**Chapter I**

**Introduction**

* 1. **Background of the Study**

The language has an important role for people as a social creature for the communication each other. The function of communication is to convey a meaning or message someone for another person. The language used of word, symbols, writing and etc.

## According to Searle (1969), to understand language one must understand the speaker’s intention. Since language is intentional behavior, it should be treated like a form of action. Thus Searle refers to statements as speech acts. The speech act is the basic unit of language used to express meaning, an utterance that expresses an intention. Normally, the speech act is a sentence, but it can be a word or phrase as long as it follows the rules necessary to accomplish the intention. When one speaks, one performs an act. Speech is not just used to designate something, it actually does something. Speech act stresses the intent of the act as a whole. According to Searle, understanding the speaker’s intention is essential to capture the meaning. Without the speaker’s intention, it is impossible to understand the words as a speech act.

Speech act is usually used in daily life, either in the real life or fiction in dramas and movies. In script of dramas, speech acts also can be found in the dialogue between the actors/ actris.Every dialogue in the scene has the purpose to convey a message of the story to the audience.According to Wikipedia on March 5, 2013: 21:32, speech acts can be analysed on three levels, they are:

1. A Locutionary act, the performance of an utterance: the actual utterance and its ostensible meaning, comprising phonetic, phatic and rhetic acts corresponding to the verbal, syntactic and semantic aspects of any meaningful utterance;
2. an illocutionary act : the pragmatic 'illocutionary force' of the utterance, thus its intended significance as a socially valid verbal action (see below);
3. and in certain cases a further perlocutionary act : its actual effect, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something, whether intended or not (Austin 1962).

In every script has a series of dialogue which is there isa part of story series to understand the story. We have to understand the meaning of every dialogue(because apa ma? Tambahin lg kalo bs soalnya ngagaclok). The comprehension about dialogue meaning on play script could be studied more clearly by means of speech act, which influence the dialogue.

The comprehension about utterance meaning is necessary in order to understand the message. The writer wants to analyze utterance meaning and contexts in “Musical Lutung Kasarung” script, through a research entitled: **An Analysis of Speech act of Jagatraya’s Lutung Kasarung Musical Drama.**

* 1. **Identification of Problems**

Many speech acts is used in the musical of Lutung Kasarung, such asin the scene of dialogue that playes by the cast there are some sentences that contain speech acts in every scene.

In this case the researcher just wants to limit the used of speech act locutionary, illocutionary, perlocutionary. So, the research paper only discusses about it.

1. The use of speech acts locutionary in the musical Lutung Kasarung, For example locutionary act in act 1 scene 1 in Lutung Kasarung :

**Para pedagang** : **Kami para pedagang kami rakyat Pasir Batang**

Hidup dari berdagang semua barang kami ada

**Pedagang dan pembeli** : **Pasir Batang Negri saudagar,** isi kantong jangan di takar

In both of sentence above to inform something without a tendency to do something, especially to affect the opponent speech. The locutionary act is called **“The Act of Saying Something”**

1. The use of speech acts illocutionary in the musical Lutung Kasarung, For example illocutionary act in act 1 scene 1, and in act 1 scene 2 Lutung Kasarung :

**Pedagang 1** : **penghasilan kami pas-pasan** kenapa harus disunat

**Pengawal** : **kami akan kembali lagi** upeti harus siap untuk di persembahkan buat ratu purba rarang

The both of sentences above are speech acts have a function to say or inform something and use it to do something. Illocutionary act is called **"The Act of Doing Something"**

1. The use of speech acts perlocutionary in the musical Lutung Kasarung, For example perlocutionary act in act 1 scene 3 in Lutung Kasarung :

**Pengawal kerajaan 2** : ini bukan basa-basi **kalau tak ingin dikebiri dengan belati**

**Pengawal kerajaan** : kami tidak pernah mau perduli, **kumpulkan upeti atau kalian semua mati**

The speech is just not to inform that “kalau tak ingin dikebiri dengan belati” and dialog *“kumpulkan upeti atau kalian semua mati”* the both of sentence have the power to influence and psychological’s effect to the hearer. The sentence of the royal guards said that the merchants have to give money to the Queen of Purbararang, if they don’t want to do, they would castrated and killed. When they hear that, it will be fear a threat of effect. The perlocutionary act is called **“The Act of Effecting Someone”**

* 1. **Research questions**

Based on the background above, the writer made some research question, those are:

1. How is the use of locutionary act in script musical drama Lutung Kasarung?
2. How is the use of illocutionary act in script musical drama Lutung Kasarung?
3. How is the use of perlocutionary act in script musical drama Lutung Kasarung?
4. How the character and characterization can be found in speech act dialogues?
	1. **Limitation of the study**

In this study, the researcher will hard to get the data if there is not have limitation, to get a specific research. According to *citra Indonesiaku* on Sunday, April 8, 2012. The types of speech act are representative, directive, expressive, co missive, and declarations. According to Austin's theory (1962), has three kinds of speech act there are locutionary, illocutionary and perlocutionary.

The researcher wants to limit of the study according to Austin to find out locutionary, illocutionary and perlocutionary in drama musical Lutung Kasarung.

* 1. **Objectives of the Study**

According to research problem above, the purposes of the study are:

1. To find out locutionary act and utterance meaning in dialogues of scene drama Musical Lutung Kasarung
2. To find out ilocutionary act and utterance meaning in dialogues of scene drama Musical Lutung Kasarung
3. To find out perlocutionary act and utterance meaning in dialogues of scene drama Musical Lutung Kasarung
4. To explain how the speech act theory can be applied to support of characters and characterizations in drama.

**1.6 Significances of the Study**

There are some contributions that the study may offer. This research is expected:

1. To be useful an analysis of the feature for the students and can be improving their skill of literature or language, and especially for speech acts study.
2. Can be useful for other researchers to develop their research about the speech acts, such as: Locutionary, Illocutionary, Perlocutionary
3. To increase the students interest to pragmatics and drama musical
4. For other researcher, this research can be a reference especially in speech act theory.

**1.7 Organization of this Research Paper**

This research paper is organized systematically by the writer. The organizations of the research in every chapter are as follows:

***Chapter I* *(Introduction).*** It discusses mostly about the arrangement of the research’s foundation and its subject matter which consist of background of the study, identification of problems, limitation of the study, research question, objective of the study, significances of the study, and organization of the research paper.

***Chapter II (speech act in musical lutung kasarung)*.** This chapter will describe concept the uses speech act locutionary,illocutionary, and perlocutionary, and arising issues in the use of the speech act, and this chapter deals with some related theories about literature, and drama, and explain about a profile and the existence of drama musical Lutung Kasarung.

***Chapter III (Research methodology)*.** This chapter will explain about research design, the descriptive method in used in the research, and technique data collection.

***Chapter IV ( Data Analysis,Findings and discussion).*** This chapter includes description of data analysis, and this chapter is due to the research result. It contains of findings and discussion.

***Chapter V (Conclusions and suggestions).*** This last chapter will discuss about the research conclusions and recommendations

***Bibliography***

**Chapter II**

**Speech act in Lutung Kasarung Musical Drama**

Language is a social interaction or tools of human communication. Human can also used other tools to communicate, but language is an effective communication between the other communication tools. Social communication has convey the information which can be a thought, idea, purpose, feeling, and in direct emotion. In the process of communication, speech event and speech act were occur and alsolocutionary, perlocutionary and illocutionary act.

According to Austin in Halion (2005:5), Language as a system of rules (including phonology, morphology, syntax, grammar, semantics, pragmatics) and focusing on rules describing competence rather than performance, limits our ability to look at communication more generally and to see important characteristics of speech that are used in speech communities.

The language has an important role for the peoples as a social creature to communicate each other. The function of the communication is to convey a meaning or message someone for another person. The language used a word, symbols, writing and etc.

Literature is also important in communication activities, because the literary work can’t be replaced by an image or illustration. How form the newspaper or magazines, movies, drama without the literary language. In the field of public relation, literature also has an important role. Public relation is also needed a literature which aims to enhance the positive image of institution.

Literature has three types, they are: poetry, prose and drama. Poetry is a literary work of writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through its meaning, sound, rhyme and rhythm.

Prose is differs with a poetry because prose is called "ordinary writing" made up of sentences and paragraphs, without any metrical or rhyming structure. Including are novels, short story, essays, biographies, etc.

Drama is one of a literary works, drama is a prose or verse composition, especially one telling a serious story, that is intended for representation by actors impersonating the characters and performing the dialogue and action drama is performed on a stage.

* 1. **Drama**

Drama is a form of literary works, which was written in the dialogue to performances by an actor, showing of drama known as theater. In the drama, through an acting and dialogue who makes a script writer or author wanted to present a message. Drama usually show something in our daily lives. When the audience are witness the show as though their felt the atmosphere in the real life. In a broad sense, the meaning of drama is spectacle all forms that contain of story, and the showing in front of a lot of people. In a narrow sense, the meaning of drama is story of human life in society are projected above the stage. And what is drama?

* 1. Drama is an action, “draomai” derived from the Greek which means the act, be in effect, acting and etc.
	2. Drama is life with the motion depicted.
	3. Conflicts of human nature is the main things of drama
		1. **The History and Types of Drama**

History of the drama as a spectacle has been since ancient times. Our ancestral had played a drama since thousand years ago. The written evidence can be amenable, that the drama has exited since the fifth century before Christ. It is based on the findings of ancient scrip drama in Greek. The author is *Aeschylus* who lived from 525-456 before Christ. This story in the forms offerings it to invoke the gods.

The history inception of drama in Indonesian is not different from the inception of drama in Greece. The existence of drama in Indonesia also begins a religious ceremony was held by the religious leaders, they say a spell and prayer.

 Drama has several the types, in the classification the types of drama usually in used three elements, namely: drama based on the content of the story, drama based on the instrument and drama based on the time.

 Drama based on the content of the story, can be differentiated into ten types, namely:

* + 1. Tragedy : a drama with a lugubrious and affliction
		2. Comedy :jokes and satirical sketches of drama, intended to

make an audience laugh.

* + 1. Dramatic comedy : Dramatic Comedy is a genre in which comedy

and drama are mixed in roughly equal amounts

* + 1. Opera : a dramatic work in one or more acts, set to music

for singers and instrumentalists.

* + 1. Farce : a comic dramatic work using buffoonery and

horseplay and typically including crude

characterization and ludicrously improbable

situations.

* + 1. Operetta : a short opera, usually on a light or humorous

theme and typically having spoken dialogue.

* + 1. Pantomime : The telling of a story without words, and

communication by means of gesture and facial

expression

* + 1. Tableau :Tableau is an acting snap shot.It takes

 concentration and cooperation to be a good actor,

actors use their bodies and imaginations to show

their ideas.

* + 1. Passie : passie is a drama that contains elements of religion
		2. Sendratari : combination of drama and dance.

Types of drama based on the staging instrument divided into 6 types, they are:

* + - 1. Stage drama : the drama played by the actors on stage
			2. Radio drama : radio drama can not be seen and intangible, but

can only be heard by the audience.

* + - 1. Television drama : the same as stage plays, but television dramas only

 difference was intangible

* + - 1. Movie dramas : drama movies using wide screen and is usually

 shown at the cinema

* + - 1. Puppet drama : the drama that used the puppet performed.
			2. Doll drama : the character drama to look like a doll who played

by a few people

Types of drama, based on the time can be differentiated into 2 types of new drama and long drama, they are:

* + - * 1. New drama/ modern drama

The new drama has the purpose to provide an education to people who themed of daily life

* + - * 1. Long drama/ traditional drama

The long drama or traditional drama is a fantasy drama, to tell about the magic, court life or kingdom, the life of the gods, extraordinary events, and so forth.

* + 1. **The Elements of Drama**

There are two elements contained to make the drama, there are intrinsic elements and extrinsic elements. Extrinsic elements is an important element for the drama making but was out the literary work. Whereas the intrinsic element is an important part to drama making and is in the structure of a literary work.

* 1. **Intrinsic Elements**

Intrinsic element of drama made ​​up of theme, plot, setting, characters, dialogue, characterization, point of view, mandate or message.

* + 1. Characters

Actor/actris is very important in drama, the individual characters who are in the drama. There are two kinds of characters, that is the main character and extra character.

b. Characterization

Characterization is the nature of any character in the drama. Characterization divided into three a part, protagonist, antagonist and tritagonist.

c.Flow/Plot

The pattern of events or main story in drama. If we talk about the methods of story telling that consider where the story starts and ends, there will be 3 kinds of plot: chronological plot, reverse chronology, and in medias res (beginning in the middle). The chronological plot is one in which the writer tells the story in the 'order in which it occured. Reverse chronology is a method of story-telling whereby the plot is revealed in reverse order.
In a story employing this technique, the first scene shown is actually the conclusion to the plot. Once that scene ends, the penultimate scene is shown, and so on, so that the final scene the viewer sees is the first chronologically.

* 1. Setting

Setting are divided that in some part, namely the setting time, the place setting, the atmosphere setting, the culture setting. The setting time is the background of the story, the atmosphere setting of a background story at the time it occurred, the culture setting is the influences background the drama story.

* 1. Point of view

The point of view is divided into the first person point of view, the second person point of view and the third person Point of view. in fiction refers to the source and scope of the narrative voice. In the first-person point of view, usually identifiable by the use of the pronoun "I," a character in the story does the narration.

* 1. Dialogue

Dialogue provides the substance of a play. Each word uttered by the character furthers the business of the play, contributes to its effect as a whole. Therefore, a sense of decorum must be established by the characters, i.e., what is said is appropriate to the role and situation of a character. Also the exposition of the play often falls on the dialogue of the characters. Remember exposition establishes the relationships, tensions or conflicts from which later plot developments derive.

* 1. Theme

The theme is the basic story that dominated the subject matter of a literary work. The theme was the starting point in compiling the work of literary authors. This theme is to be conveyed and solved by the author through his story. The theme became the basis development of the whole story; the theme was nature animates all parts of the story from beginning to end.

* 1. Mandate or message

Mandate is something to be conveyed author or writer to be understood by the audience

1. **Extrinsic Element**

Extrinsic Elements of drama are the elements that are beyond of literary work, but it does not directly affect the structure or organism system literature. More specifically, it can be said that the role of extrinsic element that affects the buildings element of a story. Therefore, the Extrinsic Elements should be regarded as something important. Extrinsic element or elements beyond the course of a drama supporting, that is:

* Executive producer (responsible for the continuity of a drama)
* Director
* Creative team
* Costume department
* Music department
* Team make up
* Stage department
* Sound department
* And other supporting team in drama
	+ 1. **Concepts of Drama**

There are two basics concept of drama.The first is about amazing or boring performance. The second is about amanuscript in form of dialogue (a literary work). In this concept can be explained throughthe concept in a clear mind. So, we can understand what the drama said in the first or in the second concept. It means, we are able to distinguish between the two concepts and we can found the relation between them.

 According to Tarin (1984:73), there are two senses of drama, (1) drama as a text play and (2) drama as a theater or performance. In both have a close relation. A performance must have a script that will be staged. In this case is not all the script was made for the show of theater, because the functioning a script as reading material it isn’t for show. There is made a script that can be theater show and only for material reading, for example drama “Early and Mira” by Utuy Tatang Sontani. This drama so difficult to show but is drama comfort to read. (Rosidi, 1982:114).

