to century very influence theory hit art and art in Europe.¹⁹

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¹⁸ Ibid, p. 119
¹⁹ Yoseph Yağ Taum, 1997, Pengantar Teori Sastra, Bogor; Nusa Indah, p. 48
Through theory approach of this mimesis writer interested to analyze furthermore of relation among two matters, that is existing social issue in drama *The Misanthrope* with social circumstance French at 17 century, specially at period of Empire of Louis XIV (during life Moliere).

b. Mimesis of George Lukacs

In this research writer use theory of approach of mimesis from George Lukacs that is art as mirror. George Lukacs is a critic of notable Marxist coming from Hungarian and write in German. Lukacs use term “mirror" as individuality in all its masterpieces. A mirror according to him, it means compile a structure bounce. A novel do not only mirror "reality" but rather from that pass to us "a reflex of larger ones reality, more complete, more live, and more dynamic" what abysmal possible the understanding of public a literary work do not only mirror individual phenomenon closely but more represent a "process which live". Art do not mirror reality as a kind of photography, but more as a special form mirroring reality. Thereby, art can reflect relates squarely and objective and also reflect impression of reality subjective.20

Lukacs affirm view about masterpiece of realism which seriously as masterpiece giving artistic feeling stemming from imaginations which giving of. The imaginations own intensive totality matching with totality of extensive world. Writer

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do not give picture of world of abstraction but the properties imagine and complexity of life to be involved to form of ideal society.

Lukacs use the term “reflection” is characteristic of his work as a whole. Rejecting the ‘naturalism’ of the then recent European novel, he returns to the old realist view that the novel reflect reality, not by rendering its mere surface appearance, but by giving us ‘a truer, more complete, more vivid, and more dynamic reflection of reality’. To ‘reflect’ is ‘to frame a mental structure’ transposed into words. People ordinarily possess a reflection of reality, a consciousness not merely of objects but of human nature and social relationship. Lukacs would say that a reflection might be more or less concrete. A novel may conduct a reader ‘towards a more concrete insight into reality’, which transcends a merely common-sense apprehension of things. A literary work reflects not individual phenomena in isolation, but ‘the full process of life’.21

F. Biography of Moliere

Moliere, a mordant yet compassionate observer of human absurdity, was born Jean-Baptiste Poquelin, the eldest son of a prosperous upholsterer and interior decorator in Paris and grew u as part of the rising bourgeois. The name Moliere is among the most famous and widely known in the history of theatre, standing alongside such luminaries as Shakespeare Chekhov and Ibsen. We know this name,

however only because of a favor done the playwright’s father and the low status of actors in seventeenth century French.

For the playwright was christened Jean-Baptiste Poquelin soon after his birth on January 15, 1622. When he became an actor, however changed his name to Moliere to avoid humiliating his family. Actors at the time occupied a complicated place in the rigid French society; though valued and often sponsored by the king and the court for the entertainment they provided, actors stood condemned in the eyes of the church as in fames, unholy out cast banned from receiving the sacrament. This larger conflict proved a lasting problem during Moliere’s life and even after his death.

When he was nine, his father purchased an honorary post as upholsterer to King Louis XIII, which provided an annual pension and the honor of royal service. In his youth he probably attended performance of tragedies and historical dramas by the authors such as Corneille, one of the leaders of French neo-classic theatre. At the same time he would have seen traditional, popular farces performed at fairs and market. After his elementary education, he became a pupil at the prestigious Jesuist at the College of Clermont, where he read widely the works of Plautus and Terence. Jean-Baptiste decided, at the age of twenty one to devote his live to theatre this was a spunky decision since actors had almost no social standing and were generally excommunicated from the church. He cast his lot with Madeleine Bejart and her family, and together they formed a dramatic company called “L’Illustre Theatre.” the company was hardly a success, and he was actually jailed for his debts. Undiscouraged, he worked hard, learning to be both an actor and a playwright.
On February 17, despite convulsions and an insistent cough, Moliere again performed the part. After taking his bows, he had to be carried home to bed. While his wife searched frantically for a priest, Moliere suffered a severe hemorrhage lung and died exactly a year after Madeleine Bejart.
CHAPTER III

RESEARCH FINDING

As in the drama, the important point will be drawn in here. Then, the writer focus are purposed at the analysis to the historical background formed the drama, the history of social life in France in seventeenth century. Therefore this sub-chapter will describe the message, which is included in the important points that are conveyed in the drama “The Misanthrope,” and the important occurrence in seventeenth century when the playwright made the drama.

The themes of this drama are about the hypocrisies of social behavior, it means that though disagreeable, Alceste is often right, especially when it comes to discerning hypocrisy. For all of the character except Alceste, life is a balancing of flattery and gossip. Celimene behaves as if he enjoys the company of he suitors, but a letter from her, made public in the final act, suggest otherwise. Arsinoe claims to take Celimene’s side when her name falls under criticism, but the old woman attempts to undermine Celimene’s relationship with Alceste by telling Alceste a love letter which written by Celimene to Oronte. The people of the court are too insecure to accept the kind of brutal honest that Alceste endorses. Without some flattery and he occasional white lie, any amicability among the characters would disappear. Philinte embodies the colesest to perfect balance of truth and deception he dislike Oronte’s poem but tactfully refrains from insulting Oronte.
The acceptance of human flaw, it means that French society rejects Alceste, not because he is wrong or immoral, but because he is intolerant of human shortcomings. The world might be better place if everyone could accept Alceste’s doctrine of brutal honesty, but such is not the case. Ironically, Alceste seems able to recognize his own flaws, but he remains unable to accept the faults of others. Moliere suggests that the only way to survive the society he depicts is to mix integrity with tact. Philinte serves as exemplar of Moliere’s prototype for proper social function. Philinte understands Alceste’s frustrations, but realizes that venting those frustrations publicly will only bring trouble.

