

SPEECH ACT ANALYSIS ON OPERA VAN JAVA (*OVJ*)

DIALOGUE

IN EPISODE " *BIMA KAWIN* "

GRADUATING PAPER

Submitted to the Board of Examiners as a Partial Fulfillment of the requirements for
the Degree of *Sarjana Pendidikan Bahasa Inggris* (S.Pd.I)
in the English Department of Education Faculty
State Institute for Islamic Studies (STAIN) Salatiga



BY:

EKA ANISAWATI

113 08 056

**ENGLISH DEPARTMENT OF EDUCATION FACULTY
STATE INSTITUTE FOR ISLAMIC STUDIES (STAIN)**

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DECLARATION

In the name of Allah, The most gracious and most merciful.

Hereby the researcher fully declares that this graduating paper is made by the researcher and it is not containing materials written or has been published by other people except the information from references and also the researcher is capable of accounting for this thesis if in future this is can be proved of containing other's ideas, or in fact, the researcher imitates the others' graduating paper.

In addition, the researcher really hopes that this declaration can be understood for all human being.

Salatiga, July 9th 2012

Researcher

Eka Anisawati
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ATTENTIVE COUNSELOR'S NOTE

Case: Eka Anisawati's thesis

Salatiga, July 9th 2012

Dear
The Head of State Islamic Studies
Institute of Salatiga

Assalamu'alaikum Wr. Wb.

After reading and correcting Eka Anisawati's thesis entitle **SPEECH ACT ANALYSIS ON OPERA VAN JAVA (OVJ) DIALOGUE IN EPISODE "BIMA KAWIN"**. I have decided and would like to propose that if it could be accepted by educational faculty, I hope it would be examined as soon as possible.

Wassalamu'alaikum Wr. Wb.

Consultant

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GRADUATING PAPER

SPEECH ACT ANALYSIS ON OPERA VAN JAVA (OVJ) DIALOGUE IN
EPISODE "BIMA KAWIN"

WRITTEN BY:

EKA ANISAWATI

NIM: 11308056

Has been brought to the board of examiners of English Department of Education Faculty State Institute for Islamic Studies (STAIN) on July 30th 2012 and hereby considered to completely fulfilled the requirements of the Degree of *Sarjana Pendidikan Islam (S.Pd.I)*

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Salatiga, August 3rd 2012
Head of STAIN Salatiga

Dr. Imam Sutomo, M. Ag
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Motto

“What you hand out in life always come back”

(Eka Anisawati)

♥ مَثَلُ الَّذِينَ يُنْفِقُونَ أَمْوَالَهُمْ فِي سَبِيلِ اللَّهِ كَمَثَلِ حَبَّةٍ أَنْبَتَتْ سَبْعَ سَنَابِلَ

فِي كُلِّ سُنْبُلَةٍ مِائَةٌ حَبَّةٌ وَاللَّهُ يُضْعِفُ لِمَنْ يَشَاءُ وَاللَّهُ وَاسِعٌ عَلِيمٌ ﴿٢٦١﴾

261. He parable of those who spend their substance. In the way of God is that of a grain of corn: it growth seven ears, and each ear hat a hundred grains. God gives manifold increase To whom He please: and God care for all and He know all things. (*The Glorious Kur'an*)

Dedication

The researcher would like to present this work sincerely for:

- ♥ My great inspiration (Prophet Muhammad) that I try to implement his behaviors and attitudes.
- ♥ My honorable parents (Sutarno & Markamah) and my young brother (Ismi Muntoha) who always advises and motivates me. Never wasting love, affection and dearest which approach me to be better. Thank for lot of support, pray and finance. All of you are my everything, nothing can change you.
- ♥ My *Kiai* and “*Bu’Nyai*” (Ichsanuddin and Kamalah Ishom) who taught me in every single day when I separated with my parents. Your praying will bring me in better future.
- ♥ Thanks for my honorable consultant (Mrs. Mashlihatul Umami, S.Pd.I, M.A) who always guides and suggests me in accomplishing graduating paper..
- ♥ Thank you for my beloved, especially for my “little crazy family” (M.Khamim, Ima.Y, Aisyah and Nazil) in Islamic boarding school. The enormous attention, love, amusement and support are always given on me.
- ♥ Thank you for all my friends in Islamic Boarding School (PONPES Al-Hasan).
- ♥ My classmates in TBI_B class 2008. Gratitude for togetherness and friendship since four years.

- ♥ The sweet memory friends in “*KKN*” program (*umix ummah, abang Fayie’, bang Roma, Bunda Winda, Pa’e Agung, Niken, Azizah, Mia*). Thank for your memories that will always fill my diary life. Certainly, I hope that we could graduate together.
- ♥ My new friends in SMP IT Tenganan“*NURIS*”. Thanks to (Usth: Nurahmah, Arie, Aini, Lia, Anis, Fiqoh, Hanifah, Nia, Rofiq and wiwin).