 In the explanation above, it can be a real difference of the two, that is:

1. Drama as a text play or literary work the author ‘personal proverty’ that is owned by the author, while drama as an art collective theater.
2. Text play needed the solitary reader (the readers who have unity felling), while the theater need a collective audience and they are very important.
3. Text play needs a good cultivation can for be staged as a theater, and became the art collective
4. Text play is reading, while the theater is a performance and show
	* 1. **Drama as a Literary Work**

 The literary experts was discussed to give the limitation of things in form of literature, according to Esten (1978:11) have four of literary work that is: poetry, fiction, essay, criticism, and drama.

 Drama one of the forms literature has similarities with other literary forms, but has a noticeable different. Brahim (1965:55) said “as the literary art, drama has the same of characteristics with the other of literary work; poetry and prose”.

 As a literary work, Rene Wellek and Austin Warren in Hamidy (1984:9) classify of drama into imaginative literature in addition to fiction and poetry. Drama has seen its own kind of aspect the presentment of the dialogue. This is to clarify the above description, that the drama does not equated to the prose and poetry.

 In the above discussion had been found that the various of viewpoints from the experts to establish the drama as a form specifically of literature, specificity of drama have to appreciated.

In this case Udin (1982:38) said: “ a script is a literary work, then the script can be reviewed in terms of content and structure. The content is a problem that is told and the way the structure from of storytelling”

**2.1.5 Musical Drama**

Opera is one types of drama based on the contents of the story, opera is the drama using the music for singers and instrumentalists, as well as drama musical. Drama musical is a form of artistic expression that collaboration between music, behavior, movement and dance, musical is an illustrated a story which used choreography, and the attractive music, almost all of the dialogue is sung by the players, who are should be able to singing, dancing and acting.

 All of the emotional expression humor, love, anger, communicated through the words with the singing, music, dance, artistic, costumes, and the entertainment technical aspect that combined in appointment a musical.

The musical has been shown all over the world. They are be shown in theater like West End and Broadway in London and New York. Or in the smaller theater like Fringe Theater, Off-Broadway, local production, and theater group in school, theaters all over the world.

* 1. **Speech Act**

Speech act is an act a speaker can be realized. In utterance of the sentence, not only someone to say something of the speech, but also to the act saying something in the sentence (Purwo,1990:19). Speech act is an utterance as a functional unit in communication (Richards et al, 1989:265) in the sentence, someone not only to say something to the pronouncing of words.

Speech act is a pragmatic analysis, which is a branch of linguistics that studies language from actual usage aspect. Leech (1983:5-6) explains that the intention of studying the pragmatics of speech (for what it was made speech), to ask what someone means by speech act, and to tie in meanings with who to speaks to whom, where, when and how. Speech act is an entity that is central in the pragmatic and also the basis for the analysis of other topics in the field such as presuppositions, implicate of conversational, cooperative principle and politeness principle.

Speech act is one of pragmatic, involving the speaker, listener, writer or reader. Speech act is application of scientists. The literary critic, consider the speech act theory to explain refined text (difficult) to understand the genre (type) of literature. Anthropologists will used the speech act theory can be considered the magical spells and rituals, philosophers find the potential application so many things from speech act , ethical statements, while the linguist saw the speech act theory as that can be applied theory to various issues in sentence (syntax), semantic, the second language learning and other. In the pragmatic linguistic speech act remains a presumption with the special implicature (Setiawan, 2005:16). According to Chaer (2004:16) speech act is an individual phenomenon, is a psychological speech act determined of the language skill by the speaker for the certain of situation. In speech act is seen on the purpose or meaning of act in the speech. A speech act is best describe as “in saying something, we do something”.

* + 1. **Concept of Speech Act**

The concept is a spreading theory. speech act theory elaborated by the linguistics, that is Searle ( in Wijana, 1996:17) he said that pragmatically, at least there are three kind of act that can be realized by the speaker in the speech act, that is speech act locution, illocutionary, and perlocutionary act (Setiawan, 2005:17)

JL Austin (in Tarigan, 1994:109) in his the book “How to do things with words” has distinguishes three types of speech act, (1) Locutionary act (The Act of Saying Something), (2) Illocutionary act (The Act of Doing Something), (3) Perlocutionary act (The Act of Affecting Something).

**2.2.2  The Types of Locutionary Act**

**a.         Locutionary act**

According to Wijana in Setiawan ( 2005: 18-19 ), locutionary act is a speech act for saying something. This speech act called ***The Act of Saying Something***. Locutionary concept is an concept was related to the proposition sentences, utterance or sentence in this case fuse into oneness of two elements, the subject or topics and predicate or comment relatively easier to identified because tend to be done without including the context in the speech situation.

 In connection with locutionary act, ( Setiawan, 2005:19) give an formula the locusionary act . the locutions act mean the speaker told to the hearer that the spoken words by a meaning and particular reference. Of the limitations, it can be deduced that the locutionary act is the action only to express something in a real sense without the element of value and effect on hearer.

 The locutionary act for example when someone said:

***“badan saya lelah sekali”***

The speakers useful not purpose by he or she said to the hearer. The utterance implies that the speaker is in a bad condition and so tired, without intention to ask for attention, example asking massaged by the hearer. The speakers only reveal the situation being experience at the time. And the other example of locutionary act:

***“Indonesia memiliki ragam budaya”***

***“manusia adalah ciptaan tuhan”***

***“jari tangan manusia jumlahnya sepuluh”***

All of sentences were a conversation between teacher and student in the classroom. The sentence only to inform something doesn’t need an answer or want to the hearer doing something, and the speaker doesn’t give an effect to the hearer.

**b.        Ilocutionary Act**

According to Lubis (in setiawan 2005 : 22) give a more definition detail, with a some limitation about the locution act that is expression of a statement, an offer, a promise, a question, an apologies and so on. This is closely related to the other forms which realize an utterance.

 According to Subyakto- Nababan (in Setiawan, 2005:22) to increase that the ilocution acts is a language act to identified with the actors explicit sentence. This speech act called ***The Act of Doing Something.*** Illocutionary act is the pressure or purpose of others were revealed by the verbs: to asking, to force, to dictate and so on. Example the illocutionary act:

***“udara panas”***

the utterance is mean that the speaker to asked that the door or window is opened or ask the hearer to turn on the fan. So it is clear that the speech contains a specific intent addressed to the hearer.

***“suseno sedang sakit”***

if the sentence utterance to the hearer is being turned on the TV to high volume, is not only the speech to give an information but also to ask that turn down or even turn off the television.

***“sudah tiga hari lantai rumah saya tidak disapu”***

 The speaker not only to inform something, but the speaker wants his/her house cleaned.

**c.         Perlocutionary Act**

According to Wijana (in Setiawan, 2005:25) perlocutionary act are speech acts whose settings intended to influence a hearer. This speech act called ***The act of Affacting Something.***

Subyakto-Nababan (in Setiawan, 2005 : 2) give a definition about the perlocution act, that is language acts to conducted as an effect of other say. Locutionary and illocutionary acts are also could into the category perlocutionary act if they have a strong illocutionary power that is able an effects certain to the hearer.

 Speech act verbs that follow the perlocution form, which can be separated in three parts, there are:

1. Encourage the hearer to learn that: convince, deceive, delude, recommend, encouraging, annoying, exasperating, frightening, compelling, captivating, tickle.
2. Make the hearer to do something, inspire, influence, impress, distract, disturb, confuse
3. Make the hearer to think about: reducing tension, embarrassment, embarrass, attractive, attention, dull, boring.

According to Wijana (in Setiawan, 2005 : 25-26) example the perlocutionary act :

***“ bawang itu harganya 5000 rupiah”***

 If the sentence was told by the merchant to the buyer, when the onion prices risen would be effect surprised of the buyer. Then the sentence is a perlocutionary act because can giving an affecting something.

***“kamu mempunya penyakit jantung”***

When the doctor say that to the medical patient, would be effect surprised, scary,and sad of the patient.

***“ada hantu”***

 ***“Sikat saja”***

 ***“dia selamat, Bu”***

The three sentences have the effect of scaring, encouraging, and comforting (Rustono, 1999).

**2.3 The History of Lutung Kasarung**

 Lutung kasarung (the lost of Ape) is sundanese folklore from west java, Indonesia. Tells about the journey of sanghay Guruminda from the realm of heaven who came down to earth in the shape magical lutung (a kind of ape) to find his true love. Lutung kasarung who helped a beautiful princess names Purbasari Ayuwangi from galuh kingdom, because her older sister attempted to rob her status as crown princess.

 It was first brought to the public in 1921 by Bandung regent RA Wiranatakusumah, The story was first adapted into a colossal *gending karasmen* a drama using traditional music. Five years later, NV Java Film Company produced a silent film, titled Loetoeng Kasaroeng, the first ever movie in the country. It was made during the Dutch colonial era, under the direction of L. Heuveldorp. It was filmed in Bandung in 1926 and released there by the NV Java Film Company. It played from 31 December 1926 to 6 January 1927 at the Elite and Oriental Bioscoop (Majestic) theatres.

 A version of the legend was written in Indonesian by the Dutch artist Tilly Dalton in 1950. A copy of the book was donated to KITLV in Leiden, Holland. The story often appeared in children story books and comic books in Indonesia, and its adaptation often appeared in Indonesian TV sinetrons.

 Before the article was written about 40 years (in the 1910s) the story of Lutung Kasarung are considered as a sacred story, the musical using an instrument music kecapi suling (the instrument sundanese music). The story is played at one time. According C.M Pleyte, is a scholars from European to collect pantun sunda Lutung Kasarung. His writing have been publish in *Verhandelingen van het Bataviasche Genootschap van kunaten en wetenschappen* book LVIII published in 1910

 The story of Lutung Kasarung in a foreign language also has been published by G.Kolff & co. the copy is updated by the Germany scholar Dr. F.A Schoppel (1925). The book is decorated with a beatifull drawing by J. Van der Heyden. Lutung kasarung publish in the sundanese language by Engkawijaya. And the copy in Indonesian language by Rustam St. Pelidih. In 1952 Drukk, Martinue Nijhoff’s Gravenhage, in Bandung published *Bijdragen tot de Taal-Land, en Volkenkunde* book 108 in 1952 to tell about a comparison and the difference between the poem story Lutung kasarung (1845), the file written by R.A Brata Widjaja.

 R.T.A Sunarja, The Regent of Tasikmalaya succeeded in creating a story of Lutung Kasarung in the theater outdoor (*openlucht*), with all completeness the setting, properties, costume, and lighting. Theater Lutung Kasarung the first performed in 1921 in district Bandung office front yard, under supervision of the regent R.A.A Wiranatakusumah. The shows in three podium and so the show non stop. This performed involves there’s maybe 150 players. Other the showed in Ciamis 1946 in the depths war of independence. In 1950 the showed was held in Bandung and later in Tasikmalaya.

**2.4 Development of Lutung Kasarung**

 90 years on after its first stage performance, Lutung Kasarung reappointed to the concept of musical drama but made it to modern concept, without losing the element of culture and tradition. The showed in Bandung 2011 and Jakarta in 2012. This drama begin with the initiative vice governor from West java Dede Yusuf to appreciate the culture of West java. The musical held around working with community of mojang jajaka west java, and came an idea to elevate a story of folklore from sundanese in the modern stage. The musical presents a modern performance that combines dance, drama, and music genres spanning from traditional to pop, rock, dangdut and traditional Sundanese string and percussion music.

 So many of legendary folklore in west java, Lutung Kasarung story was elected, a story inspired by the traditional rhyme. The story is not be too familiar if compared to the other folklore in west java, such as Kabayan and Sangkuriang. Within the story there are values of Sundanese indigenous wisdom that deal with teachings, from cosmology to ethics in society. The story also contains moral values and guidance of life, among which are the wisdom on planting rice in the field, eating sirih (betelnut) leaves, and even to the need of a  decent democratic system in society.  One interesting fact that has occurred in history is that each time the Lutung Kasarung play was performed, changes have occurred the Indonesian society.

* 1. **Synopsis of Musical Lutung Kasarung**

 For the Sundanese, Lutung Kasarung as a folklore is considered special and even sacred. In the heaven called Svargaloka, there lived a handsome and powerful god named Batara Guruminda Kahyangan. He had almost become the highest god in the heaven; but in his pride, he defied Batari Sunan Ambu, the highest mother goddess in Sundanese mythology. As punishment, he was cursed and banished from heaven and incarnated upon earth as a black lutung monkey, in which body he was condemned to live until he could learn humility and earn the sincere love of a woman.

 Meanwhile on earth, Prabu Tapa Agung, the aging king of Pasir Batang, had seven daughters: Purbararang, purbaleuwih, purbaendah, purbamanik, purbadewata, purbakencana and Purbasari. Purbasari was kind, she was smart, beautiful girl and good-hearted, while her older sister Purbararang was wicked. Because of this, the king wanted Purbasari to succeed him when he retired.

 This angered Purbararang, the elder daughter. With her fiance Indrajaya. Purbararang prepared a dangerous lulur (traditional body lotion) and Purbararang tricked Purbasari on using the lotion. The lulur left Purbasari with a rash all over her body. This illness was regarded as a curse from the gods, so Purbasari and inang (nursemaid of purbasari) was exiled from the palace and driven to live in a shack in the jungle. In the jungle of Cupu Mandalayu. With sadness, Purbasari had to stay in the jungle, inang affectionately to attend wherever she went. there’s she was met with a black monkey his named Lutung Kasarung, who was actually the cursed god Guruminda, and who had magical powers and could talk with humans.

 Lutung Kasarung planned to help Purbasari, and he to implore Sunan Ambu his mother to restore a beauty face of Purbasari and built a royal palace for Purbasari. Now she got her beautiful skin back. Purbararang was very shocked. She come up with another bad idea. Purbararang ask her to receive a third challenge will be determined by Purbararang. The first challenge Purbasari have to give rise to the paddy in arid land, the most fertile paddy who is the winner. The second challenge purbasari have to give of the broadcloth. And the third challenge Purbasari have to tame the virulent bull ivory skinned. of the third challenge, the results that the winner is Purbasari.

 But Purbararang is not give up, and she asked the judge to choose who has more handsome finace as a king. Purbararang was sure that she would win the competition because Purbasari did not have a fiance yet. Purbasari was sad. Lutung Kasarung came forward. Suddenly, Lutung Kasarung changed into a very a handsome man. He said that he is actually Guruminda, a son of Sunan Ambu, the God of ancient Sundanese, and want to marry Purbasari. Guruminda was even more handsome than Indrajaya. Finally, Purbasari then become the queen. She forgave Purbararang and her fiance and let them stay in the palace. And Pasir Batang peoples was happy, finally justice was revealed.

* 1. **Intrinsic Element of Musical Lutung Kasarung**

According to Nurgiyantoro, 2002. Intrinsic elements are the elements to build the literature. Intrinsic elements can also be called inter text or called is internal elements which element can’t appear. The intrinsic element have on the formation of a script musical Lutung Kasarung which to build the story. That is plot, setting, characterization and others.

Script of Musical Lutung Kasarung by Getar jagatraya, divided into two acts, the first act has eight scenes and the second act has four scenes. Theme of Musical Lutung Kasarung is a patience and integrity. The story used a progressive plot, the setting take more in the palace of Pasir Batang and in the Cupu Mandalayu jungle. The language used a standard language and too much used of the terms royal. And also used to make an interest the show, little used language that is an up to date right now.