The irrationality of love, a large part of Alceste’s angst derives from his inability to harness his love for Celimene. He knows her faults but he still loves her. Alceste, whose life proceeds according to a strict, rational code of ethics (rational in his mind), learns that love is not reasonable or rational. Alceste often curses the hold that Celimene has upon him, recognizing that, although he is strong-willed in maintaining his version of integrity, he is still victim to human emotion. In this way, he cannot separate himself from the mankind that he abhors. The Misanthrope searches for the proper balance between reason and love. Part of the comedy of the play derives from the romantic dormancy of the suitors. The show up at Celimene’s house and essentially sit around and wait on her to bestow her affections upon them. At least Alceste actively discusses his attraction to Celimene, however angst-ridden that attraction may be. Philinte may be the only character who gladly accepts love irrationality. He and Eliante appear truly happy at play’s end.
In this sub-chapter combines important points of drama “The Misanthrope” with the occurrences of France in the seventeenth century. However, this involves a scope of historical analysis which occurred during the playwright made the drama. This combination is doing to find the correlation between the dramas was written.

A. Reflection of French society in the Misanthrope

This chapter the writer combines important points of drama the Misanthrope with the occurrences of France in seventeenth century. The purpose of this analysis is to find correlation between the drama and social condition in French society at the time. There are some reflections of this drama as follow:

*First, Alceste reprimand his friend Philinte for constantly betraying his integrity by conforming the hypocritical uses and customs of polite society, after that they making debate about that. They argue about how genuinely and an honestly man can conduct his affairs in society. Alceste argues that a man must be honest with himself and all of his acquaintances.*

Philinte: *now, what’s got into you?*  
Alceste [seated]: *kindly leave me alone.*  
Philinte: *come. Come, what is it? This lugubrious tone ...*  
Alceste: *leave me, I said; you spoil my solitude. (Act 1, scene 1, p. 167)*  
Philinte: *Oh, listen to me, now, and don’t be rude.*  
Alceste: *I choose to be rude, Sir, and to be hard of hearing.*  
Philinte: *these ugly moods of yours are not endearing; friends though we are, I really must insist ...*  
Alceste [abruptly rising]: *friends? Friends you say? Well, cross me off your list. I’ve been your friend till now, as you well know; but after what I saw a moment ago I tell you flatly that our ways must part. I wish no place in a dishonest heart.*
Philinte: when someone greets us with a show of pleasure, it’s but polite to give him equal measure. Return his love best that we know how, and trade him offer vow for vow. (Act 1, p. 168)

Alceste: No, no, this formula you’d have me follow, however fashionable, is false and hollow, and I despise the frenzied operations of all these barterers of protestation, these lavishers of meaningless embraces, these mutterers of obliging, commonplaces, who court and flatter everyone on earth and praise the fool no less than the man of worth. Should you rejoice that someone fondles you, offers his love and service, swears to be true, and fills your ears with praises of your name, when to the first damned fop he’ll say the same? No, no: no self-respecting heart would dream of prizing so promiscuous an esteem; however the praise, there’s nothing worse than sharing honors with the universe. Esteem is founded on comparison: to honor all men is to honor none. Since you embrace this indiscriminate vice, your friendship comes at far too cheap a price; I spurn the easy tribute of a heart, which will not set the worthy man apart; I choose, Sir, to be chosen; and in fine, the friend of mankind is no friend of mine. (Act 1, scene 1, p. 168-169).

The writer thinks that the text above is about Philinte that he tries to stop his friend, Alceste which he always criticizing mankind and turn his attention to impending lawsuit. Philinte recommends that Alceste pay a visit to the judge or send someone who will solicit the judge favor for him. Alceste refuses to stop it and insist that his suit must be tried on the basis of justice. Finally, French society rejects Alceste not because ha is wrong or immoral but because he is intolerant of human shortcomings.

Philinte: Come, let’s forget the follies of the times and pardon mankind for its petty crimes; let’s have an end of ranting and of railings, and show some leniency toward human failings. This world requires a pliant rectitude; to stern a virtue makes one stiff and rude; good sense views all extremes with detestation, and bids us to be noble in moderation. The rigid virtues of the ancient days are not for us; they jar with all our ways and ask of us too lofty a perfection. Wise men accept their times without objection, and there’s no greater folly, if you ask me, than trying to reform society. Like you, I see each day a hundred and one unhandsome deeds that might be better done, but still, for all the faults that meet my view, I’m never known to storm and rave like you. I take men as they are, or let them be, and teach my soul to bear their
frailty; and whether in court or town, whatever the scene, my phlegm’s as philosophic as your spleen. (Act 1, scene 1, p. 171).