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This graduating paper would not have been completed without supports, guidance, advice, and help from individual's institution. Therefore, I would like to express deep appreciation to:

1. Mr. Dr. Imam Sutomo, M.Ag, the Rector of State Institute for Islamic Studies (STAIN) of Salatiga.
2. Mr. Suwardi, M.Pd., the Head of Educational Faculty of State Islamic Studies Institute (STAIN) of Salatiga.
3. Mrs. Mashlihatul Umami, S.Pd.I, M.A, the consultant of this Graduating paper and the Head of the English Department of State Institute for Islamic Studies (STAIN) of Salatiga. Thanks for suggestion and recommendation for this thesis from beginning until the end.
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5. All of staffs who helped the researcher in processing of graduating paper's administration.
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8. All of TBI B' 08
9. Those cannot be mentioned one by one.

Thanks for your motivations, support, help, learn, love and care, thank you so much. The researcher hopes that this will give useful significance for readers.

Salatiga, July, 9th 2012

The Researcher

Eka Anisawati
NIM. 111 08 056

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ABSTRACT

Anisawati, Eka.2012: **“SPEECH ACT ANALYSIS ON OPERA VAN JAVA (OVJ) DIALOGUE IN EPISODE”BIMA KAWIN”**. Graduating Paper. Tarbiyah Faculty. English Major. State Islamic Studies Institute. Consultant: Maslihatul Umami, S.PdI, M.A.

Key Word: Speech Acts, *Opera Van Java (OVJ)*

The purpose of this research is to analyze the speech act on *Opera Van Java*. The researcher selects in a comedy, thus it is the distinctive case which always implement their various languages. Comedy is one of the ways in expressing and conveying message to other people. Transferring diverse language could be observed into magnificent research. In this research, using descriptive qualitative method is applied. Focusing on the problem statements, there are three cases in this study. They are; what are the intrinsic literary elements on *OVJ* dialogue, what are types of speech act on *OVJ* dialogue, and what are Austin’s categories illocutionary forces which are found in *OVJ* dialogue?. This study is done by classifying and analyzing those objects. This research showed that the using of speech act on *Opera Van Java*.

The researcher found the results of study which include the intrinsic literary elements which consist of the character, plot, setting, style, point of view etc. The types of speech act which according to Austin, Parker and Searle. The illocutionary act according to Austin that is categorized into five, they are; Expositive, Exercitive, Behabitive, Comissive and Verdictive.

CHAPTER I

INTRODUCTION

A. Background of Study

To lack depression or stress, many people look for entertainments. Bussiness or work makes boring and pressure. Vocation, climbing, advanture are often done by families, but these all just can be acted in holiday whereas people need amusements in everytime.

Some people transit into a media. Nowadays, many programs on Television that show criminal programs and action programs. These are not so enjoyful. Viewers just are broadcasted in monotone. All media programs will not be charm in public, so it be boring. The viewers are going to be stress about those. They change to watch humor performances on television or concerts. Comedy is a favorite program for viewers recently. Humor program give pleasure for people. The most popular form of stage comedy in Indonesia is comedy troupes doing skits or sketches, usually following a simple storyline and improvised by all actors. Among the comedic elements involved are banTERS, physical humor, cross-dressing, and socio-political commentary. Examples of popular comedy groups are *Srimulat*, *Warkop DKI* etc, but now there is popular comedy program which is performed on television, in addition it published on internet media. *Opera Van Java (OVJ)* presents in public as comedy. That lives on one of stations Television in Indonesia.

One of television programs in Trans7, it is called comedy broadcasting. *Opera Van Java* is like puppet performance, but it is acted by people. In first, it will explore about the means of *Opera Van Java* in single word.

Opera Van Java (OVJ) is a puppet show which is played by human. On *Opera Van Java*, Parto role is as a puppeteer who has authority to set the story line in every scene. While the players who acted as a puppet, must obey all the commands spoken by the *dalang*. Therefore, the players are required to perform improvised scenes and *Dialogue* quickly. In addition, the uniqueness of this program is a plot has known only by the mastermind, so the reaction and the spontaneous action of the players *Opera Van Java* will flow by itself. The funny and interesting part of this program is the puppet can protest if comedians feel uncomfortable with the command / instructions mastermind.

All ages like to watch, thus *OVJ* is funny comedy. There are many people love *Opera Van Java* program because of its ability entertains, amuses, and makes them laugh. Although, the audiences know what the comedians say is not cooperative, but they enjoy the performance and get much pleasure during the show which is proven by their laugh. Instantly, the characters perform without proportional scenario. Many unique languages are conversed by human puppeteers or actors, because the characters come from various regions. Ability on simultaneous acting should always be on the puppeteers. Speaking and conversation on *Dialogue* speech directly. This becomes a question for us certainly that why it unforgettable is, because

Opera Van Java always creates new sensation in every performance, such as: in dances, utterances, styles etc.

To communicate with others actors on *Opera Van Java* need utterances in performance on the stage. Automatically words by word will be produced,

According to Adisutrisno, Wagiman (2008:63)

“When a sentence is spoken in particular context by certain speaker and is directed to a hearer, the sentence is called an utterance. Utterance meaning is also called pragmatic meaning that means the meaning of a sentence when it is used in communication by speaker and hearer”.

Next, main component of comedy on *Opera Van Java* is language. Using language is equal with using conversation. Language produces conversation, actually a joke usually appears in the form of conversation. According to Grice (1975) to reach the goal of conversation the speakers who are involved in a conversation should give their contribution as cooperative as possible. In a comedy’s conversation, each comedian should have a similar goal, such as to make the audience laugh and consoled by making the jokes.