For the script of character in need a levels of the casts, which is the main talent, supporting talent, and extras talent. The cast that become center in Musical Lutung Kasarung that is Purbasari her character is very patient, kind and forgiving. Then Purbararang has a bad character and Lutung Kasarung has a helpful character shown when he always helps Purbasari with all his sincerity and always want to make her happy. The following are scenes in musical Lutung Kasarung :

**Table 2.4**

**Table of scene Musical Lutung Kasarung**

 **ACT I ACT II**

|  |  |
| --- | --- |
| **SCENE 1**The happiness of Pasir Batang people to the country’s natural wealth, disturbed to have Purbararang Queen with a ladies in waiting and her bodyguards  | **SCENE 1**Lutung kasarung was devastatingly the castle of Pasir batang , because he was lied to Aki Panyumpit. |
| **SCENE 2**Purbaendah, Purbaleuwih, Purbamanik, Purba Kencana dan Purbadewata,They are caught Indrajaya Prince being to tempt Purbasari  | **SCENE 2**The peoples to moving into the palace to doing of uprising  |
| **SCENE 3**Gossip in the palace about to tempt Purbasari to Indrajaya become a byword the ladies in waiting and aki panyumpit. | **SCENE 3**Purbasari’s hut has been turned into palace, she’s beauty also has been returned. And Aki Panyumpit to come a news from palace taking. |
| **SCENE 4**Purbakencana and Purbadewata argue with purbaleuwih, pubaendah, purbamanik, who is better to be a queen of galuh kingdom. | **SCENE 4**Purbasari and Purbararang doing the three challenged to find out who is worthy to be a queen of Pasir Batang |
| **SCENE 5**The news The peoples of Pasir Batang will do revolt , and audible to purbararang’s ear, Indrajaya prince to stir up Purbararang, that Purbasari is caused this to happen. |  |
| **SCENE 6**Purbararang have a sinister plans to make Purbasari be ugly with her scrub (lulur) |  |
| **SCENE 7**Aki panyumpit must be to a lutung hunt, for lunch to the celebrate party. The success of Purbararang to chased Purbasari out of jungle. |  |
| **SCENE 8**For the first time, Purbasari met with a sovereign of the Cupu Mandalayu jungle, he is Lutung Kasarung. |  |

* 1. **Extrinsic Element of Musical Lutung Kasarung**

Extrinsic element or beyond elements is the observable, such as dialogue or conversation. But, these elements may increase when the script has been performed. There would be visible on stage, property, the cast, director and audience. The extrinsic element should be regarded as something important. Extrinsic element in performance of drama is to the people behind the scene, that supporting to a staging. The presence of team in a drama performance is an element extrinsic.

Performed of musical drama or theater usually have to a cohesive team and a needed a lot of team, that the show of drama held successful. In the team there is behind the scene team and in front of team (the cast).

Vice Governor from West Java Dede Yusuf as a conceptor Musical drama Lutung Kasarung, Iman Taufik as a Patron, Abdullah Yuliarso as a executive producer, Dave Laksono as a producer, Aulia Mahariza as a line producer, Ratna Riantiarno as a production manager. And the playwright is a Getar Jagatraya son of actor Didi Petet as a director musical lutung kasarung. In addition, the teams that support of the show, that is stage team, stage crew, which is responsible are the casts while performance. Art department to duty making the property to the show, lighting equipment department responsible to managing in stage lighting, sound department, responsible for managing voice or the cast’s clip on when the show.

The show has an influential team for all the cast like a choreographer is Ayo Sunaryo and Asep Nugraha those who have created the dance for the cast. Ismet Ruchimat and Iman Ulle as Music department from group of Samba Sunda these are who created arrangement the form of scrip became the beautiful song and used the traditional and modern music. Then the vocal department is Ubiet and Naomi they train all the cast how to sing a good musical drama. Then the costume department is a famous designer he is Deden Siswanto and Kania Roesli these are make the glamour costumes with the traditional costume but made modern with a variety of color. And make up and hair do department by a team of PAC Marta Tilaar.

And also have a security department, the team medic, Public relation and promotion, design and visual branding, photography, video production, marketing, secretariat, ticketing management, theater Jakarta production team and Sabuga production team. All the team made very tidy with the responsibility of each department, until the show work very well and also spectacular, the team who really important for a performance.

The musical Lutung Kasarung is held in Bandung has 2 teams, team A and team B those are playing the same character but the difference people. The both of teams were at the show in rotation every day. There are also has play 2 character or called double casting. The show of Lutung Kasarung in Jakarta only have one team. the following names of the cast and character they play:

**Table 2.5**

**Cast of Musial Lutung Kasarung**

|  |  |  |  |
| --- | --- | --- | --- |
| **Lutung Kasarung** | Indra yogaswara | **Dayang Purbamanik** | Meryntan NoerMiftah Anggi Anzani |
| **Ambu** | Laudya Cyntia bellaMelly Guslaw | **Dayang Purbaendah** | Kartini Dewi AprillianiIndy Tiffany Agustin |
| **Guruminda**  | Chicco JerikhoUjang RohendyMarcel Siahaan | **Lengser**  | Jaka Restiyatno |
| **Purbasari**  | Nadhira Ulya SuryadiRachmi Awlya | **Aki panyumpit** | Muhammad RamdanAsep Nugraha |
| **Purbararang** | Astri Hapsari | **Inang Purbasari** | Nuraeny Marlia PuspitaVika Mutiara ArsyGina Umayanti Dewi |
|  | Astrid fitria Sari | **Dayang purbararang** | Melita UtamiSiti Nur RahayuDeri Septiana Al RasyidOva NurbayantiRani Sriwijaya |
| **Indrajaya** | Indra Andika arifianaYadi Kurnia | **Dayang Purbaleuwih** | Fitri PebriantyIndriani PutriYowana Putri CarolinaRaden Mega |
| **Purbaleuwih** | Wina AlkautsarErine Anggi kisdiriani | **Purbadewata**  | Lily Nurindah SariYuli |
| **Purbamanik** | Sasmaya Virda Tri Isnaeni | **Purbakencana**  | Anggi aprillianiIndah Yusuf |
| **Purbaendah** | Tiara Putri EffendyFitriyani  | **Sunan Ambu** | Vienesia JonathanGeisya Nulingga Sastranegara |
|  |  |  |  |
| **Pengawal Purbararang** | Bilal Nur IslamAngga Devy NugrahaBagus SetiawanM. Enza Pratama Putra | **Tukang Bubur** | Yana suryanaEka PrasetioWinda Handayani |
| **Tukang pikul** | Ogy IrawanIbnu SutowoUjang Agus SupriadiDian Bayu PratamaGanjar Cipta WinayaIrwan | **Bapak Lutung** | Indra FaizalBangkit BudimansyahAri Saputra Ryan Saputra |
| **Tukang Sayur** | Wahyu Purnama SidikDyas MuhammadJajang Sayuti | **Pemuda**  | Widi FirmanDadan RandaniResa Restu pauji |
| **Ronda** | Rikie FebriantoIrwana HidayatImam Maulana | **Tukang Kain**  | Reggi Juliana NanditaYuni AsarinaNovita Andri Agustina |
| **Pembawa Kendi** | Wanti Cahaya SeptianiZendy Prima LeonyIrma Maulana | **Petani** | Habib Rizky ZakariaSaihan Ahmad  |
| **Juri / Bujangga** | Vent Roesly Lukman NulhakimArif Topan sanjayaKenneth ChangArief WastiantoFadky FuadDifta AndriyantoTifo gusfia Ramdhani | **Pencuci** | Kamila Nisa AssilmiWulandariElis ErwmawatiLenu Siti NurrohmahMiya RohmiatiNurisa Pujianti PratiwiNisa RetmawantiBayinun Fadhila |
| **Tukang Asong** | Rano Sukmantara | **Tukang Jamu** | Ratna Komala Sari |
|  |  |  |  |
| **Lutung Kecil** | Aji NoprianFarhan Putra HimawanYusuf HalimFahrul FirmansyahZulian FaujicaIrvan Gustiansyah | **Ibu Lutung & Pohaci** | Syari HaditsyahDebra NoviannaNike PramiditaVitha OctaviannyLevina Devina |

* 1. **Place and Access of Time Show of Musical Lutung Kasarung**

Musical Lutung Kasarung showed which have a modern concept, the first show in Bandung and was success, because it is success and interest of the public demand then the show is held back in Jakarta twice.

Place and access of time Musical Lutung Kasarung

1. Times performance

Date : December 27th 2011 until January 1st 2012 (in Bandung)

 Mei 18th until mei 27th 2012 (in Jakarta)

Times : 13.30 - 24.00

1. Place performed
2. Sasana Budaya Ganesha

Jl.Taman Sari number, 73 Bandung West Java

Telephone (022)2511561

1. Jakarta Planetarium

Jl. Cikini Raya number. 73, Taman Ismail Marzuki (TIM), Jakarta

Telephone (021) 2305146

**Chapter III**

**Research Methodology**

**3.1 Research Design**

In this research, descriptive method is used. The descriptive method is a method on the solves an actual problem through collecting, classification, arranging, data interpretation and analysis. Descriptive method has two kinds of analysis that is quantitative and qualitative method. Quantitative method is involving the formula to get some conclutions, and qualitative method is pronouncing the research finding through conclutions and explanations data.

In this study, the researcher used qualitative method, because the subject of study be related to interpret the research to fine out answers to research questions Alwasilah (2002) said that *“Hasil penelitian kualitatif bukan mencari generalisasi, tetapi mencari pemahaman suatu kasus dengan mengumpulkan dan melakukan analisa data.”* (The qualitative research’s result does not find any generalization, but looking for comprehending toward a case by collecting and doing the data analysis

**3.2. Data**

In the research will have a process for an analysis, through steps bellow:

* The theories are collecting in English and Indonesian about theory speech act and drama
* Reading a script drama and watching video of musical Lutung Kasarung
* Meaning and context analysis is analyzes through speech act locutionary, illocutionary, and perlocutionary from act 1 until act 2 ending.
* An analysis utterance meaning in “ musical Lutung Kasarung” play dialogues, from act 1 until act 2 ending. Throught speech act meaning, as follows:
* Locutionary act,
* Illocutionary act,
* Perlocutionary act.
* Searching for character and characterization in speech act dialogue.

The dialogue taken from “musical lutung kasarung” play script by Getar Jagatraya, in this research, the writer found speech act locutionary, illocutionary and perlocutionary in the script of musical lutung kasarung. In the following explanation:

**Table 4.1**

|  |  |
| --- | --- |
| **Act 1 scene 1** | **Locutionary act**Para pedagang **:** Kami para pedagang kami rakyat pasir batangPedagang dan pembeli    **:** Pasir batang negri saudagar, para saudagar punya gengsi**illocutionary act**Pedagang 1      **:** Penghasilan kami pas-pasan Pengawal         **:** Kami akan kembali lagi Pedagang 3      **:** Hidup kami sudah susah**Perlocutionary act**Pengawal kerajaan **:** Kalau tak ingin di kebiri dengan belatiPengawal kerajaan **:** Kumpulkan upeti atau kalian semua mati |
| **Act 1 scene 2** | **locutionary act**Indrajaya           **:**  Aku tahu aku tampanPurbasari           **:**  Kau ini memang gila indrajayaIndrajaya           **:**  Bukan dia saja yang tergoda oleh wajahku tampanInang                 **:** Purba Sari oh puputan hati**Illocutionary act**Purbasari             **:** Dengarkan akuPurba kencana    **:** Mari kita dengarkan dulu adik kitaPurba kencana    **:** Purba manik, beri dia kesempatanIndrajaya             **:** Sudahlah semua ini bukan salahnya, janganlah hal ini sampai ketelinga purba rarang calon istrikuPurbasari           **:** Selalu saja begini nasibkuoh inangInang                    **:** Jangan bersedih tetaplah bersabar**Perlocutionary act**Purba kencana     **:** Bersabarlah jaga kesedihanmuPurba dewata      **:**  Kebenaranmu tidak akan sia-siaPurbasari           **:** Selalu saja begini nasibkuoh inangPurbasari             **:**   Lelah hati ini |

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| --- | --- |
| **Act 1 scene 3** | **Locutionary act**Dayang leuwih 1         **:** Semuanya memang panas di negri ini.Dayang rarang 2        **:** Makanan panas, minuman panas, pokonya semua serba panas.Dayangmanik            **:** Sampai-sampai kita juga di gajih dengan uang panasDayangrarang 1         **:** Ini benar-benar akan jadi gossip panas negri ini.Dayangendah            **:** Masa punya kakak sendiri mau di makan.Dayangendah             **:** Eh ngomong-ngomong purba sari memang ga tau diri ya.Dayang rarang 2         **:** sekarang mah zamannya berburu koruptor.**Illocutionary act**Dayang rarang 2         **:** sekarang mah zamannya berburu koruptor.**Perlocutionary act**Dayang endah    **:**  Gossip panas berita panasDayang leuwih   **:**  Eh eh ada si tukang bubur ayam yanadayang rarang 1  **:**  Akhirnya si tukang bubur datang juga |
| **Act 1 scene 4** | **Locutionary act**Purbamanik         **:**  Keadaan zaman sudah berbedaPurbamanik        **:**  Jaman telah Berubah. **Illocutionary act** purba manik        **:** Kalian ini sok kritis, coba lah berfikir politis purba endah        **:**  Berhentilah meyakini cerita kuno itupurba dewata      **:**  Hak purba sari jangan di hilangkan  |

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| --- | --- |
| **Act 1 scene 5** | **Locutionary act**Purbararang       **:** Sungguh galau jiwa ini tak tertawarkanPurbararang       **:** Rakyat tak henti berdemo, mereka menuntutku mundur.Purbararang       **:** Pergerakan mereka sungguh terlalu, mereka berdemo sambil bawa kerbau.Purba rarang      **:** Rakyat tidak akan pernah berani melawan**Illocutionary act**Purbararang        **:** Bungkam mereka!Indrajaya             **:** Oh kita harus sedikit jeli kekasihku Indrajaya             **:** Habisi saja mereka hidup kita akan tenang |
| **Act 1 scene 6** | **Locutionary act**Inang                  **:**  Hati mu sungguh tulus dan ikhlas. Purba sari            **:**  Mana mungkin aku melupakan masa indah itu.Inang                   **:** Akhirnya paduka purbararang menunjukan kasih sejatinyaPurbasari             **:** Tak ada gunanya lagi aku berada disini**Illocutionary act**Purbararang        **:** Engkau sudah cukup dewasa, malam nanti ku ingin membuat pesta penyambutan mu Purbararang        **:** ini bukan urusan mu**Perlocutionary act**Purbararang        **:** Aku membawakan lulur istimewa untuk muPurbasari             **:**  Apa yang engkau lakukan padakuPurbararang        **:**  Engkau adalah duri bagikuInang                   **:**  Cahaya akan benderang sebentar lagi,dunia belum lagi pergi untukmu, dunia akan selalu menantimu |