Alceste: this phlegm which you so eloquently commend, deeps nothing ever rile it up my friend/ suppose some men you trust should treacherously. Conspire to rob you of your property, and do his best to wreck your reputation? Wouldn’t you feel certain indignation? (Act 1, scene 1, p. 171)

From the text the writer thinks that is a satirizing to French society at seventeenth century, where at the time France was shaped by no forced so much as the opposition of the church. Many conflicts resulted in many priests banning actors from receiving sacraments, like Cardinal Richelieu had succeeded in having Louis XIII and parliament ratify a statue severely restricting theatrical performances. Under the terms of the new law, theatre protected from elimination, acting companies were forbidden “to represent any dishonest action or to use any lascivious language or double entendre which might do injury to the public good”. All plays were read the public censor and subject to the ultimate approval or rejection of the king himself-who, however remained subject to his pressure of the church. The play attacks the hypocrisy of those who pretended piety for selfish and base motives.

Second, in drama The Misanthrope there is a poem it is. Oronte’s poem, it is one of the more satirical elements of the play.

Oronte [reading]: Hope comforts us awhile, 'tis true, Lulling our with careless laughter, And yet such joy is full of rue, My Phyllis, if nothing follows after.

Oronte: Your fair face smiled on me awhile. But was it kindness so to enchant me? 'I would have been not to smile, If it's to be my passion's fate. Thus everlastinglly to wait and then death Will come to set me free;
For death is fairer than the fair;  
Phyllis, to hope is despair  
When one must hope eternally. (Act 1, scene, p. 75)

The poem which is for Alceste is an insult to all of his honesty. The poem illustrates all the flaws, which Alceste objects to in his society. The poems are filled with affection and elaborate similes, thus showing a fondness and false language. These are the basic qualities, which Alceste objects to in his society. He prefers a type poem, which express a simple emotion in a straightforward manner.

The poem above is talked about a testament to the pretentiousness of French aristocracy, implying the false confidence of aristocrats like Oronte. Oronte’s poem is comically bad, calling into question the intelligence and ability of the upper class. The poem is satirizing French social condition at the time. Where France in seventeenth century divided into three Estates; the clergy the nobility, and the third Estate of middle and lower class. The nobility or the polite class both aristocracy and bourgeoisie) cultivated elegance. Marriage was primarily a property settlement and most aristocratic men kept mistresses. Life involved philandering, gambling, extravagant dress, and intrigue for royal favor) carried out with festive, refined manners amidst beautiful furnishing, spend half of his income on clothing and servants. With new-found leisure and capital, the aristocracy and bourgeoisie invested in luxury, so much so they were attacked in numerous treatises of the day. Their houses were expanded, often including salons in imitation of noble practice. They bought expensive furniture, clothing, textiles, and ate expensive meals.
The middle class households ape aristocratic styles that sumptuary laws were passed to regulate what they could wear and how much they could spend. Nonetheless, fashion and decor continued to mimic those of the upper classes. Children were sent to university, if male, or convent schools, if female. Musical construction was popular, as was instruction in drawing. Marriages continued for the most part to be arranged as convent alliances between families rather than as love-matches between the two concerned parties. This practice incidentally gave rise to a vast number of extra marital affairs, once again mirroring the customs of the court and the nobility.

So, there are many correlations between *The Misanthrope* and French society at the time as follows;

*First*, as a comedy of manners, *The Misanthrope* is also set in the historically and culturally specific context of the fashionable upper-class Parisian elite of the Louis era in France. Many references to fashion, high society and court life thus run throughout the play.

*Second*, the characters in *The Misanthrope* also frequently mention their influence at court. The court in seventeenth century did not refer to the court of law, but included the array of nobles, officeholders, and social elite which the king surrounded himself in his royal palace.

*Third*, when Arsinoe tells Alceste that she could use her influence in order to secure a government post for him at Versailles, she is referring to the king’s royal palace at Versailles, one of the visible accomplishments of the king’s reign.
Fourth, central to the comedy of manners are the specific fashions of the age in which it take place, in this case a distinct aesthetic known as the Louis XIV style. The prominence of fashion in French high society was increased with the development of Paris as a center of European style and taste during this era. Alceste refers to several characteristics of the flamboyant men’s fashions of the Louis XIV era when he interrogates Celimene about her reasons for flirting with Clitandre, one of his rivals for her attention. During the mid-seventeenth century, men’s high fashion was characterized by massive wigs made up of curls that were style high up on the head and then cascaded down below the shoulders. Ribbons, as well as lace, were a prominent feature adorning the male wardrobe, the style of men’s breeches so full and loose that they were recognized as closer to the feminine skirt or petticoat. Alceste makes note of the fashionable men’s wardrobe of the day, made up of a wig, ribbons and vast breeches. Oronte, he calls “the buffoon in the waistcoat,” referring to the hip or waist length jackets men wore over their white shirt. In all of these instances, the men’s fashions of the day are mentioned only in order to be ridiculed as signs of vanity, clownishness, and self absorption.