Every single region has diverse language. That case affects to their utterance in communication. In this case, the language is a prior element on speech. Bloch and Trager (in Soepomo, 2003;16) explained the definition of language, it can be stated that “ Language is an arbitrary system of vocal symbols of which members of a community interact with each other.” Studying interdisciplinary science is a unique for many people. It has

significant branches of linguistic, such as: psycholinguistic, sociolinguistic, neuro-linguistic, anthro-po-linguistic, and socio-pragmatic and soon.

Language as communication media learned in the science of linguistics that studies language. One of branch of linguistics is pragmatic.

Pragmatic has a main role to communicate, because Pragmatic is the study of utterance meaning, sentence which are used in communication, and also the study of meaning in language interaction between a speaker and hearer (Adisutrisno, Wagiman, 2008:63). This study interprets how people recognize each other. It also examines what is meant about people and how that context affects what is spoken, because the study of meaning linked with whom, where, when, and under what circumstance. So, pragmatics is the science that refers to the use of language in relation to the “context”. The context is dynamic as the people use language itself. There is a big question in learning pragmatics that is why do we need pragmatics?. The simplest answer of those questions is , people need pragmatics for a fuller, deeper, and generally more reasonable account of human language behaviour. Indeed, sometimes pragmatics account is the only possible one to express an utterance, for example:

“ I just met the old Irishman and his son coming out of the toilet.”

“ I wouldn’t have tonight there was room for the two of them.”

“ No silly, I mean I was coming out of the toilet, they were waiting.”

The linguist says that the first sentence is ambiguous. Its difficult guess what the speaker meant by the utterance, but the answer is given in the next

sentences. Actually, the speaker means that he meets the old Irishman and his son when he was coming out of the toilet. In other linguistics discipline the first sentence is ambiguous, but in pragmatics it is an acceptable form of sentence. Everyone is free to express what they mean by the utterance.

The second branch of linguistics is Socio-Pragmatics. It is derived from sociology and pragmatics. In Sociology, people study about human being in socialization which is related with human activity in their society where they live, thus in pragmatics people master more about utterance meaning of language which is considered importance in communication process between speaker and hearer in society.

Leech (1983:10) in this book "*Principle of Pragmatics*" says that Socio-Pragmatic is the sociological interface of pragmatics which is detailed in culture-specific.

Speech act also belongs to language of communication. It is a result of sentence under certain conditions and it is a tiny unit of communication. Speech act as a form of communication events are not events that happen by itself, but rather has a function containing the intent, and purpose. Speech act doesn't only express emotion through language, but also shows that emotion while delivering the speech, the listener will know after the speaker said, it express happiness or sadness.

Many speech acts are found in *Opera Van Java* that is interested to be examined so far. The characters' speech in different language based on own region in *Opera Van Java* spontaneously. It causes misunderstanding among

actors and viewers, so analysis is really required in *Dialogue*. Based on the explanation above, the researchers focus on “SPEECH ACT ANALYSIS ON *OPERA VAN JAVA (OVJ) DIALOGUE IN EPISODE ” BIMA KAWIN”*”.

B. Statements of Problem

Based on the background of the study, the researcher decides the problems of the research are:

1. What are the intrinsic literary elements of *OVJ* dialogue in episode “*Bima Kawin*”?
2. What are types of speech act on *OVJ* dialogue in episode “*Bima Kawin*”?
3. What Austin’s categories illocutionary forces are found on *OVJ* dialogue in episode “*Bima Kawin*”?

C. Objectives of Study

As stated before, the researcher has been intended:

1. To analyze the intrinsic literary elements which taken on *Opera Van Java Dialogue* in episode “*Bima Kawin*”.
2. To find out the types of speech act used on *Opera Van Java Dialogue* in episode “*Bima Kawin*”.
3. To classify and analyze the Austin’s categories of illocutionary forces which are found from *Opera Van Java Dialogue* in episode “*Bima Kawin*”.

D. Benefits of Study

The researcher expects that this research will give some benefit as follows:

1. For Researcher

This research is able to improve the researcher's ability to comprehend discourse studies. To enlarge knowledge in linguistics.

2. For Lecturer

The result of research can be used as additional material in giving the lectures to the students in STAIN.

3. For Students

To broaden their comprehension in studying linguistics deeply, especially about speech act and it is used as additional information in sociolinguistics, pragmatic and others.

4. For other Researchers

This is used for references and data for other researchers and also is able to enrich their skill in writing graduating paper of speech act analysis.

E. Definition of Key Terms

1. Analysis

Analysis is getting information, needing assessment to solve problems in the corporation; going out and seeking opinions or optimal

actuals and feelings causes and solutions. It is also study o something by examining its parts (Oxford Learner's Pocket, 2004:13).

The purpose of analysis are;

- a. Optimal; desire of knowledge of performance
- b. Actual: what people know and do
- c. Feelings: opinion about the problems or tasks
- d. Causes: why people do or don't do things
- e. Solutions: ways of ending or diminishing problems

2. Speech Act

The speech act is an activity of an action by telling something. For example, repel action can be performed by saying; "Sir Sorry, it is ten o'clock". The purpose of this speech is expulsion, is not showing the time.