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| **Act 1 scene 7** | **Locutionary act**Purbararang       **:** Akulah purba rarang ratu pasir batangPurbamanik       **:** Itu binatang yang sulit di tangkap.**Illocutionary act**Purbararang : segera siapkan pesta**Perlocutionary**Purbararang        **:** Takutlah kalian padakuPurbararang        **:** Segera siapkan pesta |
| **Act 1 scene 8** | **Locutionary act**Koor lutung **:** Biar kami lutung kami lebih beruntung, hutan cupu mandalayuPurbasari **:** Tak kusangka negri kita kaya alamnya lutung kasarung **:** Merdu suaranya tapi jelek sekali wajahnyaPurbasari **:** Yang ada hanya keindahan Lutung kasarung **:** Kupikir, tak ada lagi makhluk yang berwajah jelek dari pada aku.Lutung kasarung **:** Dapat dikatakan, ini adalah kutukan dewa.Lutung kasarung **:** Namaku lutung kasarungLutung kasarung **:** Aku ini bukan sembarang lutung aku ini lutung sakti.Aki panyumpit **:** Namaku aki panyumpit. **Illocutionary act**Koor lutung **:** Jangan mengganggu bantengPurbasari **:** Inang dengarlah ituInang **:** Kita harus berhati-hatiInang **:** Muncullah biar kami dapat meyakiniPurbasari **:** Sungguh kami tidak mengerti lutung kasarung **:** Ada baiknya kalian segera menyingkiraki panyumpit  **:** Terimakasih banyak **perlocutionary act**Inang **:** Kita harus tetap siagaPurbasari **:** Oh inang apakah itu singa?Lutung kasarung **:** Aku bukan lah singaLutung kasarung **:** Engkau tidaklah lebih buruk dari akuAki panyumpit **:** Waktu ku hampir habis |

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| --- | --- |
| **Act 2 scene 1** | **Locutionary act**Aki panyumpit **:** Hamba menjadi pemburu selama puluhan tahunPurba endah **:** Sungguh wajah lutung ini polos tak berdosaPurba manik **:**  Santapan yang menggiurkanLutung kasarung **:** Aku lutung kasarungLutung kasarung **:** Dasar manusia memang tidak dapat di percayaPurba kencana **:** Apa jadinya seorang ratu tanpa mahkota. Purba dewata **:** Hutan cupu mandalayu tempat yang tenang dan layak baginya**Illocutionary act**Purbararang **:** Ku perintahkan para pengawal secepat angin untuk mengejarnyaAki panyumpit **:** Maafkan keterlambatan hambaPurba raring **:** Bawa lutung ini ketempat pemotonganAki panyumpit **:** Lutung kasarung, maafkan akuPurbararang **:** Tangkap lutung ituPurba endah **:**  Ayo tunggu apa lagiPurba manik **:** Tangkap lutung ituPurba raring **:**  Kembalikan mahkota kuPurbararang **:** Cepat tangkap lutung itu!!Aki panyumpit **:** Aku mohon turunlah Bersikaplah yang baik.Aki panyumpit **:** Mohon maaf atas kehilafanku iniPurbararang **:** Kuperintahkan padamu usir lutung itu Purba kencana **:** Mohon maaf atas perlakuan yang telah kau terima**Perlocutionary act**Aki panyumpit **:** Berburu lutung bukanlah perkara yang mudahDayang **:** Ada ghostPurbararang **:** Tangkap lutung itu, atau kepala kalian semua akan di penggal Lutung kasarung **:** jadilah orang tua yang bijakLutung kasarung **:** Bersabarlah, pasti kan datang perubahan di negri ini. saat kebenaran menampakan dirinya |

|  |  |
| --- | --- |
| **Act 2 scene 2** | **Locutionary act**Pembeli, pedagang **:** Kami rakyat pasir batang rakyat,Rami rakyat pasir batang rakyat yang konon makmur Tapi tak berpunya hidup kami ludes tergadai ditangan pemimpin jiwa kami mengkerut di tindas setiap saat Kami rakyat pasir batangRakyat 7 **:** Niscaya pasir batang akan kembali jayaPembeli pedagang **:** Kini waktu yang tepat, niscaya pasir batang kembali makmur**illocutionary act**Pengawal kerajaan 2 **:** Serahkan pada kami jatah minggu laluPengawal kerajaan 1 **:** Besok kami kembali lagi jangan lupa jatah kami Rakyat 6 **:** Kita harus melakukan perlawananRakyat 7 **:** Sekaranglah waktunya kita menentangRakyat 8 **:** Kita harus bergerak sekarang.Rakyat 9 **:** Jangan bodoh kalian! **Perlocutionary act**Rakyat 1 **:** Tapi sekarang sayuran susah di dapat. Buah buahan tak ada yang tumbuh.Rakyat 2 **:** Tak ada barang yang bisa kami jual, tak ada barang tak ada pendapatan.Rakyat 3 **:** Ini benar-benar tak bisa di biarkanRakyat 4 **:** Mau sampai kapan kita di perlakukan seperti ini?Rakyat 9 **:** Bagaimana kita bisa menang melawan kekuasaan? |

|  |  |
| --- | --- |
| **act 2 scene 3** | **locutionary act**sunan ambu **:** Kudengar doa dipanjatkan dari siniSunan ambu **:** Dari tiada menjadi adaBujangga **:** Kami para bujangga laki-laki sakti dari istana langitPohaci **:** Kami para pohaci kelembutan sejati dari langit  Tak ada yang sulit di istana langit.Inang **:** Aku berharap ini bukan sekedar mimpiLutungkasarung **:** Ini bukanlah keajaiban biasaAki panyumpit **:** Salam hormat untuk kanjeng ratu purba sariAki panyumpit **:** Ini benar-benar sebuah keajaiban**Illocutionary act**lutung kasarung **:** Serta berikan lah ia tempat tinggal yang layaklutung kasarung **:** Puji syukur tak terhingga hamba haturkan padamu sunan ambupurba sari **:** Kembalilah keistana dan kabarkan kalau engkau telah menyampaikan kabar ini padakuaki panyumpit **:** Baik kalau begitu hamba mohon pamit**perlocutionary act**sunan ambu **:**  Kan ku kabulkan doamu, dengan di bangunnya istanakan ku kembalikan dia ke wujud semula cantik seperti sediakala.Purbasari  **:** Inang keajaiban apa ini? Wajahku, tubuhku… sudah kembali seperti dulu.Aki panyumpit **:** Tapi takutnya ini hanya jebakan lain dari ratu purba rarang.Inang **:** Puputanku purba sari, terimalah tantangannya dari ratu purbararangLutung kasarung **:** Kanjeng ratu purba sari janganlah risau. Kanjeng tidak sendirianPurbasari **:** Berikan aku waktu beberapa hari untuk pertimbangkan hal ini |

|  |  |
| --- | --- |
| **Act 2 scene 4** | **Locutionary act**Koor rakyat **:** Matahari telah terbitKoor rakyat **:** Sungguh senang rasanya gembira tak terkiraPurba kencana **:** Senang sekali bisa melihatmu lagi adikku sayangPurbararang **:** Baiklah kubawa empat juriJuri 1 **:** Keputusan telah di tetapkanPurba sari **:** Wahai banteng berkulit gadingPurbararang **:** Hei lutung jelekGuruminda **:** Ini adalah aku, si lutung sakti, lutung kasarung aku anak dari sunan ambu. Penjaga istana langit aku di kirim kedunia dalam bentuk seekor lutungPurba sari **:** Bagaimanapun juga ia adalah saudariku**Illocutionary act**Purbasari **:** Terimakasih kakPurbasari **:** Baik aku terima tantangannyaPurbararang **:** Tantangan pertama tumbuhkan padi di tanah gersang ini. Kalahkan milikku kalau kau bisaPurbararang **:** Kalau tak percaya silahkan periksa.Juri 2 **:** Kepada kanjeng purba sari, harap maju kedewan juriLutung kasarung : Silahkan periksa kain-kain ini adalah hasil tenunan kanjeng ratu purba sariJuri 4 **:** Masih ada tantangan terakhirPurbararang **:** Bawa kemari banteng ituPurba rarang **:** Sekarang, jinakan banteng ituPurba sari **:** Buka kurungannya kembalikan banteng ini kehabitatnyaPurbararang **:** Pengawal berikan kunci kurungan itu kepada purbasariPurbasari **:** Kau sudah bebas sekarang.Purbararang **:** Masih ada satu tantangan yang harus kau  laksanakan.Purbararang  **:** Aku ini masih menjabat ratuPurbararang **:** Sekarang tunjukan mana pasanganmuPurbararang **:** Pancung kepala purba sariPurbararang **:**  Penjaga! Tangkap lutung itu!Purbasari **:** Maafkan aku lutung. cepat cari bantuanGuruminda **:** Kanjeng purba sari janganlah kau takutPurbasari **:** Tidak ada gunanya main hakim sendiriRakyat 4 **:** Kembali lah menjadi ratukami, purbasari Kembalilah ke tahtamu pimpinlah negri ini kembali.**Perlocutionary act**Rakyat 8 **:**  Purbasari, Purbasari telah datangPurba dewata **:** Jangan takut dik, kami mendukungmu dari sini.Lutung kasarung **:**  Jangan takut, yakin lah kalau kanjeng ratu  Purbasari pasti menang.Juri 1 **:** Maka pemenang tantangan pertama adalah purba sari.Juri 3 **:**  Maka pemenang kali ini adalah, purba sari.Purbararang **:** Aku ingin purba sari menjinakan banteng berkulit gading.Purbasari **:** Bantu aku untuk membuktikan kepada purba rarang kalau aku ingin menjinakan muPurbamanik **:**  Tunggu! Apa kau sudah gila? Membuka kurungan berisi seekor banteng ganas?Purbararang **:** Pertandingan belum selesai.Purbararang **:** Semua aku yang tentukan, adu ketampanan kedua pasangan kitaPurbararang **:** Jangan harap kau bisa pergi dari sini dengan nyawa.Purbasari **:** Ku tak punya siapa-siapa selain dirimu lutung.Lutung kasarung **:** Aku maju sebagai pasangan kanjeng ratu purba sariPurbararang **:** Katakana padaku siapakah diantara dua ini yang paling tampan?Juri 3 **:** Maka dengan ini kami putuskan purba rarang lah jadi pemenangPurbararang **:** Tidak bisa pergi dengan kepala.Lutung kasarung **:** Sudah tak apa-apa mungkin ini memang takdirku berhentilah menangis. |

**3.2 Technique of Data Collecting**

There are some ways to collect the data for example are interview, questionnaire and observation depend on what the research method that the writer used. In this study the writer way to collect the data are follows:

* Before doing the other techniques of data collecting, the researcher focuses on this research in the library as reference books, and other kinds books which are related to the topic of this paper.
* Collecting the data (theory) trough internet because the researcher searching for information which is not available in library research. This is also to make my data more complete.
* Watching the first film Lutung Kasarung, and video of Musical Lutung Kasarung.
* Reading the script Lutung kasarung and searching for locutionary act, illocutionary act, and perlocutionary act in every scene of drama.
* Indentify what the speech act used on the drama.
* Classify the speech act based guidelines used.

**3.4 Technique of Analysis Data**

 Technique of analysis the data are conducted after the data is gathered, the steps are:

* Writing down sentence the used of locutionary, illocutionary, and

perlocutionary act.

* Analyzing the utterance meaning and contexts in “ musical Lutung

Kasarung”

* Searching for character and characterization in speech act dialogues.
* Drawing conclusions of utterance meaning and context in “musical Lutung

Kasarung”

**Chapter IV**

**Data Analysis, Findings and Discussions**

**4.1 Data Analysis**

The wtiter uses the qualitative method in analyzing the data. The data found are analyzed to find the locutionary, illocutionary and perlocutionary act from the script “Musical of Drama Lutung Kasarung” by Getar Jagatraya, based the act and scene. After the writer read and classified the script, the writer explained and analyzed the data are:

1. **Locutionary Act**
* The locutionary act in opening dialogue Pasir Batang peoples ( act 1 scene 1)

Para pedagang **: Kami para pedagang kami rakyat pasir batang**

Hidup dari berdagang semua barang kami ada.

Pedagang dan pembeli **:** **pasir batang negri saudagar**,

isi kantong jangan di takar. yang pas dihati tak akan kami tawar, **para saudagar punya gengsi,** selera tinggi dalam membeli, itulah ciri di negri ini

 Locutionary act in dialogue ***“kami para pedagang kami rakyat pasir batang”*** the sentence to inform that the peoples in traditional market are is a merchants and the Pasir Batang peoples, in the sentence does not mean to the hearer doing something. and the sentence see the character of group peoples on the stage, they say that ***“kami para pedagang”*** the character they are merchants.

 The dialogues of merchants and buyers ***“pasir batang negri saudagar”*** and ***“para saudagar punya gengsi”*** in the both of sentence only to convey and to inform something.

* The locutionary act in the dialogue Indra Jaya, Purbasari, Purbaendah, Purbamanik, Purbaleuwih, Purbakencana dan Purbadewata in the palace of Pasir Batang, ( act 1 scene 2)

Indrajaya : **aku tahu aku tampan**, memang begitu aku di lahirkan.

Purbasari : **kau ini memang gila indrajaya**, tak tahu mengapa Purba

 Rarang bisa jatuh cinta kepadamu.

Indrajaya : sudahlah semua ini bukan salahnya, **bukan dia saja yang**

 **tergoda oleh wajahku yang tampan**

Inang : **Purba Sari oh puputan hati,** jangan lah bersedih tetaplah

 bersabar

In underlined of a dialogue is a locutionary act, like in the dialogue Indrajaya ***“aku tahu aku tampan”*** and Purbasari’s dialogue ***“kau ini memang gila indrajaya”*** in both of dialogue only reaveling something, it’s the same with a dialogue ***“bukan dia saja yang tergoda oleh wajahku yang tampan”*** and inang’s dialogue ***“ purbasari oh puputan hati”***. All of sentence doesn’t need an answer. And in the sentence ***“aku tahu aku tampan”*** showed character of Indrajaya he is arrogant and over confident. in dialogue ***“kau ini memang gila Indrajaya”*** and ***“Purbasari oh puputan hati”*** both of sentence see that the character because the sentence saying the named of the opponent players

* The locutionary act in the dialogue the ledies in waiting in the palace, ( act 1 scene 3)

Dayang leuwih 1 : **Semuanya memang panas di negri ini.**

Dayang rarang 2 : **Makanan panas, minuman panas, pokonya semua**

 **Serba panas.**

Dayang manic : **Sampai-sampai kita juga di gajih dengan uang panas**

Dayang rarang 1 : **Ini benar-benar akan jadi gossip panas negri ini.**

Dayang endah : **Masa punya kakak sendiri mau di makan.**

Dayang endah : **Eh ngomong-ngomong purba sari memang ga tau diri**

 **Ya.**

Dayang rarang 2 : **Ah sekarang mah, nggak zaman berburu binatang,**

 **aki, sekarang mah zamannya berburu koruptor.**

In a scene many found a locutionary act, because in the scene a palace ladies just talking gossip between Purbasari and Indrajaya, they are only to convey information without to do anything. And all the dialogue doesn’t need an answer. But in the dialogue ***“sekarang mah zamannya berburu koruptor”*** if the sentence is utterance to opposite on stage, the sentence will be the locutionary act, because only to inform something to the hearer, doesn’t mean to do something or affecting someone. But the sentence would be the illocutionary act if the sentence for the audience of the Musical Lutung Kasarung, in the real situation the social problems that occurred in our country the speaker utterance asked to the audience to exterminate the corruption growing in this country. All of sentence that show the characterization of the ladies they are to gossip and to instigate.

* The locutionary act in the dialogue about disagreement between Purbadewata, Pubakencana, Purbamanik, Purbaendah, and Purbaleuwih, ( act 1 scene 4)

Purbamanic : Sudahlah ini bukan saatnya, bagi kita menatap masa lalu

**keadaan zaman sudah berbeda** purbararang harus kita

dukung, apapun keputusannya.