Fifth, The Misanthrope, among Moliere’s comedies of manners, hold a universal appeal in its ridicule of social games of property and power –mongering, in the context of a setting that is unique to the fashion, society and politics of the Louis XIV era. The king and his court, located both at the Louvre in Paris and the Palace at Versailles, are brought into conversation among these characters only for the purpose
of bragging about their social and political connections, either threatening or manipulating others with the power of their influence.

B. The Plot Analysis of the Misanthrope

From the reflection, the writer tries to analyze the drama using intrinsic element in this chapter; an intrinsic element that is used is plot.

_The Misanthrope_ demonstrates Moliere’s twisting of the traditional farce or satire, which typically used flat stereotypes to make a broad comment on social or political issue. Alceste and Celimene, along with the play’s other characters, are more multidimensional; their behavior are more ambivalent. In _The Misanthrope_, Moliere uses a style that allows the audience to sympathize with his characters and to seek more subtle meaning in his work. While Alceste is not a stereotype, he is an extreme, implying Moliere’s criticism of certain human traits – a departure from his earlier attacks on broader class traits.

_The Misanthrope_ was written by Moliere called as Comedy of Manners. The term comedy of manners refers to a play that focuses on satirizing social customs and rules of etiquette among an elite class of the time and society in which it is written. The comedy of manners is characterized by witty dialogue and a farcical plot revolving around scandalous love affairs with a cast of characters who are generally hypocritical, insincere, and concerned with trivial matters of social conduct. Critics often note the universal appeal of Moliere’s play, evidence by his international popularity throughout three and one-half centuries. As “a comedy of manners”, 
however, *The Misanthrope* is also set in the historically and culturally specific context of the fashionable upper class Parisian elite of the Louis XIV in France.

In the plot analysis, the writer will describe *Exposition, Rising Action, Climax, Falling Action and Resolution.*

1. **Exposition**

**Philinte:** now, what’s got into you?

**Alceste [seated]:** kindly leave me alone.

**Philinte:** come, Come, what is it? This lugubrious tone ...

**Alceste:** leave me, I said; you spoil my solitude. *(Act I, scene 1, p. 167)*

**Philinte:** Oh, listen to me, now, and don’t be rude.

**Alceste:** I choose to be rude, Sir, and to be hard of hearing.

**Philinte:** these ugly moods of yours are not endearing; friends though we are, I really must insist ...

**Alceste [abruptly rising]:** friends? Friends you say? Well, cross me off your list. I’ve been your friend till now, as you well know; but after what I saw a moment ago I tell you flatly that our ways must part. I wish no place in a dishonest heart.

**Philinte:** it hardly seems a hanging matter to me; I hope that you will take it graciously if I extend myself a slight reprieve, and live a little longer, by your leave.

**Alceste:** how dare your joke about crime so grave?

**Philinte:** what crime? How else are people to behave?

**Alceste:** I’d have them be sincere, and never part with any word that isn’t from the heart.

**Philinte:** when someone greets us with a show of pleasure, it’s but polite to give him equal measure. Return his love best that we know how, and trade him offer vow for vow. *(Act I, p. 168)*

Exposition opens with a conversation between Alceste and Philinte. They talked about French society. They argue over the issue of sincerity in social interaction. Alceste maintains that people should always be honest and sincere about one’s feelings to other people, regardless, of how influential they may be. Philinte argues that it is important to behave in a pleasant, friendly manner to all peoples,
especially peoples who are influential at court. Alceste, however insist that a man should always be an honor and sincere.

Alceste: *No, no, this formula you’d have me follow, however fashionable is false and hollow, and I despite the frenzies operations of all these barterers of protestations, these lavishers of meaningless embraces. These mutterers of obliging common places, who court and flatter everyone on earth and praise the fool no less than the man of worth ……….. I choose, Sir, to be chosen; and in fine, the friend of mankind no friend of mine.*

Philinte: *Ah, no! We should condemn with all our force such false and artificial intercourse. Let men behave like men; let them display their inmost hearts in everything they say; let the heart speak, and let our sentiments not mask themselves in silly compliments. (Act 1, scene 1, p. 169)*

Alceste is reprimanding his friend Philinte for constantly betraying his integrity by conforming to the hypocritical uses and customs of polite society. An extended debate occurs between Alceste and Philinte. They argue about how genuinely and honestly a man can conduct his affairs in society. Alceste believes that a man must at all compliments are paid equally without distinction as to merit. He insists that quality be considered before people praise their fellows and that honesty dictate all judgments.

Philinte argues that compliments are merely tactful maneuvers to ease the strain of getting along with people. One cannot speak his mind openly in all situations and must yield at times to the general customs prevailing in society. Philinte asks Alceste to stop criticizing mankind and turn his attention to his impending lawsuit. He recommends that Alceste pay a visit to the judge or send someone who will solicit the judge’s favor for him. Alceste refuses to stop such devices and insist that his suit must be tried purely based on justice.
Philinte: may I enquire, whether this rectitude you so admire. And these hard virtues you’re in enamor of are equalities of the lady whom you love? It much suprises me that you, whom seem to view mankind with furious diseesteem, have yet found something to enchant your eyes amidst a species, which you despise... Are you so blind with love that you can’t find them/ or do you contrive, in her case not to mind them?