Actions and events that necessarily take place in context as actual happening, that is sociohistorically contextualized unique happenings. Such happenings, however, maybe seen as tokens of virtual regularities such as; action types, event types or event illocutionary type (Mey, Jacob.L 1994:16)

Cook (in Wagiman, 2008:69) there are two kinds of speech act, declaration and per formatives. In declarations, the action is the same as the saying, the utterance, while declaration is limited in member. Some examples:

- a. I declare the meeting open
- b. I sentence you to ten-year imprisonment

c. I state that he is not guilty

In per formatives the saying is also the doing, but the verbs of the actions are not expressed in the saying. Some utterances have three layers of interpretation. They are locution, illocution and perlocution.

Locution: "the hedges have grown wild"

Illocution: an act of ordering to prune the hedges

Perlocution: the hearer prunes the hedges

3. Opera Van Java

Opera Van Java is a comedy program on the Television station in Indonesia,(Trans7). This program seems like puppet show in javanese culture. The puppets are played by some popular comedians such as Nunung Srimulat, Aziz Gagap, Andre Taulani and Sule. There also puppeteer played by Parto Patrio, sinden (women singers with gamelan orchestra), and gamelan players.

4. Dialogue

Dialogue is a literary work in conversational form and also conversation in a novel, play, movie etc. (Webster's dictionary: 1994). Dialogue can be stated by the conversation between two people or more than ones. It belongs to specific mode of fiction represented in performance which tells of stories in abstract(not real). Dialogue is one of drama elements. It provides the substance of a play, contributes to it effect as a whole.

F. Review of Related Research

Many researchers arranged the graduating paper on speech act analysis which has been conducted previously.

Amalia (2011) conducts a research on "*The Types of Cohesion and Speech Act Used in Dilbert Comic Strip Issued in Newspaper*". In that research, she analyzed and described sentences used in comic strip which based on the types of cohesion and speech act theory. She found many speech act types in that comic strip as follows: 98 direct speech acts, 11 indirect speech acts, 107 literal speech acts and only an utterance which include non literal speech act. Based on analysis of cohesion , she found 15 utterances of substitution, 3 utterance of ellipsis, 76 utterance of references, 30 conjunctions, 1 antonym and 4 collucations from Dilbert comic strip.

The second is Agnes Dewi Megawati(2009) in her thesis entitles "*The Study of Speech Acts Produced by the Female Main Character in Sitcom Suami-Suami Takut Istri*", she focused on Bu RT's utterance to her male and female neighbor and identified the types of speech acts and classification from those.

The present study entitled" *Speech Act Analysis on Opera Van Java (OVJ) Dialogue in Episode" Bima Kawin*". This research focused on speech act analysis, includes types of speech act and Searle's categories illocutionary act.

G. Graduating Paper Organization

As guidance for either researcher in writing the graduating paper or reader, the researcher organizes this research to make it easier to understand. The following shows the contents of this research.

Chapter I is introduction. It consists of background of the study, statements of problem, objectives of study, benefits of study, definition of key terms, review of related research, and graduating paper organization. Chapter II is presents theoretical framework. It consists of discussion about speech act which include theory of pragmatic, the intrinsic literary elements, theory of speech act, the classification of speech act, and Austin's categories of illocutionary force on *Opera Van Java*. Chapter III is the research methodology. It consists of the type of research, object of research, data and data source, the method of collecting data, and the technique of analyzing data. In this chapter is also attached the supporting data of *Opera Van Java*. Chapter IV is data analysis. In this phase, the researcher presents the data analysis and the discussion of research finding. Chapter V is closure that consists of conclusion and suggestion. It is as the final result of this research. The last part is bibliography and appendixes.

CHAPTER II

THEORITICAL FRAMEWORK

In Chapter II, the researcher is going to discuss the underlying theory to support the subject of this research used for data analysis. The researcher also should find some related theories that concern to object of the study. This theory is used for the basic equipment to solve the problem. This chapter discusses about the intrinsic literary elements on *Opera Van Java*, the types of speech act, and the categories illocutionary force according to Austin.

A. Theory of Pragmatics

Wagiman (2008:63) says”, pragmatics is the study of utterances meaning, sentence which is used in communication, and also the study of meaning in language, interaction between a speaker and a hearer. Pragmatics is also related with semantics, they are part of linguistics. Semantics and pragmatics are closely related term in language study. Mullany states, “semantics refers to meaning construction of meaning in language , while pragmatics refers to meaning construction in specific interactional contexts”, so it concludes that pragmatics is also sometimes referred to as the study of ‘meaning in use’ or ‘meaning in interaction’

Leech (1993:45) argues that the semantics and pragmatics differ in the way of giving the meaning of a speech. Pragmatic task is to explain the link between the two types of meaning between meanings (which is often

called the meaning of ‘literal’) with power (illocution). Pragmatic examines the behavior that is motivated by the goals of conversation.

B. The Intrinsic Literary Elements of Comedy on *Opera Van Java*

Joke and humorous language have a very important role in succeeding a comedy. They are created in order to provoke amusement and laughter. This goal is in line with the definition of comedy as cited from Longman dictionary (2001) that the comedy is a play, a film etc that is intended to entertain people and make them cackle.