Purbamanic : Apa amanah harus terus jadi panutan? **jaman telah**

**Berubah.**

All of dialoge a five princess Pasir Batang found it a locutionary act in underlind above. Purbamanik’s dialogue ***“keadaan zaman sudah berbeda”****,* and ***“jaman telah berubah”****,* all the sentence only convey the inform. And don’t need an answer.

* The locutionary act in the dialogue of the anger Queen Purbararang and Indrajaya her fiancé, (act 1 scene 5)

Purbararang : **sungguh galau jiwa ini tak tertawarkan**, riak mereka

menyulut bara amarah di hatiku.

Purbararang : **Rakyat tak henti berdemo, mereka menuntutku**

**mundur.**

Purbararang : **Pergerakan mereka sungguh terlalu, mereka berdemo**

**sambil bawa kerbau.**

Purba rarang : Kurang ajar, memang sudah aku duga, **rakyat tidak akan**

**pernah berani melawan.**

In dialoge of Purbararang and Indrajaya, only found it the locutionary act of Purbararang’s dialogue, when she is convey anger against a demonstrated peoples who averse of the Queen Purbararang policy. Purbararang only to convey information to the hearer without doing anything and doesn’t need an answer. All the dialogue of Purbararang showed her character she was afraid of something that threatens her position as Queen so that her character is pushful and ambitious.

* The locutionary act in the dialogue of Purbasari, Inang, and Purbararang. In the lulur scene ( act 1 scene 6)

Inang : **Hati mu sungguh tulus dan ikhlas.**

Purba sari : Tentu saja **mana mungkin aku melupakan masa indah**

**itu.**

Inang : **Akhirnya paduka purbararang menunjukan kasih**

**sejatinya**. Siapa mengira tali persaudaraan mereka terjalin

kembali

Purbasari : **Tak ada gunanya lagi aku berada disini**, inang aku akan

 membawa keburukan wajah ini sejauh aku dapat

 melangkah agar tak menjadi tertawa orang.

The locutionary act to found it in dialogue Inang ***“hatimu sungguh tulus dan ikhlas”***and ***“akhirnya paduka purbararang menunjukan kasih sejatinya* “** and Purbasari’s dialogue ***“mana mungkin aku melupakan masa indah itu*”** and ***“tak ada gunanya lagi aku berada disini”*** all of sentence only to inform something to the hearer, doesn’t mean to do something. In dialogue inang to Purbasari ***“hatimu sungguh tulus dan ikhlas”*** in the sentence showed character of Purbasari who has honorable.

* The locutionary act of Purbararang dialogue to plan the celebrate party with the sisters and the ladies in waiting. (act 1 scene 7)

Purbararang : Karena aku punya kekuatan **akulah purba rarang ratu**

**pasir batang**, takutlah kalian padaku atau kalian dapat

hukuman.

Purbamanik : **Itu binatang yang sulit di tangkap.**

 In the act one scene seven found it two locutionary dialogue, Pubararang’s dialogue ***“aku lah Purbararang, Ratu Pasir Batang”*** she is to emphasize to her sisters and the ledies in waiting that she is a Queen Pasir Batang who sovereign in this country, and the sentence only an information. In the second dialogue of Purbamanik ***“itu binatang yang sulit di tangkap”*** it is only to inform without to do something.

* The locutionary act in last act one, in the scene the apes, Lutung kasarung, Purbasari, Inang, and Aki Panyumpit in Cupu mandalayu jungle. (act 1 scene 8)

Koor lutung : **biar kami lutung kami lebih beruntung**, disini serba ada

semua sejahtera. Selamat dating selamat dating pemimpin

kami panutan kami, bertahan hidup di hutan Cuma satu

syaratnya jangan mengganggu banteng, si raja hutan dialah

si penjaga **hutan cupu mandalayu** dialah pengatur

semuanya.

Purbasari : inang dengarlah itu, nyanyian alam nan merdu, **tak**

**kusangka negri kita kaya alamnya**

lutung kasarung : Siapakah dia? **Merdu suaranya tapi jelek sekali**

 **wajahnya.**

purbasari : disini tiada cacian tiada pula makian, **yang ada hanya**

**keindahan**

lutung kasarung : K**upikir, tak ada lagi makhluk yang berwajah jelek dari**

**pada aku.**

lutung kasarung : **Dapat dikatakan, ini adalah kutukan dewa.**

lutung kasarung : **Namaku lutung kasarung**

lutung kasarung : **Aku ini bukan sembarang lutung aku ini lutung sakti**.

Aki panyumpit : Perkenalkan **namaku aki panyumpit**. **Aku di kirim kehutan oleh paduka purba rarang untuk berburu lutung**

a locutionary act in the dialogues act one scene eight only to convey information, like when to introducing, Lutung kasarung’s dialogue ***“namaku Lutung Kasarung”*** and Aki Panyumpit’s dialogue ***“namaku aki panyumpit”*** a sentence doesn’t mean to the hearer doing something, and only to convey inform that his named is Lutung Kasaung and Aki Panyumpit. Likewish, dialogue an apes to emphasize that they are an apes, ***“biar kami lutung, kami lebih beruntung”*** than Purbasari’s dialogue ***“tak kusangka negeri kita kaya alamnya”*** she is to express her amazement with a beauty of nature.

* locutionary act in dialogue lutung kasarung that causes insurgency in the palace (act 2 scene 1)

Aki panyumpit : tidak percuma **hamba menjadi pemburu selama**

 **puluhan tahun** jika hamba harus mengecewakan paduka

Purba endah : **sungguh wajah lutung ini polos tak berdosa**

Purba manic : **santapan yang menggiurkan**

Lutung kasarung : aku bukan setan, **aku lutung kasarung**

Lutung kasarung : **dasar manusia memang tidak dapat di percaya**

Purba kencana : **apa jadinya seorang ratu tanpa mahkota**

Purba dewata : **hutan cupu mandalayu tempat yang tenang dan layak**

 **baginya**

Locutionary act is a speech act for saying something (the act of saying something) without to giving an effect to the hearer, it’s the same with the dialogue in above, the writer found it the locutionary act in act two scene one, all sentence in above only to saying something doesn’t mean to do something or to giving an affect to the hearer.

* Locutionary act in dialogue of the peoples to moving against doing of uprising the palace (act 2 scene 2)

Pembeli, pedagang : **kami rakyat pasir batang** rakyat papa yang terlunta di

 tanah kaya**,**

 **kami rakyat pasir batang rakyat yang konon makmur**

 **tapi tak berpunya**

  **hidup kami ludes tergadai ditangan pemimpin jiwa**

 **kami mengkerut di tindas setiap saat**

 **kami rakyat pasir batang** hidup tenggelam penguasa

yang zalim dikebiri dan dibantai dari pagi hingga petang

 jiwa kami mengkerut dalam penderitaan

rakyat 7 : sekarang waktunya kita menentang dan mengembalikan

 purba sari kembali ke tahtanya, **niscaya pasir batang**

 **akan kembali jaya**

pembeli pedagang : **kini waktu yang tepat** untuk melakukan perlawanan,

 turunkan purba rarang angkat purba sari di tempat terang,

 **niscaya pasir batang kembali makmur**

The locutionary act in act two scene two, so many found it a dialogue ***“kami rakyat pasir batang”*** This sentence repetition only purely to emphasize that they are peoples of Pasir Batang who suffered of tyranny. And dialogue ***“niscaya pasir batang kembali makmur”*** this sentence is only an expression and hopes all the peoples can be palmy.

* Locutionary act in the scene Lutung Kasarung and Sunan Ambu ( act 2 scene 3)

Sunan ambu : **kudengar doa dipanjatkan dari sini**, ada apakah

 gerangan lutung sakti?

Sunan ambu : apapun pengharapanmu itu bagian rancanganku. **Dari**

 **tiada menjadi ada**

Bujangga : **kami para bujangga laki-laki sakti dari istana langit**

Pohaci : **kami para pohaci kelembutan sejati dari langit** perias

 doa-doa yang ikhlas

 **Tak ada yang sulit di istana langit**. Dengan sebuah doa

semua bisa terlaksana

Inang : puputanku **aku berharap ini bukan sekedar mimpi**

Lutungkasarung : **ini bukanlah keajaiban biasa,** namun ini adalah jawaban

 dari kesabaran putri purba sari selama ini

Aki panyumpit : **salam hormat untuk kanjeng ratu purba sari**

Aki panyumpit : **ini benar-benar sebuah keajaiban** kepulihanmu adalah

 kebahagiaanku

In act two scene three, the writer found it some dialogue ***“kami para bujangga, laki-laki sakti dari istana langit”*** and dialogue ***“ kami para pohaci kelembutan sejati dari langit”*** the dialogue only to introducing her/ his self, doesn’t mean to the hearer doing something, and only to convey inform that his/her named is Bujangga and Pohaci from heaven. And dialogue ***“aku berharap ini bukan sekedar mimpi”*** and dialogue ***“ini bukan lah keajaiban biasa”*** all a dialogue doesn’t need an answer and they are only to say something.

* Locutionary act in the last scene Purbasari and Purbararang doing the three challenged to find out who is worthy to be a queen of Pasir Batang (act 2 scene 4)

Koor rakyat : **matahari telah terbit** inilah hari yang dinanti. Purbasari

 kan kembali menjadi pemimpin negri

Koor rakyat : **sungguh senang rasanya gembira tak terkira** purba sari

 kembali ke pasir batang guna memimpin negri

Purba kencana : **senang sekali bisa melihatmu lagi adikku sayang**

Purbararang : **baiklah kubawa empat juri** yang akan menilai dan

 menentukan siapa pemenangnya

Juri 1 : **keputusan telah di tetapkan**. padi milik purba sari lebih

 subur dari milik purba rarang

Purba sari : **wahai banteng berkulit gading**, tenanglah aku tak ada

 maksud untuk menyakitimu

Purbararang : **hei lutung jelek** coba kau mengaca apa kau lebih tampan

 dari tunangan ku pangeran indrajaya?

Guruminda : **ini adalah aku, si lutung sakti, lutung kasarung**. Aku

 ini sebenarnya pangeran dari istana langit. **Aku anak dari**

 **sunan ambu. Penjaga istana langit**

 Itu sebabnya **aku di kirim kedunia dalam bentuk seekor**

 **lutung**, tak kusangka kini telah ku temukan wanita

impian dalam mimpiku

Purba sari : **bagaimanapun juga ia adalah saudariku** satu darah

 denganku tak akan ku biarkan ia dihakimi kalian

 In the last scene have some a locutionary act in underlind above. The sentences are only to say something, without giving an effect to the hearer. It is the same with the dialogue above, doesn’t mean to do something, like the dialogue ***“matahari telah terbit”****,* Guruminda’s dialogue ***“ini adalah aku, si lutung sakti, lutung kasarung”****,* and Prbasari’s dialogue ***“bagaimanapun juga ia adalah saudariku”***. And other dialogs have the same purpose only to say something. And Purbasari’s dialogue ***“bagaimanapun juga ia adalah saudariku”*** she showed her kindness to forgive her elder sister.

1. **Illocutionary Act**
* The ilocutionary act in opening dialogue Pasir Batang peoples (act 1 scene 1)

Pedagang 1 : **penghasilan kami pas-pasan kenapa harus disunat.**

Pengawal : **kami akan kembali lagi upeti harus siap untuk di**

persembahkan buat ratu purba rarang

Pedagang 3 : **hidup kami sudah susah, kenapa harus di persusah lagi**

**dengan upeti**

An above sentence the writer found a ilocutionary acts, in dialogue ***“penghasilan kami pas-pasan kenapa harus di sunat”*** the sentence uttered to the cruel guards who always forced the merchant to giving a money, the merchant it’s not only to inform but expect guards to understand their situation and stoping to asked money to a merchant. Likewish, dialogue ***“hidup kami sudah susah, kenapa harus di persusah lagi dengan upeti”***. And guard’s dialogue ***“kami akan kembali lagi upeti harus siap”*** it’s mean the guard not only to inform but they are to intend come back here and take a people’s money as their asked.

* The ilocutionary act in the dialogue Indra Jaya, Purbasari, Purbaendah, Purbamanik, Purbaleuwih, Purbakencana dan Purbadewata in the palace of Pasir Batang, ( act 1 scene 2)

Purbasari : **Dengarkan aku** aku ini perempuan yang tidak sama

dengan perempuan lainnya

Purbakencana : lalu bagaimana kejadian sebenarnya? **Mari kita**

**dengarkan dulu adik kita** jangan-jangan ini hanya semata

fitnah

Purbakencana : **purba manik, beri dia kesempatan**

Indrajaya : **sudahlah semua ini bukan salahnya** bukan dia saja yang

 tergoda oleh wajahku yang tampan, **jangan lah hal ini**

**sampai ketelinga purba rarang calon istriku**

Purbasari : **Selalu saja begini nasibku oh inang**

Inang : purba sari oh puputan hati **jangan bersedih tetaplah Bersabar**

The illocutionary act in the dialogue Purbasari ***“dengarkan aku”*** this uterence not only to convey something but Purbasari want Indrajaya to stop teasing her again. And Purbakencana’s dialogue ***“mari kita dengarkan dulu adik kita”*** she asked a sisters are listen the actual recognition Purbasari, same with a dialogues ***“Purbamanik, beri dia kesempatan”*** and dialogue ***“sudahlah semua ini bukan salahnya”*** the both of sentence has a same meaning, that asked a sisters to trust Purbasari and do not blame her. In dialogue Indrajaya ***“janganlah hal ini sampai ketelinga Purbararang calon istriku”*** the sentence not only to convey something but he asked that all silent for what has happened. And dialogue Purbasari ***“selalu saja begini nasibku oh inang”*** when hear that utterance inang up to Purbasari and carees her hair, Purbasari utterance makes Inang to do something. And Perlocutionary act the dialogue not only to say something, but giving an effect, if hear the utterance would make the hearer sympathy. In inang’s dialogue ***“jangan bersedih tetaplah bersabar”*** she asked Purbasari to stop crying and be patient. In dialogue Purbakencana ***“mari kita dengarkan dulu adik kita”*** and ***“Purbamanik, beri dia kesempatan”*** the both of sentence showed Purbakencana character she is kindness and thoughtful.

* The Ilocutionary act in the dialogue about disagreement between Purbadewata, Pubakencana, Purbamanik, Purbaendah, and Purbaleuwih, ( act 1 scene 4)

Purbamanik : **kalian ini sok kritis, coba lah berfikir politis** purba

rarang atau ayah itu tak jadi soal kita toh masih hidup enak

Purbaenda : **berhentilah meyakini cerita kuno itu,** itu Cuma mimpi ayah

Purbadewata : itu amanah, jangan di langgar **hak purba sari jangan di**

**hilangkan**

The illocutionary act is speech act that serves to inform or convey something and used to do something action (the act of doing something). In act one scene four the writer found the illocutionary act in dialogue ***“kalian ini sok kritis cobalah berfikir politis”*** the speaker asked the hearer to partialities to her. And dialogue ***“hak Purbasari jangan dihilangkan”*** the utterance not to convey something but the speaker want the hearer to accept the decision of their father, who would raised Purbasari became a Pasir Batang Queen

* The ilocutionary act in the dialogue of the anger Queen Purbararang and Indrajaya her fiancé, (act 1 scene 5)

Purbararang : **bungkam mereka**! siapa yang menentangku, habisi

Indrajaya : **oh kita harus sedikit jeli kekasihku** sesungguhnya bukan

hanya itu akar soalnya, aku curiga ada penyulutnya hingga

rakyat berani melawan

Indrajaya : **habisi saja mereka hidup kita akan tenang**

Pubararang’s dialogue has found it illocutionary act ***“bungkam mereka”***Purbararang utterance to a palace guards to stop a demonstrated peoples who resistance to averse of the Queen Purbararang policy, and demanding Purbararang to resign. Then Indrajaya’s dialogue ***“oh kita harus sedikit jeli kekasihku”***Indrajaya not only to say something but he is asked Purbararang to do something, and his dialogue ***“habisi saja mereka, hidup kita akan tenang”*** Indrajaya asked Purbararang to get rid Purbasari in the palace, and a dialogue showed character Indrajaya he’s a bad guy and always to instigate Purbararang.