Alceste: my love for that young widow’s not the kind. That can’t find perceived defect; no, I’m not blind. I see her faults, despite my ardent love, and all I see I fervently reprove. And yet I’m weak; for all her falsity that woman knows the art of pleasing me, and though I never cease complaining of her, I swear I cannot manage to love her. Her charm outweighs her faults; I can but aim to cleanse her spirit in my love pure flame. (Act 1, scene 1, p.172)

Philinte ask Alceste if he perceives those values, which he so highly esteems in the woman he loves. Philinte said that this lady, Celimene is just as much coquette and affected by the manners of the age as anyone whom Alceste critic. Alceste admits that he sees her faults but Alceste still bewitched by her.

About characters in the Misanthrope, many persons characterize the play. They are Alceste, Philinte, Oronte, Celimene, Arsinoe, Eliante, and Clitandre. Even though many characters in this drama, the writer concludes that there are four characters categorized as the main characters, they are Alceste, Philinte, Celimene, Oronte, Eliante.

Alceste is the protagonist and the title character of the Misanthrope, as well as the genesis of the central conflict the clashing of Alceste’s value system with the status quo. He is frustrated by the lack of sincerety and the prevalence of corruption in his society, Alceste frequently lecturers other about the value of honesty and the ills of hypocrisy. Unfortunately, no one really listen to him. As a man among many peoples who do not share his views, Alceste is isolated. However, in spite of his
isolation, he does garner the affections of both men and women. Alceste symbolized the cynicism and hypocrisy of the manners at the time.

Alceste journey through the play does change him in some ways. In the end, he shows the willingness to forgive offering his hand in marriage to Celimene even though she has offended him. Additionally, Alceste admits his weakness, recognizing that he like everyone that is prone to fall victim to love. Alceste doe not, however, however change completely; indeed he ends up quite close to where he began, enrage at Celimene’s behavior.

Alceste [abruptly rising]: friends? Friends, you say? Well, cross me off your list. I’ve been your friend till now, as you well know; but after what I saw a moment ago I tell you flatly that our ways must part. I wish no place in a dishonest heart. (Act 1, scene 1, p. 167-168).

Alceste: No, no, this formula you’d have me follow, however fashionable, is false and hollow, and I despise the frenzied operations of all these barterers of protestation, these lavishers of meaningless embraces, these mutterers of obliging, commonplaces, who court and flatter everyone on earth and praise the fool no less than the man of worth. Should you rejoice that someone fondles you, offers his love and service, swears to be true, and fills your ears with praises of your name, when to the first damned fop he’ll say the same? No, no: no self-respecting heart would dream of prizing so promiscuous an esteem; however the praise, there’s nothing worse than sharing honors with the universe. Esteem is founded on comparison: to honor all men is to honor none. Since you embrace this indiscriminate vice, your friendship comes at far too cheap a price; I spurn the easy tribute of a heart, which will not set the worthy man apart; I choose, Sir, to be chosen; and in fine, the friend of mankind is no friend of mine. (Act 1, scene 1, p. 168-169).

Alceste: my love for that young widow’s not the kind. That can’t find perceived defect; no, I’m not blind. I see her faults, despite my ardent love, and all I see I fervently reprove. And yet I’m weak; for all her falsity that woman knows the art of pleasing me, and though I never cease complaining of her, I swear I cannot manage to love her. Her charm outweighs her faults; I can but aim to cleanse her spirit in my love pure flame. (Act 1, scene 1, p.172)
Philinte is Alceste’s friend. His character is opposite to Alceste. He is a polite and tactful man who is well adapted to the society in the play. Philinte, who avoids the type of offensive straightforwardness that characterizes Alceste, is almost so well adjusted as to come across as boring. Philinte lacks the sharp wit and cleverness of many other characters, but it is appealing his selflessness. Philinte bears a genuine concern for Alceste as he seeks to keep Alceste from destroying all of his relationship.

Philinte: in certain cases it would be uncouth and most absurd to speak the naked truth; with all respect for your exalted notions, it’s often best to veil one’s true emotions. Wouldn’t the social fabric come undone if we were wholly frank with everyone? Suppose you met with someone you couldn’t bear; would you inform him of it then and there? (Act 1, scene 1, p. 169).

Philinte: Come, let’s forget the follies of the times and pardon mankind for its petty crimes; let’s have an end of ranting and of railings, and show some leniency toward human failings. This world requires a pliant rectitude; to stern a virtue makes one stiff and rude; good sense views all extremes with detestation, and bids us to be noble in moderation. The rigid virtues of the ancient days are not for us; they jar with all our ways and ask of us too lofty a perfection. Wise men accept their times without objection, and there’s no greater folly, if you ask me, than trying to reform society. Like you, I see each day a hundred and one unhandsome deeds that might be better done, but still, for all the faults that meet my view, I’m never known to storm and rave like you. I take men as they are, or let them be, and teach my soul to bear their frailty; and whether in court or town, whatever the scene, my phlegm’s as philosophic as your spleen. (Act 1, scene 1, p. 171).

Philinte: Come, Madam, let’s do everything we can to change the mind of this unhappy man. (Act 1, scene 1, p. 207).