The definition of a joke itself as from Longman dictionary (2001) is “something that you say or do to make people laugh, especially a funny story or trick”. That is why the researcher chooses a comedy program on Television entitled *Opera Van Java (OVJ)* because it contains many jokes which are able to provoke laughter and amuse the audiences.

In its relation with the Grice’s theory of Searle’s categories, joke is considered as the speech act theory that involves declarations, representatives, expressives, directives, and commissives. Consider the following example, taken from *OVJ* in episode of “*Bima Kawin*”.

There are some main points that should be known in comedy. Joke or comedy has important elements to create structural fiction. Basically, those consist of three main elements, such as; plotting, character, and place or setting. *Opera Van Java* is one of human drama. In drama or fiction consists of some elements;

1. Character

Characterization is often listed as one of the fundamental elements of drama. A character is a participant in the story. It is usually a person, but maybe any persona, identity, or entity whose existence originates from a fictional work or performance. Character may be of several types:

- a. Point of view character: the character from whose perspective (theme) the audience experience the story.
- b. Protagonist: the driver of the action of the story and therefore responsible for achieving the stories objectives story goal (the surface journey).
- c. Antagonist: the character that stands in opposition to the protagonist.
- d. Supporting character: a character that plays a part in the plot but is not major.
- e. Minor character: a character in a bit or came apart.

2. Audience

The fact of a live audience also has an important impact on the way plays are created. Drama not only plays before a live audience of real people who respond directly and immediately to it, but drama is also conceived by the author with the expectation of a specific response.

3. Plot or storyline

The interest generated by the plot varies for different kinds of play. The plot usually structured with acts and scenes. Plot also is often listed as one of the fundamental elements of fiction. It is the rendering and ordering of the events and actions of a story.

4. Setting

Setting, the location and time of a story, is often listened as one of the fundamental elements of fiction. Sometime setting is referred to as milieu, to include a context (such as society) beyond the immediate surroundings of the story, Rozelle (2005:2).

5. Theme

Theme is the meaning or concept we are left with after reading a piece of fiction. In some cases a story's theme is a prominent element and somewhat unmistakable

6. Style

Style is not so much what is written, but how it is written and interpreted. Style in fiction refers to language conventions used to construct the story or article.

7. Tragedy

In classic tragedy and the modern problem play, tragedy is a play in which a central character faces and is finally defeated by some, overwhelming threat or disaster.

C. Speech Act

1. Speech Act Theory

Speech act theory is a foundational part of the study of pragmatics. It was originally developed by philosopher J.L. Austin (1975) as an attempt to explain the processes of how meanings are constructed within conversation. Speech acts are defined as what actions we perform when we produce utterances. In addition, speech act theory is one of disciplines knowledge dedicated as a means of analyzing of discourse studies. Austin's thinking (which in the course of time came to be known as 'speech act theory') was further developed and codified by the American philosopher John R. Searle, who had studied under Austin in the fifties and subsequently became the main proponent and defender of the former's ideas (Jacob, 2011, p.92-93).

There are some opinions about definitions of speech act, Searle (1969:16) defines speech act as:

“The unit of linguistic communication is not, as has generally been supposed, the symbol, the word or sentence, or even the token (roughly: the occurrence) of the symbol, word or sentence, but rather the production or issuance of the symbol, word or sentence in the performance of the speech act.(Searle, 1969:16).

The Searle's theory can be appreciated that action is consequence by saying. The hearers will do something from the speaker after they heard a speech that the speaker said. In other words, it can be understood that people can show their intention/ purpose in

conversation process through what they pronounce in form of saying. Merely, people appreciate actions through their speech. Despite, people should converse obviously in communication to avoid misapprehension.

Mey (1994:111) explains that speech acts are actions happening in the world, that they bring about a change in the existing state of affairs. However, Parker (1986:14) viewed speech act as every utterance of speech constitutes some sort of act. It is close with Searle's more specific opinion which stated that speech act is often meant to refer just to the same thing as the term illocutionary act (an act of doing something).

Speech act is considered more specific than speech event because, it is decided by the language ability of speaker in conveying the message in communication. Various definitions of speech act when we say a word and theoretically, it is the production of the utterance in the aim of making things happen.

2. A Brief History of Speech Act

Parker (1986:12) states in his book which entitles "*Linguistics for Non-Linguists*" that John L. Austin is the first person who gives concept about speech act; his fundamental insight was that an utterance can constitute an act. Simply, it can be understood that in Austin's view, when people say something people also do something. In 1955, Austin delivered the William James Lectures which entitles

“*How to do Thing with Word?*” at Harvard then those were published by J.O Urmson in 1962. Therefore, Austin is popular in his opinion about performative. Paraphrased from Wardhaugh (1986:283), implicitly it can be known that all of speech act in Austin’s opinion in form of performative. He states that in uttering sentence, people are not only saying but also doing something. Each sentence contains with components of speech act: Locution act (what the speaker intends to do by uttering a sentence) and perlocution act (the effect on the hearer of what a speaker says).

This is the example of speech act with its component.

It is hot here

Locution: the saying or utterance → itself it is hot here

Illocution: the doing → I ask my brother to turn the AC on

Perlocution: affecting → my brother turns the AC on

Adapted from Parker’s idea, one of Austin’s students whose name John Searle, developed and extended Austin’s concept about speech act in his doctoral dissertation, *Sense and Reference*. Then, in 1969 he published it in a book entitled *speech acts*. Simply, he says that all utterance, not just those containing performative verbs, constitute acts. That’s rather different with what Austin said before, because Searle categorized all speech events into different types of act and Austin concludes implicitly that all utterance are performative which constitute doing something as well (the performative of an act).