* The illocutionary act in the dialogue of Purbasari, Inang, and Purbararang. In the lulur scene ( act 1 scene 6)

Purbararang : jalankan hak mu di singgasana **engkau sudah cukup**

**dewasa** sungguh aku akan berdosa apabila tidak

mewujudkan amanah ayah, **malam nanti ku ingin**

**membuat pesta penyambutan mu** ,pesta kembalinya

anak yang tersia-sia.

Purbararang : tidak usah ikut campur ! **ini bukan urusan mu**

Illocutionary act in above dialogue found it the sentence ***“engkau sudah cukup dewasa”*** it’s not only saying something that Pubasari has an adult, but Purbararang utterance to her younger sister to carry out their father mandate to become the Queen of Pasir Batang Palace. And Purbararang’s dialogue ***“malam nanti aku ingin membuat pesta penyambutanmu”*** in the sentence, Purbararang not only to convey the information but she want to make the celebrate party for her younger sister. And then dialogue ***“ini bukan urusanmu”*** the sentence utterance to Inang, Purbararang told her to be quite don’t middle. In the sentence of Purbararang ***“malam nanti ku ingin membuat pesta penyambutanmu”*** the sentence showed a craftiness of Purbararang that pretend kind to Purbasari.

* The illocutionary act in last act one, in the scene an apes, Lutung kasarung, Purbasari, Inang, and Aki Panyumpit in Cupu mandalayu jungle. (act 1 scene 8)

Koor lutung : bertahan hidup dihutan Cuma satu syaratnya **jangan**

**mengganggu banteng**

Purbasari : **inang dengarlah itu** nyanyian alam nan merdu, tak

kusangka negri kita kaya alamnya

Inang : seperti yang aku takutkan, **kita harus berhati-hati** mari

kita tinggalkan hutan ini

Inang : **muncullah biar kami dapat meyakini** jika engkau

bukanlah utusan paduka purbararang

Purbasari : apa maksudmu? **Sungguh kami tidak mengerti**

Lutung kasarung : **ada baiknya kalian segera menyingkir**, karena aku

merasa ada seseorang sedang menuju kemari

Aki panyumpit : **terimakasih banyak** engkau benar-benar dewa penolongku

In the last dialogue in act one, the writer found the Illocutionary act in dialogue ***“jangan menganggu banteng”*** there is not to inform but also is a warming don’t to disturb in the jungle because is very dangerous the bull. And Purbasari’s dialogue ***“Inang dengarlah itu*”** the sentence Purbasari utterance not only to saying something but asked Inang to hear the beautiful singing of nature. And Inang’s dialogue ***“kita harus berhati-hati”*** the sentence to get be caraful and get out in the jungle because she is afraid of the lion to pounce on them.

Inang’s dialogue ***“muncul lah biar kami dapat meyakini”*** the sentence utterance inang to the hiding people to get out in hideaway. Then Pubasari’s dialogue ***“sungguh kami tidak mengerti”*** the utterance it’s not only convey inform that they don’t understand what he say, and want him to explain it again so they can be understand. In the dialogue ***“ada baiknya kalian segera menyingkir”*** when the hearing the dangerous signal Lutung Kasarung not only to saying something but also suggested that Purbasari and Inang go away in here. And this sentence showed character of Lutung Kasarung who to protect from any harm. Aki panyumpit’s dialogue ***“terimakasih banyak”*** the sentence it’s not only to convey something but also intend to thank who is willing to sacrifice himself.

* Illocutionary act in dialogue lutung kasarung that causes insurgency in the palace (act 2 scene 1)

Purbararang : andai ia memang melarikan diri, akan **ku perintahkan**

  **para pengawal secepat angin untuk mengejarnya**

Aki panyumpit : kanda ratu purba rarang **maafkan keterlambatan hamba**

Purbararang : pengawal! **Bawa lutung ini ketempat pemotongan** biar

 pesta bisa cepat terlaksana

Aki panyumpit : **lutung kasarung, maafkan aku**. Aku tidak mungkin

 bilang padamu kalau engkau akan dimakan

Purbararang : aki! **Tangkap lutung itu**

Purbaendah : **ayo tunggu apa lagi**

Purbamanik : **tangkap lutung itu**

Purbararang : dasar makhluk menjijikan **kembalikan mahkota ku**

Purbararang : pengawaaalll!!! **Cepat tangkap lutung itu!!**

Aki panyumpit : lutung kasarung nan sakti **aku mohon turunlah** jangan

 membuat masalah. **Bersikaplah yang baik**. Aku berjanji

 tidak akan membohongimu

Aki panyumpit : aku sungguh **mohon maaf atas kehilafanku ini**, sungguh

 aku sudah melakukan kesalahan padamu

Purbararang : apapun yang dilakukan lutung busuk itu **kuperintahkan**

 **padamu usir lutung itu** dari istanaku

Purbakencana : aku mewakili istana **mohon maaf atas perlakuan yang**

 **telah kau terima**

 The writer found illocutionary in act two scene one, in the dialogue ***“kuperintahkan para pengawal secepat angin untuk mengejarnya”*** Purbararang asked a guards for chased that Aki panyumpit. In a dialogue Aki Panyumpit and Purbakencana have an apologies sentence, such as ***“aku mewakili istana mohon maaf atas perlakuan yang telah kau terima”*** and Aki panyumpit’s dialogue ***“ maafkan keterlambatan hamba”*** he is not only to convey something but he was wanted to apologize to Lutung Kasarung because his lied. All of dialogues apologies sentence which kinds of illocutionary act.

 ***“aku mohon turunlah jangan membuat masalah”*** in Aki panyumpit’s dialogue he is begging that Lutung Kasarung to stop commotion in the palace. ***“bersikaplah yang baik aku berjanji tidak akan membohongi mu lagi”*** Aki panyumpit to convey intention not to deceive again. So that in the scene much more to govern sentence like a dialogues ***“bawa lutung ini ketempat pemotongan “*** and ***“Aki tangkap Lutung itu”***, ***“cepat tangkap lutung itu***, and ***“kuperintahkan padamu usir lutung itu dari istana ku”*** all of sentence it is not only to convey something but also asked doing something as instructed a speaker.

 In dialogue ***“kuperintahkan para pengawal secepat angin mengejarnya”*** the sentence showed character of Purbararang which always ruled and authoritative. And in the sentence of Aki Panyumpit showed his character who always aware his mistake and always regrate it.

* Illocutionary act in dialogue of the peoples to moving against doing of uprising the palace (act 2 scene 2)

Pengawal kerajaan 2 : dari pada kalian banyak bicara mending **serahkan**

 **pada kami jatah minggu lalu** mana? Mana? Mana?

Pengawal kerajaan 1 : **besok kami kembali lagi jangan lupa jatah kami**

Rakyat 6 : **kita harus melakukan perlawanan**

Rakyat 7 : **sekaranglah waktunya kita menentang**, dan

 mengembalikan purbasari kembali ke tahta nya

Rakyat 8 : tunggu apalagi? Pertanda sudah jelas. Kemarin seekor

 lutung sakti memporak-porandakan istana! Ini

 menandakan ada kebobrokan di istana, **kita harus**

 **bergerak sekarang**.

Rakyat 9 : **jangan bodoh kalian**! Itu sama saja bunuh diri

Illocutionary act in act two scene two, there is a dialogue ***“serahkan pada kami jatah minggu lalu”*** the dialogue a Pasir Batang peoples forces that they would have to give up a money to the Purbararang Queen, the information to convey that the hearer do what they want with forced. ***“besok kami kembali lagi jangan lupa jatah kami”*** a guard’s dialogue to convey something and they intention to come back again to take a money and a fifty persent interest. And a peoples Pasir Batang dialogue ***“kita harus melakukan perlawanan”***.***“sekarang lah waktunya kita menentang”***and ***“kita harus bergerak sekarang”*** all of dialogue to asked all the peoples to act and to fight, don’t stay there to waiting suppressed with a vicious Queen. ***“jangan bodoh kalian”*** the sentence to convey something and ask that peoples don’t be stupid act. In the dialogue pengawal showed of their character who always obeyed their boss to be cruel. And in the dialogue ***“kita harus melakukan perlawanan”*** the peoples rebellion they don’t want oppressed anymore.

* Illocutionary act in the scene Lutung Kasarung and Sunan Ambu ( act 2 scene 3)

lutung kasarung : harapanku hanya ingin ia di pulihkan dan terselamatkan

 dari kedzaliman. **Serta berikan lah ia tempat tinggal**

 **yang layak**

lutung kasarung : **puji syukur tak terhingga hamba haturkan padamu**

 **sunan ambu**

purba sari : berikanlah aku waktu beberapa hari untuk

 mempertimbangkan hal ini.

 **Kembalilah keistana dan kabarkan kalau engkau telah**

 **menyampaikan kabar ini padaku**

aki panyumpit : **baik kalau begitu hamba mohon pamit**

The writer found an illocutionary act in dialogue ***“serta berikanlah ia tempat tinggal yang layak”*** Lutung Kasarung not only to convey something but ask his mother Sunan Ambu to help the woman who loved Purbasari princes. Lutung Kasarung’s dialouge ***“puji syukur tak terhingga hamba haturkan padamu Sunan Ambu”*** Lutung Kasarung to convey and intend to thank you for Sunan Ambu helps. And Purbasari’s dialouge ***“kembalilah ke istana dan kabarkan kalau engkau menyampaikan kabar ini padaku”*** Purbasari not only to convey but she want to Aki to do something. ***“baik kalau begitu hamba mohon pamit”*** Aki Panyumpit not only to convey information but he want to say good bye and back to palace . in Lutung kasarung’s dialogue ***“serta berikanlah ia tempat tinggal yang layak”*** the sentence showed his character, he is a kindness and always help Purbasari and always wanted to protect her.

* Illocutionary act in the last scene Purbasari and Purbararang doing the three challenged to find out who is worthy to be a queen of Pasir Batang (act 2 scene 4)

Purbasari : **terimakasih kak**

Purbasari : **baik aku terima tantangannya**

Purbararang : **tantangan pertama tumbuhkan padi di tanah gersang**

 **ini. Kalahkan milikku kalau kau bisa**

Purbararang : kain hasil tenunanku berjumlah tiga puluh dua. Semua

 hasilnya sempurna **kalau tak percaya silahkan periksa.**

Juri 2 : **kepada kanjeng purba sari, harap maju kedewan juri**

 dan membawa kain hasil tenunannya

Lutung kasarung : **silahkan periksa kain-kain ini adalah hasil tenunan**

 **kanjeng ratu Purbasari**

Juri 4 : tenang, tenang semua tenang. Pertandingan belum selesai.

 **Masih ada tantangan terakhir**

Purbararang : **bawa kemari banteng itu**

Purbararang : **sekarang, jinakan banteng itu**

Purbasari : **buka kurungannya kembalikan banteng ini**

 **kehabitatnya**

Purbararang : baik. **Pengawal berikan kunci kurungan itu kepada**

 **purbasari.** Biar dia sendiri yang buka kurungannya

Purbasari : kembali kau ke rumahmu **kau sudah bebas sekarang.**

Purbararang : **masih ada satu tantangan yang harus kau laksanakan.**

Purbararang : **aku ini masih menjabat ratu**

Purbararang : **sekarang tunjukan mana pasanganmu**? Kalau kau tak

 bisa menunjukannya jangan harap kau bisa pergi dengan

 nyawa

Purbararang : **pancung kepala purba sari**

Purbararang : **penjaga! Tangkap lutung itu!**

Purbasari : **maafkan aku lutung**…maafkan….bertahanlah. **cepat**

 **cari bantuan**

Guruminda : **kanjeng purba sari janganlah kau takut**. Ini adalah aku,

 si lutung sakti, lutung kasarung.

Rakyat 1 : jangan senang dulu masih ada kami rakyat pasir batang

 yang masih menunggu sampai hari ini.

Purbasari : rakyat ku tercinta **tidak ada gunanya main hakim**

 **Sendiri**

Rakyat 4 : kita lupakan saja semua tantangan ini, **kembali lah**

 **menjadi ratu kami, purbasari. Kembalilah kan**

 **tahtamu pimpinlah negri ini kembali.**

The last scene of musical Lutung Kasarung, the writer found a illocutionary act. Purbasari’s dialogue ***“terimakasih kak”.*** She want to thank her sister. ***“baik aku terima tantangannya”*** not only to convey inform but also intend to accep a challenge that is given Purbararang. And dialogue ***“tantangan pertama tumbuhkan padi di tanah gersang ini. Kalahkan milikku kalau kau bisa”*** the injunction sentence who utterance Purbararang to Purbasari that to defeat her in a first challenge.

 Likewish, with some of following dialogue ***“kalau tak percaya silahkan periksa”***, ***“harap maju kedewan juri”***, ***“silahkan diperiksa”*** all of sentence has the same meaning, not only to convey inform but want the hearer for doing something. And dialogue ***“masih ada tantangan terakhir”*** the utterance sentence against judges that the noise of Pasir Batang peoples in the middle of chalanges Purbasari and Purbararang between. The judges asked them quietly and watch the next chellenge.

 In a dialogue was found govern sentence wich is a kind of illocutionary act, such as ***“bawa kemari banteng itu”, “sekarang jinakan banteng itu”, “buka kurungannya”, “berikan kunci kurungan itu kepada Purbasari”, “ pancung kepala Purbasari” and “penjaga tangkap lutung itu”.*** And dialogue ***“kau sudah bebas sekarang”*** to beg Purbasari that the bull was going to habitat. Purbararang’s dialogue ***“masih ada satu tantangan yang harus kau laksanakan”*** Purbararang still have to Purbasari to follow one challenge again. Purbararang’s dialogue ***“aku ini masih menjabat ratu”*** the dialogue mean that Purbararang want to Purbasari doing the last chalange because she was still in power as Queen of Pasir Batang.

 In the dialogue ***“maafkan aku lutung”*** Purbasari intend to apologize because she has been implicated ti him. And the dialogue ***“cepat cari bantuan”*** with panic Purbasari convey something and also ask people around to help Lutung kasarung were knife wound. Guruminda’s dialogue ***“kanjeng Purbasari janganlah takut”*** the utterance that tries Purbasari away from him shortly after Lutung Kasarung has been turned into a handsome man.