Philinte is also admirable to his self control and patience in dealing with the object of his affection, Eliante. In many ways, Philinte is the straight man and often comically disgruntled Alceste. His speaks is full of hypocrisy. Although he knows France society is dissolute, but he always carry well in front of the people who have
bad actions, impressing their actions is praised. His character makes Alceste called him two-faced. In spite of, Philinte never hate Alceste. He always consorts his best friend, he wants to change attitude of Alceste and make him happy. He symbolizes the goodness and friendship of people.

2. Rising Action

Oronte [to Alceste]: the servants told me at the door that Eliante and Celimene were out, but when I heard, dear Sir, that you were about, I came to say, without exaggeration, that I hold you in the vastest admiration, and that it’s always been my dearest desire to be the friend of one I so admire. I hope to see my love of merit requited, and you and I in friendship’s bond united. I’m sure you won’t refuse—if I may be frank—a friend of my devotedness—and rank. [During this speech, Alceste is abstracted, and seems unaware that he is being spoken to. He only breaks off his reverie when Oronte speaks.] It was for you, if you please, that my words were intended. (Act one scene 2, p.263).

Oronte [to Alceste]: but you Sir keep your promise now; don’t shrink from telling me sincerely what you think.

Alceste: Sir, these are delicate matters; we all desire to be told that we’ve the true poetic fire. But once, to one whose name I shall not mention, I said, regarding some verse of his invention, that gentleman should rigorously control that itch to write which often afflicts the soul; that one should curb the heady inclination to publicize one’s little avocation; and that in showing off one’s work of art one often plays a clownish part.

Oronte: are you suggesting in a devious way that I ought not ...

Alceste: Oh, that I do not say. Further, I told him that no fault is worse that that of writing frigid, lifeless verse, and that merest whisper of such a shame suffices to destroy a man’s good name. (Act 1, scene 2, p. 264)

Alceste: why, why am I domed to love you? I swear that I shall bless the blissful hour when this poor heart’s no longer in your power! I make no secret of it: I’ve done my best to exercise this passion from my breast; but thus far all in vain; it will not go; it’s for my sins that I must love you so.

Celimene: you love for me is matchless, Sir; that’s clear.

Alceste: indeed, in the entire world it has no peer; words can’t describe the nature of my passion, and no man ever loved in such a fashion.
Celimene: yes, it’s a brand new fashion, I agree: you show your love by castigating me, and all of your speeches are enraged and rude. I’ve never been so furiously wooed.

Alceste: yet you calm that fury, if you chose. Come, shall we bring our quarrels to a close? Let’s speak with open hearts then, and begin ...

(Act2, scene 1, p. 267).

In this play rising action happened when Oronte comes and Alceste does not like his arrival. Oronte is a rival suitor for the hand of Celimene, interrupts the discussion between Alceste and Philinte. He praise Alceste highly and pledges everlasting friendship. Alceste refrains from enter to a pledged bond of friendship, maintaining that two men should to know each other better. Alceste learns of Celimene’s deception and seek her out to find out the whole truth, Alceste loses his court case and risks arrest by staying in Paris.

Oronte: sonnet. It’s sonnet... Hope... the poems addresses to a lady who wakened hopes within my breast. Hope...this is not the pompous sort of thing, just modest little verses, with a tender ring.

Alceste: well, we shall see.

Philinte: I’m charmed by this already; the style’s delightful.

Philinte: what a clever thought! How handsomely you phrase it!

Alceste [sotto voce to Philinte]: you know the thing is trash. How dare you praise it?

Philinte: the close is exquisite-full of feeling and grace.

Oronte [to Philinte]: I fear you’re flattering me a bit.

Oronte [to Alceste]: but you, Sir, keep your promise now; don’t shrink from telling me sincerely what you think.

Alceste: Sir, these are delicate matters; we all desire to be told that we’ve the true poetic fire. But once, to one whose name I shall not mention, I said, regarding some verse of his invention, that gentleman should rigorously control that itch to write which often afflicts the soul; that one should curb the heady inclination to publicize one’s little avocation; and that in showing off one’s work of art one often plays a clownish part.

Oronte: are you suggesting in a devious way that I ought not...
Alceste: Oh, that I do not say. Further, I told him that no fault is worse than that of writing frigid, lifeless verse, and that merest whisper of such a shame suffices to destroy man’s good name. (Act I, scene 2, p.175)

Oronte suggests that the way of establishing their friendship Alceste should evaluate a sonnet Oronte has just written as reads the poems, Philinte praises certain parts while Alceste recoils from both the poem and the praise. Finally, Alceste so angered at the false praise that he has difficulty in restraining himself. As Oronte forces Alceste to make an evaluation of the poem, Alceste cannot bring himself to flatter such a piece of nonsense. He eventually tells Oronte that the poem, style, and subject matter are sheer affection. He advises Oronte to put the poem away and never read it again in public. When Oronte realizes that Alceste will not praise the poem according to the custom of society, Oronte become highly indignant and leaves in fit of rage.

Oronte: sonnet. It’s sonnet... Hope... the poems addresses to a lady who wakened hopes within my breast. Hope...this is not the pompous sort of thing, just modest little verses, with a tender ring.