It is clear from explanation above that everything people say constitutes some sort of speech act. In more detail, Searle expanded his theory in stating that every speech act consists of three separate acts: an act of saying something, an act doing something, and an act of affecting someone to do something. In this case, Wardhaugh (1986:285) explains that Searle used same terms in stating contains of speech act: locution, illocution, perlocution.

Additionally, Searle argues that illocution act is not only in a form of a direct speech act but also an indirect speech act. In other words, Palmer (1981:162) acknowledges that performative utterance can be in form of explicit and implicit. Both of those arguments are similar. In using a direct speech act, the syntactic form of an utterance always reflects the direct illocution, such as, in declarative form used to make statement, interrogative form used to ask question, etc. However, an indirect speech act, the form of utterance doesn't always reflect appropriate responds. Sometimes, the utterance in a form interrogative doesn't mean asking question to someone but it can be a form of ordering someone to do something.

Example of direct speech act:

Locution : lend your dictionary for me, please!

Illocution : I ask someone to lend his/her dictionary for me
directly

Perlocution: someone lends his/her dictionary for me.

Example of indirect speech act:

Condition: a mother saw her son who was watching TV in bedtime for kids. A mother says, “it is 9:00 pm, don’t you think it is time to go to bed?” actually the correct answer is “yes” or “no”, but that utterance means a mother reminded her son to go to bed because at 9:00pm, it is bedtime for junior.

Locution : it is 9:00pm; don’t you think it’s time to go to bed?

Illocution : a mother asked her son to go to bed

Perlocution: a son went to bed after his mother asked him to go to bed.

Sometimes, an utterance that people say doesn’t mean like the reality. In other words, speakers while mean what they say literally and sometimes not. That is named a literal speech act if what speakers say is really with what they want, for example: if I say “I really love doing this assignment”, that mean I really feel interested in doing that assignment. If I say, “I really love doing this assignment till I can’t think anymore to finish it.” If that utterance does not mean what I say, it is called a non literal meaning, because in fact I don’t like to do that assignment.

D. Types of Speech Act

Speech act theory begins with the work of John Austin whose ideas are expanded and incorporated into linguistic theory by John Searle

(Schiffrin, 1994:49). Searle's work also raises important questions concerning the inventory and classification of act about which people know and the way that a single utterance can be associated with more than one act. In *How to Do Things with Words* (1967:101), Austin argues that there are three types of speech acts i.e. locution, illocution, and perlocution. These can be classified as follows:

1. Locutionary act

Locution is an act of speaking that reveals something or expresses something. Austin (1967:99) said that locutionary act is "performance of an act of saying something". It is the same as an act of saying certain things accompanied with certain sense and reference.

2. Illocutionary act

Illocution is an act which is performed by saying something e.g. warning and asking. Austin (1967:99) stated that illocutionary act is "performance of an act in saying something".

3. Perlocutionary act

Perlocution is an act which is done by saying something, to make others believe in something by urging the others either to do something or to influence others. Austin (1967:121) states that perlocutionary act is "the achieving of certain effects by saying something". To distinguish those types of speech acts, here are the examples that are shown by Austin clearly:

Shoot her!

Locutionary act:

He said to me "Shoot her!" meaning by 'shoot' shoot and referring by 'her' to her.

Illocutionary act:

He urged (or advised, ordered, &c.) me to shoot her.

Perlocutionary act:

He persuaded me to shoot her. (Austin, 1967:101).

While Austin's theory was ended and Platonic, Searle systematized it, made it formal and Aristotelian, with a set of necessary and sufficient conditions, constitutive of a basic categorization of speech acts. He identifies five fundamental illocutionary points, i.e. things possible to do through language (Searle & Vanderveken 1985, Searle 1969, 1979). Searle (1976) in Levinson (1983:240) stated that there are five types of illocutionary acts, i.e. representatives, directives, commissive, expressive, and declaratives.

One general classification system lists five types of general functions performed by speech act, Searle classified illocution act into five categories as follow:

1. Declaratives

Utterance that will give effect for the speaker, because it can change the reality in accord with the proposition of the declaration, e.g. baptisms, pronouncing someone guilty or pronouncing someone husband and wife. It is usually used in ritual: *I hereby pronounce you husband and wife*. Yule (1996:53) inserted that this kind of speech acts can change the world via their utterance, example :

Priest: I now pronounce you husband and wife.

Referee : you're out !

Jury foreman: we find the defendant guilty.

In using a declaration the speaker changes the world via world

2. Representatives

Utterance that commits a speaker in truth of the expressed proposition. In other words, it means statements that convey a belief or disbelief in some proposition, such as: statement of general truth(it is a warm sunny day), an assertion, a conclusion and a description, etc. Therefore, Leech used the term "Assertive" in stating this category. For example:

The earth is flat
Chomsky didn't write about peanuts
It was a warm sunny day

All examples of speaker representing the world as he or she believes it.