 Then in dialogue ***“jangan senang dulu”*** peoples utterance this sentence to Purbararang when they saw her arrogance though he lost a matchs and to get her to give up. And Purbasari’s dialogue ***“tak ada gunanya main hakim sendiri”*** Purbasari told her peoples to be wise in determining punishment of Purbararang. Then a dialogue ***“kembalilah menjadi ratu kami”,*** ***“pimpinlah negri ini kembali”*** this sentence not only to convey something but all the peoples Purbasari begged to leading their country

 In the dialogue Purbararang ***“kalahkan miliku kalau kau bisa”*** purbararang is arrogant and dialogue ***“aku ini masih menjabat ratu”*** she is ambitious and crazy for power and dialogue ***“pancung kepala Purbasari”*** she is a cruel, vicious and no heart. And dialogue Purbasari ***“buka kurungannya dan kembalikan banteng ini kehabitat nya”*** Purbasari is kindly. And ***“tidak ada gunanya main hakim sendiri”*** she still protect Purbararang though she cruel to her.

1. **Perlocutionary Act**
* Perlocutionary act in opening dialogue Pasir Batang peoples ( act 1 scene 1)

Pengawal kerajaan : ini bukan basa-basi **kalau tak ingin di kebiri dengan**

 **belati**

Pengawal kerajaan : kami tidak pernah mau perduli, **kumpulkan upeti atau**

**kalian semua mati**

A result found it perlocutionary act dialogue act one scene one, which have a same meaning ***“kalau tak ingin dikebiri dengan belati”*** and ***“kumpulkan upeti atau kalian semua mati”*** the both of sentence has a psychological effect on the hearer, when they are hear that will cause fear of threats to killed and castrated if they don’t give a money. The both of sentence can also be an ilocutionart act not only to give information but also to do something, when they are hearer the sentence they will soon prepare the money because the all fear. In the sentence the guard ***“kumpulkan upeti atau kalian semua mati”*** they are a cruel and and bad guy.

* Perlocutionary act in the dialogue Indra Jaya, Purbasari, Purbaendah, Purbamanik, Purbaleuwih, Purbakencana dan Purbadewata in the palace of Pasir Batang, ( act 1 scene 2)

Purbakencana : **bersabarlah jaga kesedihanmu**, aku tau engkau tidak

berbohong

 Purbadewata : **kebenaranmu tidak akan sia-sia** semua akan segera

terlihat dengan jelas jaga dirimu

 Purbasari : selalu saja begini nasibku oh inang, tak luput dari cacian

tak luput dari makian **lelah hati ini** ingin rasanya pergi jauh

dari istana tapi entah kemana.

The researcher found a perlocutionary act in dialogue act one scene two, that is dialogue ***“bersabarlah jaga kesedihanmu”*** the sentence was no to convey something but also Purbasari motivated to keep patient with a cruelty of her sisters. And dialogue ***“kebenaranmu tidak akan sia-sia”*** not only to inform but also to motivate the hearer also to feel calm that one day the truth will be revealed, and the sentence showed the character of Purbadewata she is kindness and thoughtful.

* Perlocutionary act in the dialogue the ledies in waiting in the palace, ( act 1 scene 3)

Dayang endah : **gossip panas berita panas**

Dayang leuwih : eh eh **ada si tukang bubur ayam yana**

dayang rarang 1 : **akhirnya si tukang bubur datang juga**

In the ladies dialogue found it a perlocutionary act ***“gossip panas berita panas”*** if hear that sentence will cause a wonder and also curiouse about the hot gossip in the speaker mean. ***“ada si tukang bubur ayam yana”*** this sentence utterance to the ladies who loved yana’s chicken porridge and when hearing this sentence will bring invoke happy, and wanted to buy delicious chicken porridge. Then a dialogue ***“akhirnya si tukang bubut datang juga”*** the same with a second sentence, give an effect to the hearer that invade their waiting to chicken porridge.

* Perlocutionary act in the dialogue of Purbasari, Inang, and Purbararang. In the lulur scene ( act 1 scene 6)

Purbararang : oh ya untuk pesta mu malam nanti, **aku membawakan**

**lulur istimewa untuk mu** purbasari, aku yakin lulur ini

akan membuatmu makin cantik

Purbasari : **apa yang engkau lakukan padaku** kanda purbararang?

Purbararang : apa engkau tidak sadar selama ini,**engkau adalah duri**

**bagiku**

Inang : jangan salahkan roda nasib, jalannya belum lagi selesai,

**cahaya akan benderang sebentar lagi** kemilau sinarnya

kan menerangi kebenaran. Yakinlah **dunia belum lagi**

**pergi untukmu** percayalah **dunia akan selalu**

**menantimu** karena cahya kebenaran teteap ada di hatimu.

In the lulur scene, act one scene six is found it perlocutionary act, the dialogue ***“aku membawakan lulur istimewah untukmu”*** when the sentence was utterance to Purbasari she would be happy to hear it because the cruel sister who had been brought to her attention by giving her special lulur. And dialogue ***“apa yang engkau lakukan kepadaku”*** the sentence that utterance Purbasari with aloud when in scrub Purbararang, Inang who was waiting outside would be surprise to hear what was said Purbasari, utterance of Purbasari give an effect to Inang.

***“engkau adalah duri bagiku”*** this sentence give a dissapointment effect and shock to the hearer. The Inang’s dialogue ***“cahaya akan benderang sebentar lagi”*** , “***dunia belum lagi pergi untukmu”*** and ***“dunia akan selalu menantimu”*** the third inang sentence not only to convey something but also give a motivate to the hearer is Purbasari who are suffering. This sentence make an affect to Purbasari that calm feeling, cheer up and not despair.

In dialogue of Purararang ***“aku membawa lulur istimewa untukmu”*** she is cunning and pretend kind to Purbasari. And ***“engkau adalah duri bagiku”*** in this sentence showed her character she is cruel, don’t want unrivaled and justifies anything to position defend. And inang’s dialogue showed her character is kindness, always to support Purbasari and faithfully wherever she goes.

* Perlocutionary act of Purbararang dialogue to plan the celebrate party with the sisters and the ladies in waiting. (act 1 scene 7)

Purbararang : karena aku punya kekuatan aku lah purba rarang ratu pasir

batang, **takutlah kalian padaku** atau kalian dapat

hukuman

Purbararang : **segera siapkan pesta** sudah lama kita tak berpesta

The writer found the perlocutionary act in dialogue ***“takutlah kalian padaku”*** the sentence Not strictly to inform but also affects the hearer to fear with a power of Purbararang and she can of punishing anyone who dares to her. Then the dialogue ***“segera siapkan pesta”*** the information that would make a listeners feel happy when hear the party because they had not partying, and ilocusionary sentence ladies in waiting told to immediately prepare a party. In the Purbararang’s dialogue ***“takutlah kalian padaku”*** this sentence showed the character of Purbararang is arrogant and authoritative.

* Perlocutionary act in last act one, in the scene the apes, Lutung kasarung, Purbasari, Inang, and Aki Panyumpit in Cupu mandalayu jungle. (act 1 scene 8)

Inang : puputanku purbasari **kita harus tetap siaga** siapa tau ada singa yang siap menerkam kita.

Purbasari : oh inang **apakah itu singa?**

Lutung kasarung : kalian tidak perlu takut **aku bukan lah singa**

Lutung kasarung : **engkau tidaklah lebih buruk dari aku**

Aki panyumpit : jika kembali ke istana dengan tangan hampa maka kepalaku taruhannya. Dan kini, **waktu ku hampir habis.**

In the dialogue inang ***“kita harus tetap siaga”*** she’s not only to say something, but giving an effect to Pubasari to be carefully more and look at the circumstances if there a beast that will attack them. Purbasari’s dialogue ***“apakah itu singa”*** if hear the utterence would make a hearer feel frightened and shocked. Then Lutung kasarung's dialogue ***“engkau tidaklah buruk dari aku”*** in the utterance Lutung Kasarung coming out of hiding and he hoping the hearer doesn’t feel afraid to see his face a tangible an ape. Then Aki panyumpit’s dialogue when hunting an ape ***“waktuku hampir habis”*** in the utterance of Aki Panyumpit who fear his head will be cut off if he can’t catch an ape, and he hopes the ape will be compassion and could help him.

* Perlocutionary act in dialogue lutung kasarung that causes insurgency in the palace (act 2 scene 1)

Aki panyumpit : kanjeng ratu purbararang maafkan keterlambatan hamba.

 **Berburu lutung bukanlah perkara yang mudah**

Dayang : **ada ghost**

Purbararang : kenapa kalian semua bengong? **Tangkap lutung itu, atau**

 **kepala kalian semua akan di penggal**

Lutung kasarung : engkau jangan pernah lagi menjadi bagian dari ketidak

 adilan ratumu, **jadilah orang tua yang bijak**

Lutung kasarung : engkau sungguh beda dengan purba rarang, **bersabarlah,**

 **pasti kan datang perubahan di negri ini. saat**

 **kebenaran menampakan dirinya**

 Perlocutionary act in underlind above. Aki Panyumpit’s dialogue ***“berburu lutung bukanlah perkara mudah”*** the dialogue was not only to convey something, but also who hope the hearer to understand that. Dayang’s dialogue ***“ada ghost”*** when a people hear it will be fear and don’t believe it, that is give a psychological effect. ***“tangkap lutung itu, atau kepala kalian semua akan di penggal”*** with the say that the hearer would be quickly catch the ape soon, because they fear of his head will be cut off if they won’t do what Purbararang want to.

***“jadilah orang tua yang bijak”*** and ***“bersabarlah, pasti akan datang perubahan di negri ini. Saat kebenaran menampakan dirinya”*** both of dialogue is a motivation sentence that also including a perlocutionary act, if hearing a sentence that will arise in the self intention of someone to get up from the point of pessimism and has a strong perlocution power so that can to encourage the hearer to act something.

In the dialogue Purbararang ***“tangkap lutung itu atau kepala kalian semua akan di penggal”*** the character of Purbararang with her power she always threatens to be submissive and obedient to her. And dialogue Lutung Kasarung ***“ jadilah orang tua yang bijak”*** he’s kindly guy and forgiving.

* Perlocutionary act in dialogue of the peoples to moving against doing of uprising the palace (act 2 scene 2)

Rakyat 1 : maafkan kami, **tapi sekarang sayuran susah di dapat.**

 **Buah-buahan tak ada yang tumbuh.**

Rakyat 2 : **tak ada barang yang bisa kami jual, tak ada barang**

 **tak ada pendapatan.**

Rakyat 3 : **ini benar-benar tak bisa di biarkan**

Rakyat 4 : benar…benar, **mau sampai kapan kita di perlakukan**

 **seperti ini?**

Rakyat 9 : jangan bodoh kalian, itu sama saja bunuh diri, **bagaimana**

 **kita bisa menang melawan kekuasaan?**

 perlocutionary act in act two scene two, there is a dialogue ***“tapi sekarang sayuran susah di dapat, buah-buahan tak ada yang tumbuh”*** and dialogue ***“tak ada barang yang bisa kami jual, tak ada barang tak ada pendapatan”*** the both of sentence to give an effect to the hearer that understand their situation. And they are want to the guards didn’t take the peoples money again. In dialogue ***“ini benar-benar tak bisa di biarkan”*** and ***“mau sampai kapan kita diperlakukan seperti ini”*** the both of sentence have an influence effect doing something to the hearer, and the sentences can also motivate to rise from adversities did they face. ***“bagaimana kita bisa menang melawan kekuasaan”*** the dialogue have an influence effect to the hearer that they have to realize the poor peoples are can’t to fight the power.

* Perlocutionary act in the scene Lutung Kasarung and Sunan Ambu ( act 2 scene 3)

Sunan ambu : **kan ku kabulkan doamu, dengan di bangunnya istana.**

 **Kan ku kembalikan dia ke wujud semula cantik**

 **seperti sediakala.**

Purbasari : **inang keajaiban apa ini? Wajahku, tubuhku… sudah**

 **kembali seperti dulu.**

Aki panyumpit : saya juga kurang tahu kanjeng. **Tapi takutnya ini hanya**

 **jebakan lain dari ratu purba rarang.**

Inang : **puputanku purba sari, terimalah tantangannya dari**

 **ratu purbararang.** Mungkin inilah jalan agar kita bisa

kembali lagi ke istana

Lutung kasarung : **kanjeng ratu purba sari janganlah risau. Kanjeng**

 **tidak sendirian**, aku dan inang akan menemani dalam

menghadapi tantangan.

Purbasari : **berikan aku waktu beberapa hari untuk**

 **pertimbangkan hal ini.**

 In the scene Lutung Kasarung and his mother Sunan Ambu, “***kan ku kabulkan doamu, dengan di bangunnya istana dan ku kembalikan dia ke wujud semula cantik seperti sediakala”*** the sentence will be happy effect and amazement of the hearer. In the sentence showed character of Sunan Ambu she is kindness, charitable and helper. This sentence also used an illocutionary act, because it’s not only to convey information, but Sunan Ambu want to do something to realize the desire of Lutung Kasarung to help Purbasari. in Purbasari’s dialogue ***“inang*** ***keajaiban apakah ini? Wajahku, tubuhku kembali seperti dulu”*** this hearing that would give surprise effect and feel so happy with has happened. Then dialogue ***“tapi takutnya, ini hanya jebakan lain dari Ratu Purbararang”***. The sentence affects the hearer and suggested that more careful when the trap of Purbararang. In dialogue Lutung kasarung *“****kanjeng ratu purba sari janganlah risau. Kanjeng tidak sendirian”*** the sentence showed character of Lutung kasarung who always inspirit Purbasari.

* Perlocutionary act in the last scene Purbasari and Purbararang doing the three challenged to find out who is worthy to be a queen of Pasir Batang (act 2 scene 4)

Rakyat 8 : **Purbasari, Purbasari telah datang**

Purbadewata : sudah kuduga, pada akhirnya kebenaran akan terungkap**.**

 **Jangan takut dik, kami mendukungmu dari sini.**

Lutung kasarung : **jangan takut, yakin lah kalau kanjeng ratu Purbasari**

 **pasti menang.**

Juri 1 : **maka pemenang tantangan pertama adalah purba**

 **sari.**

Juri 3 : **maka pemenang kali ini adalah, purba sari.**

Purbararang : **aku ingin purba sari menjinakan banteng berkulit**

 **gading.**

Purbasari : **Bantu aku untuk membuktikan kepada purba rarang**

 **kalau aku ingin** **menjinakan mu**, tolonglah aku

Purbamanik : **tunggu! Apa kau sudah gila? Membuka kurungan**

 **berisi seekor banteng ganas?**

Purbararang : jangan pikir kau sudah menang. **Pertandingan belum**

 **selesai.**

Purbararang : **semua aku yang tentukan** jangankan tantangan, hidup

 rakyatpun ada di tanganku.

 Aku hanya minta padamu untuk **adu ketampanan kedua**

 **pasangan kita**

Purbararang : **jangan harap kau bisa pergi dari sini dengan nyawa.**

Purbasari : mungkin ini akhir cerita hidupku **ku tak punya siapa**

 **siapa selain dirimu lutung.**

Lutung kasarung : **aku maju sebagai pasangan kanjeng ratu purba sari**

Purbararang : coba lihat semua, **katakana padaku siapakah diantara**

 **dua ini yang paling tampan?**

Juri 3 : **maka dengan ini kami putuskan purba rarang lah jadi**

 **pemenang**

Purbararang : sesuai kesepakatan siapapun yang kalah **tidak bisa pergi**

 **dengan kepala.**

Lutung kasarung : **sudah tak apa-apa mungkin ini memang takdirku**

 **berhentilah menangis.**

 In act 2 scene 4 dialogue so many found perlocusionary act, ***“Purbasari…Purbasari telah kembali”*** when someone say this, it’s would be make the hearer eyes on Purbasari. And this is included in Perlocutionary concept, because what the speaker convey it’s can influencing to the hearer for doing something. The last scene in Musical drama Lutung kasarung so many sentences found and the same sense, like the dialogue ***“jangan takut dik, kami mendukungmu dari sini”*** and dialogue***”jangan takut yakinlah, kalau kanjeng ratu Purbasari pasti menang”*** the both of sentence have a same meaning and function the sentence give a positive effect on the hearer. If hear the sentence will be calm feel to the hearer and will be optimistic about the support of other to her.