Oronte: [reading]
\[
\text{Hope comforts us awhile, 'tis true.}
\text{Lulling our cares with careless laughter,}
\text{And yet such joy is full of rue,}
\text{My Phyllis, if nothing follows after. (Act 1, scene 2, p.174)}
\]

Oronte is an out spoken man who seeks to be an integral part of his society. Experimenting with poetry, Oronte fashions himself a multi-talented man, though the mediocrity of his poem calls this particular talent into question. Though he appears confident he reveals his insecurities when criticized. He cares very much about what
people think about him, and he even challenges Alceste in court for criticizing his poem. Like most of the others, Oronte is in love with Celimene. His love is not, however stronger than his pride, and he abandons Celimene after she insults him. Oronte demands the honesty of those with whom he associates.

3. Climax

Alceste: you take this matter lightly, it would seem. Was it no wrong to me, no shame to you, that you should send Oronte this billet-doux?
Celimene: Oronte! Who said it was for him?
Alceste: why, those who brought me this example of your prose. But what's the difference? If you wrote the letter to someone else, it pleases me no better. My grievance and your guilt remain the same.
Celimene: but need you rage, and need I blush for shame, if this was written to a woman friend?
Alceste: ah! Most ingenious. I'm impressed no end; and after that incredible evasion your guilt is clear. I need more persuasion. How dare you try to clumsy a deception? D'you think I'm wholly wanting in perception? Come, come, and let's see how brazenly you'll try to bolster up so palpable a lie: kindly construe this ardent closing section as nothing more than sisterly affection! Here, let me read it. Tell me if dare to, that this is for a woman ...
Celimene: I don't care to. What rights have you to badger and berate me, and so highhandedly interrogate me?
Alceste: now, don't be angry; all I ask of you is that you justify a phrase or two ...
Celimene: no, I shall not. I utterly refuse and you may take those phrases as you choose.
Alceste: just show me how this letter could be meant, for a woman's eyes, and I shall be content.
Celimene: no, no, it's for Oronte; you're perfectly right. I welcome his attentions with delight, I prize his character and his intellect, and everything is just as you suspect. Come, do you worst now; give your rage free rein; but kindly cease to bicker and complain. (Act 4, scene 3, p. 197).

Climax, it happened when Alceste knew that Celimene was lying, she makes relation with other men and Alceste knew it from Celimene’s letters for Oronte. She also has a relation with Clitandtre. Alceste felt angry after read all of the letters, and
asking for clarification to Celimene about their relation. Alceste confronts his love interest Celimene about her recent behavior, which he consider inappropriate. He criticizes her because entertaining many suitors; Celimene insists that her flirtation is harmless and her true affections lie to Alceste. Celimene’s suitors learn that she has insulted all of them in a letter, Alceste decides to retire from society for good.

Celimene: it is my fault that all these men pursue me? Am I to blame if they’re attracted to me? And when they gently beg an audience, ought to take a stick and drive them hence? (Act 2, scene 2, p. 178)
Celimene: I couldn’t refuse him; he’d be most put out.
Celimene: Aceste would never forgive if he guessed that I consider him a dreadful pest. (Act 2, scene 2, p. 179)

From the text above the writer makes conclusion that Celimene is a beautiful young widow, classy, and flirtatious. She is an arrogant because she feels that only she which does not in hating by Alceste. She is a proud because able to conquer the liver hardness of Alceste and making Oronte and Clitandre as her lover too. Because of her attitude, she lost her happiness, which she ought to get. She has learned to operate within her society almost perfectly; she flirts and gossips enough to remain the center of attention, with a knack for saying the right things to the right people. Celimene and Alceste are opposite, their relationship especially Alceste attraction to Celimene is one of the play’s ironies. The fact that Celimene cares to Alceste indicates her susceptibility to emotion.
4. Falling Action

Celimene: oh, stop it. Don’t be such a jealous dunce, or I shall leave off loving you at once. Just why should I pretend? What could impel me to stoop so low as that? And kindly tell me why, if I love another, I shouldn’t merely inform you of it, simply and sincerely! I’ve told where you stand and that admission should altogether clear me of suspicion; after so generous a guarantee, what right have you to harbor doubts of me? Since women are (from natural reticence) reluctant to declare their sentiments, and since the honor of sex requires that we conceal our amorous desires, ought any man for whom such laws are broken to question what the oracle has spoken? Should he not rather feel an obligation to trust that most obliging declaration? Enough, now. Your suspicions quite disgust me; why should I love a man who doesn’t trust me? I cannot understand why I continue, fool that I am, to take interest in you I ought to choose a man less prone to doubt, and give you something to be vexed about. (Act 4, scene 3, p. 198)

Problem starts to alleviate when Alceste rejects Celimene’s offer to marry him when she refuses to solitude with him, Philinte and Eliante ples to discourage Alceste fro leaving society. The suitors declaring their wish to end whatever courtship they had with Celimene because she refuses to choose one of them. Finally, Alceste is the only suitor remaining.