3. Expressives

Utterances express the speaker's feeling, attitudes and emotions toward the proposition, e.g. congratulations, excuses and thanks. It also can be a statement of pleasure, pain, likes, dislikes, joy, sorrow or kind of psychological states, for example :

I'm really sorry
Congratulation !
Oh, yes, emmm... great..ssaahh !

They can be caused by something the speaker does or the hearer does, but they are about the speaker's experience.

4. Directive

Utterance attempt to get someone to do something ,they express what speaker wants. They can be positive or negative, e.g. in requests, commands, orders and advices , for example :

Gimme a cup of coffe. Make it black

Could you lend me a pen, please ?

Don't touch that

5. Commissives

Utterance that commits a speaker to some future action, it means that the speaker use to commit themself to future action, e.g. promises, vows, threats, pledges, refusals and oaths, for example:

I'll be back

He I;m going to get it right next time

We will not do that

They express what the speaker intends, they can be performed by the speaker alone, or by the speaker as a member of a group.

Based on searle's idea, to make clearly about the relationship between speech act types and language function will be demonstrated on the table bellow. (George, Yule.1996:55)

Speech act type	Direction of fit	S: speaker X: situation
Declarations	Word changes the world	S causes X
Representative	Make words fit the world	S believes X
Expressives	Make words fit the world	S feels X
Directives	Make the world fit world	S wants X
Commissives	Make the world fit words	S intends X

Parker categorizes the types of speech act into directness and literalness which each type would be divided into some classifications.

The categorizations are presented as follow:

1. Direct and Indirect Speech Act

- a. Direct Speech Act

In general, the syntactic form of an utterance reflects the direct illocutionary act (Parker, 1991, p.17). Direct speech act is also often called as direct illocutionary act. It is the one on that matches the syntatic from of the utterance. Likes, a declarative form is used to make a statement, an interrogative form is used to ask a question and an imperative form is used to give an order or make a request.

Example:
The earth is round.
What time is it?
Get off my foot.

Based on the example above, the explanations are: the utterance of "*The earth is round*" is a declarative syntactic form which is used to make statement or stating form in direct illocutionary act, and the utterance of "*What time is it?*" is in interrogative syntactic form which is used to ask a question and the last the utterance of "*Get off my foot*" is an imperative syntactic form which is used to make a request (Parker, 1991, p.17).

b. Indirect Speech Act

In general, the syntactic form of an utterance does not reflect any indirect illocutionary act associated with it. The best way to tell if you are dealing with an indirect illocutionary act is to respond to the direct illocutionary act. If the response seems inappropriate the utterance is probably being used to perform an indirect illocutionary act. But usually, in the term of indirect speech act, the syntactic form of an utterance reflects the indirect illocutionary act.

Examples:

If you are in a dinner, sitting at the corner and the salt shaker is out of your reach, so you turn to a stranger sitting next to you and say "Can you pass the salt?" then he says "Yes" rather than passing the salt to you turn back to his lunch. His response is inappropriate because he responded to the direct illocutionary act (asking question) rather than to the indirect illocutionary act (making a request) (Parker, 1991, p.17).

Supposes Mrs. Ayu is in her kitchen baking brownies, and a tramp comes to the back door and says “*I haven’t had anything to eat in three days*”. She responds by saying “*Let me get you something to eat*” she give some baking brownies to the tramp. Her response is appropriate because she responded to the indirect illocutionary act from the declarative sentence of the tramp used to make a request (Parker, 1991, p.17)

2. Literal and Nonliteral Speech Act

If we talk about literal and nonliteral speech act, we will deal with the meaning of communication. It means that, sometimes people say to other exactly and sometimes not. It perhaps to certain purpose or make communication more enjoy and familiar.

a. Literal Speech Act

This deals with exactly meaning of the communication. The utterance is appropriate to the fact.

Example:

I eat eight jelly donuts. I feel just awful.

Based on example above, we know that the meaning is exactly because it is appropriate to the fact. So, it is called literal speech act (Parker, 1991, p.19).

b. Non Literal Speech Act

This deals with the inexactly meaning of the communication. The utterance is inappropriate to the fact.

Example:

There is student in a physics class who does not know a photon from a fireplug. As he begins the midterm exam, he turns to his friend and says “I just love taking physics test”. He does not mean what he says, because exactly he does not love in taking physic. So it constitute as a nonliteral speech act (Parker, 1991, p.19).

3. Interaction of Direct-Indirect and Literal –Nonliteral Speech Act

We have seen that speech acts can vary along two dimensions: directness and literalness. The fact that each of these dimensions has two values means that we should be able to identify for different types of speech acts: literal and direct, nonliteral and direct, literal and indirect, nonliteral and indirect (Parker, 1991, p.19).

a. Literal and Direct

This deals with the exactly meaning and direct illocutionary act.

Example:

Suppose you are having a physical examination and the doctor says “*Stick out your tongue*”. This is a literal and direct speech act. It is literal because doctor means exactly what these words say (the doctor wants you to stick out your tongue). It is direct because an imperative structure is being used to perform a direct illocutionary act namely making request (Parker, 1991, p.19).

b. Nonliteral and Direct

This deals with the inexactly meaning of utterance and direct illocutionary act.