Then the sentence which has the same effect as in dialogue***,“pemenang tantangan pertama adalah Purbasari”*** and ***“maka pemenang tantangan kali ini adalah Purbasari”*** when the sentence was utterance will be to give a happy effect to the hearer who is a supported of Purbasari and they will be clapping and cheering. Conversely, if the hearer who Purbasari cons the sentence will give an effect of disappointment. Some sentences could be perlocutionary act and also illocutionary act, as the dialogues ***“aku ingin Purbasari menjinakan banteng berkulit gading”*** if the sentence utterance will make the hearer shocking effect because the bull in the Cupu Mandalayu jungle it’s so ferocious, anyone would be afraid. Then the ilocusionary sentence, Purbararang not only to convey something but she ask the hearer to do something that is Purbasari have to tame the ferocious Bull.

In dialogue ***“tunggu! Apa kau sudah gila membuka kurungan yang berisi banteng ganas?”*** the utterance sentence in order to dissuade Purbasari to open cage the ferocious bull. And dialogue ***“jangan pikir kau sudah menang, pertandingan belum selesai”*** this sentence will be a shock effect and disappointed with a speaker because doesn’t according to agreement of Purbararang that there are only three challenges. Purbararang’d dialogue ***“semua aku yang tentukan”*** the utterance mean that the speaker wanted the hearer understand that she is a Queen and everyone should bow to her and obey what she say. And dialogue ***“adu ketampanan kedua pasangan kita”*** the sentence gives Purbasari surprised effect because she felt doesn’t have a handsome boyfriend who have to handsomeness contest with Indrajaya, the illocutionary sentence that Purbasari have to doing something she must bring a handsome man.

 And dialogue ***“jangan harap pergi dari sini dengan nyawa”*** the sentence will give a fear effect on Purbasari and surprised effect on the supporters Purbasari. Purbasari’s dialogue ***“aku tak punya siap-siapa selain dirimu Lutung”*** this utterance made Lutung Kasarung aware that he is only owned Purbasari there’s nothing other than him. The illocutionary form is Purbasari want Lutung Kasarung become her couple and doing the challenge from purbararang to handsomeness contest. And dialogue ***“aku maju sebagai pasangan kanjeng ratu Purbasari”*** this utterance would make the hearer were surprised and didn’t expect that an ugly ape became a couple of beautiful princess Purbasari. The illocutionary form on this sentence doesn’t to convey inform but he is doing something to advance in front of everyone, and admitted as a boyfriend of Purbasari

Purbararang’s dialogue ***“siapakah diantara dua orang ini yang paling tampan?”*** this sentence would make the hearer answer that Indrajaya can’t compare with an ape, this case was submitted the speaker to influence the hearer to answer what the speaker asked. In dialogue ***“tidak bisa pergi tanpa kepala”*** on the utterance is going to make the hearer shock and fear. Lutung Kasarung’s dialogue ***“ini mungkin memang takdirku, berhentilah menangis”*** this utterance is convey to the hearer that she would be understands that his destiny. The illocutionary form is told that the hearer stop crying.

 this sentence gives effect and suggested the hearer to follow the challenge from Purbararang and illocutionary act the sentence told the hearer doing the challenges. Lutung Kasarung’s dialogue ***“kanjeng ratu Purbasari janganlah risau, kanjeng tidak sendirian”*** effect of this sentence would make the hearer fell calm and optimistic because a lot of people who support it. Then the dialogue ***“berikan aku waktu beberapa hari untuk mempertimbangkan hal ini”*** this sentence is intended to make hearer to understand and gives time to think.

In the Lutung Kasarung dialogue ***“jangan takut, yakinlah kalau kanjeng ratu Purbasari pasti menang”*** this sentence showed character of Lutung Kasarung he’s always to support Purbasari and always to helped her, he always showed attention to Purbasari. In dialogue of Purbararang ***“jangan harap kau bisa pergi dari sini dengan nyawa”*** she is cruel woman and callous. In the dialogues “***jangan takut yakinlah, kalau kanjeng ratu Purbasari pasti menang”*** the sentence showed character of Lutung Kasarung who always inspirit Purbasari and he always behind her.

**4.2 Finding and Discussions**

After analyzing the data, the writer finds that locutionary, illocutionary, and perlocutionary are used in the script of Musical Lutung Kasarung. The study not only to searching for locutionary, illocutionary and perlocutionary act, but also to explain the meaning and context of the utterance. In addition, there are some findings of this study as follow:

* + 1. Context of the speech act is not only aimed to the interlocutors in conversation, because the title is an analysis of drama musical, in the drama there is players and also the audience, therefore the context of this dialogue for the audience not only to the opposing players. In this script the writer it was found that the illocutionary dialogue aimed at the audience of hearer of the show.

The illocutionary act in dialogue the ladies in waiting act 1 scene 3

***“ sekarang mah jamannya berburu koruptor ”***

The above dialogue isn’t for the opposing players, but also to the peoples who watching the show would be affected to hear the sentence. Because when hear corruptor word it is a social problem that are hot issues in this country. A dialogue that the author deliberately inserted, so with a sentence that the speaker asks the audience to hunting the corruptors and wipe out corruption in our country.

* + 1. In the script Musical Lutung Kasarung found it some dialogues, which a sentence was had two act that used illocutionary act and perlocutionary act, and there is also in a sentence is a follow locutionary and illocutionary act. Depending on the context of the conversation and on whom he/she talking and giving effect to the hearer, whether his opponent players or the audience of the show.

An example illocutionary and perlocutioanary, act 1 scene 2 dialogue Inang and Purbasari

 ***“selalu saja begini nasibku oh inang”***

 The sentence makes Inang compassionate she is caress Purbasari, Purbasari utterance makes Inang to do something. And Perlocutionary act the dialogue not only to say something, but giving an effect, if hear the utterance would make the hearer sympathy.

An example Locutionary and illocutionary, act 1 scene 3 dialogue ladies in waiting.

***“sekarang mah zamannya berburu koruptor”***

if the sentence is utterance to opposite on stage, the sentence will be the locutionary act, because only to inform something to the hearer, doesn’t mean to do something or affecting someone. But the sentence would be the illocutionary act if the sentence for the audience of the Musical Lutung Kasarung, in the real situation the social problems that occurred in our country the speaker utterance asked to the audience to exterminate the corruption growing in this country.

An example sentences using two act, perlocutionary and illocutionary, in act 2 scene 4 Purbararang’s dialogue:

 ***“ aku ingin purba sari menjinakan banteng berkulit gading”***

A perlocutionary act in the sentence that would give an effect to the hearer or the opponent that is the peoples of pasir batang, Lutung kasarung, Purbasari, Purbararang and other, when they hear that sentence it was going to shock them. Because the bull is an ivory skinned beast in the jungle of Cupumandalayu, The bull is very dangerous and very difficult to be conquered, then when Purbararang told Purbasari to conquer the wild bull it would make the hearer shocked and scared.

While an illocutionary act of the sentence, Purbararang wanted to Purbasari doing something as ordered to conquered the wild bull

* + 1. it would be easy to find the instrinsic elements in a novel because the authors describe his novel into a story, while to searching for intrinsic element in a drama we should be able to interpret his own from what we see and what we hear from dialogue the show. Speech act theory can also be supported the analysis of the intrinsic elements of drama. I just want to explain how speech act that can be a support of characterization and character of Musical Lutung Kasarung.

An example locutionary act that a supporting character in dialogue the merchants, act 1 scene 1

***“ kami para pedagang kami rakyat pasir batang”***

In above sentence is a locutionary act because the speaker only to convey who they are without asking the hearer to do something or affecting something. If we did see the show and see the player on the stage we would not know what she/he was cast as, then the dialogue ***“kami para pedagang kami rakyat pasir batang”*** then we would know the character of a group people who are on the stage, there are the merchants of Pasir Batang peoples. Likewise in other dialogues who pronounce the name of the opponent players.

An example locutionary act in Purbasari’s dialogue:

***“kau ini memang gila Indrajaya”***

With a dialogue Purbasari who uttered the named Indrajaya, then we know character of the man who stands as the main opponent Purbasari, he is Indrajaya. Likewise sentences:

***“aku lah Purbararang ratu pasir batang”***

***“ Biar kami lutung kami lebih beruntung”***

The speech act theory which to support intrinsic elements of characterization of Musical Lutung Kasarung, as follows:

1. **Purbararang character : ambitious, crafty, cruel, evil, and arrogant and authoritative.**
	* + - The dialogues that showed the character of her ambition is:

Locutionary act :  ***“rakyat tak henti berdemo,mereka menuntutku mundur”***

Perlocutionary act: ***“engkau adalah duri bagiku”***

Illocutionary act: ***“aku ini masih menjabat ratu”***

All of sentence showed the ambition Purbararang she was afraid of something that threatens her position as Queen, she don’t want unrivaled and justifies anything to position defend.

* + - * The dialogues that showed the character of her crafty

Illocutionary act : ***“engkau sudah cukup dewasa, malam nanti ku ingin membuat pesta penyambutan mu”***

Perlocutionary act:***“aku membawa lulur istimewa untukmu”***

In both of sentence showed the crafty of Purbararang, she is pretend kind to Purbasari, kindness behind there is intention to harm Purbasari.

* + - * The dialogues that showed the character of cruel and evil Purbararang

Illocutionary act : ***“pancung kepala Purbasari”***

Perlocutionary act :***“jangan harap kau pergi dari sini dengan nyawa”***

 She is really cruel with her sister, no matter anyone that she would attack who threatens her position.

* + - * The dialogues that showed the character of her arrogant and authoritative..

Perlocutionary act : ***“takutlah kalian padaku”***

Illocutionary act : ***“tantangan pertama tumbuhkan padi di tanah gersang ini. Kalahkan miliku kalau kau bisa”***

1. **Purbasari character : sincere and forgiving, kindness and charitable,**
	* + - The dialogues that showed the character of sincere and forgiving

Locutionary act : “***hatimu sungguh tulus dan ikhlas”***

 ***“bagaimanapun juga dia saudaraku”***

Illocutionary act : ***“tidak ada gunanya kita main hakim sendiri”***

 All of sentence showed the character of Purbasari she always defended and forgive her sister thought Purbararang so cruel with her.

* + - * The dialogues that showed the character of kindness and charitable her.

Illocutioanary act : ***“buka kurungannya dan kembalikan banteng ini ke habitatnya”***

***“kau sudah bebas sekarang”***

She really kindly and charitable, she want to liberate a beast of cage. These bull is really dangerous but Purbasari shows her affection to the beast until a wild bull it becomes tame.

1. **Lutung kasarung character : sincere, helper and protector, inspirit and sacrifice to Purbasari**
	* + - The dialogue that showed the character of sincere, helper and protector of Lutung Kasarung.

Illocutionary act : ***“ada baiknya kalian segera menyingkir”***

***“serta berikanlah ia tempat tinggal yang layak”***

Lutung Kasarung always protected from any harm, and he always helped Purasari to make happy.

* + - * The dialogues that showed the character of inspirit and sacrifice

Perlocutioanry act : ***“kanjeng ratu Purbasari janganlah risau. Kanjeng tidak sendirian”***

***“jangan takut yakin lah kalau kanjeng ratu Purbasari pasti menang”***

He always inspirit to Purbasari and he always behind her.

* + - * A dialogue that showed the character of sacrifice him.

Perlocutionary act : ***“sudah tidak apa-apa mungkin ini memang takdirku berhentilah menangis”***

Lutung Kasarung knife wound when he would to protect Purbasari.

1. **Indrajaya character : arrogant, over confident and provocateur**
	* + - a dialogue that showed the character are arrogant and over confident of Indrajaya

Locutionary act : ***“aku tahu aku tampan”***

The sentence showed his character he really over confident he felt the handsomest guy, and all of the girls want to be his girlfriend.

* + - * The dialogues that showed the character provocateur of Indrajaya

Illocutionary act : ***“oh kita harus lebih jeli kekasihku”***

 ***“habisi saja mereka hidup kita akan tenang”***

Indrajaya always to instigate that Purbararang dislike Purbasari because she is the only one who can seize Purbararang position as Queen.

1. **Purbararang Guards** : cruel, always obey to Purbararang
2. **Inang** : kindness, adherence to Purbasari
3. **Purbakencana and** **Purbadewata** : kindness and wise
4. **Purbamanik, Purbaendah** : evil and favoritism
5. **Sunan Ambu** : kindness, charitable and helper
6. **Aki** **panyumpit** : wise
7. **The ladies**  : gossip and agitator

**Chapter V**

**Conclusions and Suggestions**

**5.1 Conclusions**

Language has important for the peoples to communicate each other. Communication is function to convey a meaning or message someone to another person. To understand language we have to understand the speaker’s intention. In utterance of speech act not only someone to saying something of the speech, but also has an act in saying something. This study not to find the things of speech act in daily activities, but to find of speech act in drama.

After analyzing the data, the writer finds locutionary in all the scenes, act 1 until act 2, but there is no illocutionary in act 1 scene 3 and act 1 scene 7, and there is no perlocutionary in act 1 scene 4 and act 1 scene 5. In the searching for of speech act use in Musical Lutung Kasarung, the writer also finds that the context of speech act sentence, the first, context of speech act is not only aimed to the opposing players, but also context of sentence could be aimed to the peoples who watching the show. Depend on the dialogues that uses to the current of social issue, in this sentence can also to insinuate the audience who are watching the show. The second, the script drama Musical Lutung Kasarung found it some dialogue in one sentence has two speech act, and the third, speech act theory can also be applied to support of character and characterizations in drama.

After analyzing 70 locutionary act, 72 illocutionary act and 57 perlocutionary act, finally the writer takes the conclution that the use of speech act in the script Musical Drama Lutung Kasarung. In that drama solely for make the drama more interesting and easy to be comprehended.

**5.2 Suggestions**

The writer has some suggestions that can give the contribution in developing the literary work, it is concluded, as follows:

1. To the English Department of Pasundan University

The writer suggests to the English Department

* + - * To provide speech act book and pragmatics book for references
			* To increase the facilities of study for the students
1. To the further researchers

This research is focused on meaning and context of speech act locutionary,illocutionary perlocutionary act in dialogues. Actually, speech act has other aspects that could be developed by other researcher. A researcher hope that the result of this study can be inspiration and can be reference for other researchers who analyze language or literature, especially analysis of drama related speech act.

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**CURRICULUM VITAE**



Ova Nurbayanti Sofah, was born December 29, 1990 in Bandung West Java, she is the youngest child of Mr. Rd.Sumarna and Mrs. Diah Hindarsyah. She started her study when she was six years old in 2nd Manggahang Elementary School, she was graduated in 2002, and continued her study inBPPI Junior High School, in 2005 continued her study in 2nd SMKN Baleendaah fashion department, in this School she was the 2nd winner competition test for making a dress party. She is graduated in 2008. in 2009 she is registered as a student of English Department, faculty of arts and letters, Pasundan University, Bandung.

**Appendices**