5. Resolution

Oronte: so! After all those living letters you wrote, you turn me like this, and cut my throat! And your dissembling, faithless heart, I find has pledged itself by turns to all kind mankind! How blind I’ve been! But now I clearly see; I thank you madam, for enlightening me. My heart is once more, and I’m content; the loss of it shall be your punishment. (Act 5, scene 5, p. 205)

Alceste: no, I detest you now; I could excuse everything else, but since you thus refuse to love me wholly, as a wife should do, and se the world in me, as I in you. Go! I reject your hand and disenfrall my heart from your enchantments, once for all. (Act 5, scene 7, p. 207)

This is ending of all conflicts that happened in the drama, where Alceste is willing to forgive Celimene, but he says that she must agree to live with him in
solitude. She is shocked by his said and explaining to him that she is too young to make a drastic decision. She agrees marry with him, but not to live with him. Finally, Alceste renounces his love to Celimene. She leaves and Alceste turns to Eliante, telling her that it would be unjust for his to ask for her devotion. Eliante professes agreement, announcing her decision to devote herself to Philinte. Alceste exist, Philinte and Eliante follow to encourage him to rethink his decision to retire into isolation.

Eliante is the object of Philinte’s romantic attentions. Eliante possesses a deep understanding of the France society in which she lives. She loves and compassionate, if a bit confused about where her own desires lie. She shifts her affections from Alceste to Philinte. Eliante is not shy, as she expresses her opinions of others when the situation demands it. However, Eliante never reaches the extremes of her cousin Celimene in gossiping and making fun of the court. Eliante has found a point of balance between propriety and conformity.

Eliante: you have my sympathy, Sir, in all you suffer; nor do I scorn the noble heart you offer; but I suspect you’ll soon be mollified. And this desire for vengeance will subside. When someone beloved hands has done us wrong. We thirst for retribution but nor for long; however dark the deed that she’s committed, a lovely culprit’s very soon acquitted. Nothing as stormy as an injured lover, and yet no storm so quickly passes over. (Act 4, scene 2, p. 195)

Eliante: your arguments well taken; nor need you fear that I shall feel forsaken. Were I to offer him this hand of mind, your friend Philinte, I think would not decline.

The plot above is set in the fashionable social condition of seventeenth century in France. Alceste, The Misanthrope of the title is disgusted by the hypocrisy,
justice and injustice and overall corruption in society. He is in love with Celimene, a young widow with flirtation’s reputation and surrounding herself with suitors. Finally, fed up with society and fearing the consequences of various legal battles, Alceste vows to run off and live in seclusion in the wilderness.

C. Discussions

There are some discussions about *The Misanthrope* as follows:

1. Discussion about how the character uses the superficial to help them cope with the personal strains society places upon them.

   In here, being a part of France society, aristocratic society, at least carries a significant amount of stress. The drama illustrates this stress through the frenetic action of the suitors seeking Celimene’s attention, with Arsinoe’s desperate attempt to court Alceste, and with Alceste’s frustration over having to put up with the people of the court. Alceste refusal to create a superficial self might explain his tormented existence. The absence of superficiality in behavior leaves him open to all of his pains of life. In trying to preserve his integrity Alceste makes himself so miserable that he must ultimately leave the presence of others.

2. Discussion about Alceste’s misanthropy.

   In here ironically, Alceste sour attitude derives in part from good intentions. He does not hate for the sake of hating and he is not completely hated. Arsinoe hopes for romance with him and Philinte is his loyal friend. Alceste
fault lies in the strictness of his doctrine. If someone exhibits hypocrisy and dishonesty, Alceste passes a final judgment, writing the transgressor off for good. Though strictly honest, Alceste is unforgiving. Alceste appears to be no exception to his rules of sincerity, he tells the brutal truth even if it offends, despite Philinte’s pleadings for Alceste to demonstrate more tact. Alceste disagrees, and he accepts the social rejection that comes from his behavior.

3. Discussion about the role of the legal system in *The Misanthrope*

The courts represent the status quo of society in *the Misanthrope*. The courts are the standard bearer of the shared values of the community depicted in the play. Just as the courts take legal action against Alceste, Alceste’s society acts to segregate him from the rest of him. Alceste loses a case and risk arrest, he decides to isolate himself from all human contact, a decision that derives the series of events that end the play. Alceste’s sincerity in testifying before the Marshals of France, he expresses his honest opinion of Oronte’s poem, emphasizes Alceste’s commitment to his values.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

This chapter concludes the result of the research which analyzes drama and connecting it with the social life in seventeenth century when the drama was written. France’s people in seventeenth century, the plot studied in the chapter II, sociology of literature’s theory has proved that every literature reflects the era when it was made. Also from characters theme and setting the story of the drama can be known that the drama reflects the social life in the era when the drama was written because the social life in that time is the same with the story of drama where tells about honesty and hypocrisy, justice and injustice, the manipulative social games people play, and the conflict between individual and society.

B. Suggestion

The writer suggest those who are interested in writing and studying literature, especially about drama is needed to know the time when the drama was written and the historical background related to it. The reason of that is the people can know the social life and condition in the place where the drama reflects it or at least, people can understand about theory which is used in this study, especially when the theory is used in the drama.
The writer hope, by sociology of literature, the people who read this paper can get more reference for their reading. Besides, another advantage is people are not only can take a message from the drama, they also can understand the social life background of a drama and the relation between them.
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