Example:

Suppose Joe and Jack are leaving a four hour anatomy and physiology exam. Joe says to Jack "That was the most miserable test I've ever taken". Jack responds by saying "You can say that again". This is nonliteral speech act. It is nonliteral because Jack does not mean exactly what his words say (he does not want Joe to repeat his original statement). It is direct because Jack is using a declarative structure to perform a direct illocutionary act, namely making a statement (something like "I agree with you") (Parker, 1991, p.20).

c. Literal and Indirect

This deals with the exactly meaning of utterance and indirect illocutionary act.

Example:

Imagine that you and a friend are seated at a table in a restaurant. The butter is on your friend's side of the table, out of your reach. You say "I'd like some butter". This is a literal and indirect speech act. It is literal because you mean what you words say (you would like some butter). It is indirect because you are using declarative structure to perform a direct illocutionary act of stating and an indirect illocutionary act of requesting (Parker, 1991, p.20).

d. Nonliteral and Indirect

This deals with inexactly meaning of utterance and indirect illocutionary act.

Example:

Suppose Mr. White is sitting in the waiting room of a doctor's office. A women and her six year old daughter walk in and sit down. After a few minutes the little girl begins to run around the waiting room, yelling at the top of her lungs. She then stops

rights in front of Mr. White and lets out her best war whoop. Mr. White says “Why don’t you yell a little louder?”. This is a nonliteral and indirect speech act. It is nonliteral because Mr. White does not mean what his words say (he does not want her to yell louder). It is indirect because Mr. White is using an interrogative structure to perform the indirect illocutionary act of making a request (that the little girl be quite) (Parker, 1991, p.20).

E. Austin’s Categories of Illocutionary Force

The researcher just focuses on the illocutionary force of Austin’s categories. There are five types of illocutionary force. Austin (1962) presents five general classes of illocutionary forces of utterances, including verdictives, exercitives, commissives, behabitives, and expositives.

1. Verdictives

Verdictives can be observed when juries, mediators, or judges, for instance, are giving a verdict. They also include “estimate, reckoning, or appraisal” (p. 150). It is essentially giving a finding as to something (fact or value) which is for different reasons hard to be certain about.

2. Exercitives

Exercitives are related to executions of right, authority, and influence, such as order or designate, appointing, voting, ordering, urging, advising and warning.

3. Commissives

Commissives are those by which the speaker is obliged to do some acts by uttering the sentence, e.g., promise or intend. It typified by promising or otherwise undertaking. They commit someone to do something.

4. Behabitives

Behabitives are concerned with attitudes and social behaviors, such as congratulate or curse. They are a very miscellaneous group, and have to do with attitudes and social behavior. Example are apologizing, congratulating, commending, condoling, cursing and challenging.

5. Expositives

Expositives clarify the way utterances fit the proceedings of conversation or arguments, including describe, accept, or explain. They make plain how our utterances fit into the course of an argument or conversation, how someone is using words or in general is expository. Examples are “I illustrate”, “I replay”, “I assume”, “I argue”.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Methodology

The methodology which was used by the researcher in this study was descriptive qualitative approach. The study was done by describing the form speech acts as they were used in *Opera Van Java (OVJ)* Dialouge. There are several terms dealing with research method namely research approach, type of research, research subject, research object, data collection method, and data analysis.

1. Research Approach

The researcher used a descriptive qualitative approach in this research paper. This type of the research does not apply the detail arithmetic calculation or statistic but it includes sentences or description of the objects. Qualitative research is a research of which the data are written or oral words are descriptively analyzed (Moleong, 1989: 3). It does not present the data and the result in the form of statistics but it presents the data in the form of description.

This research presents a description about the drama speech in *Opera Van Java (OVJ)* Dialouge which was observed by the researcher.

This research shows some methodologies of the researches. It consists of:

2. Type of research

This research used descriptive qualitative research, so the researcher concerned to analyze the dialogue by which the researcher observed “speech act analysis” through descriptive analysis.

3. Subject of research

The subject of this research is Speech Act Analysis on *Opera Van Java (OVJ) Dialogue* in Episode “*Bima Kawin*”.

4. Object of research

In order to be able to conduct this research, the researcher used “*OVJ*” comedy on movie. The researcher selected speech acts that were found in video. The researcher chooses in episode “*Bima Kawin*”.

5. Data sources

The researcher took the data from the speech act analysis used in comedy video of *Opera Van Java (OVJ) Dialogue*. The researcher used a lot of phrases, utterances, clauses and sentences from the *Dialogue* comedy.

6. Data Collection Method

- a. The researcher searched a good video of *Opera Van Java* in you tube and focuses on the Speech Act in the video.
- b. The researcher used the *Dialogue* on video to collect the data which related with this research. These following steps were taken to do the research:
- c. The researcher watched the video of *Opera Van Java (OVJ)*

- d. The researcher selected a suitable episode.
- e. The researcher wrote down the script of *Dialogue*.
- f. The researcher arranged data into several part based on the classification.
- g. The researcher collected the data by classifying it into types of speech act according to Austin, Searle and Parker The classifications were analyzed as follow:
 - 1) According to Austin (1967:99), the speech act is classified into three categories, as follow:
 - a) Locutionary act
 - b) Illocutionary act
 - c) Perlocutionary act
 - 2) According to Searle (1969), the speech act is classified into five categories, as follow:
 - a) Representative Speech Act
 - b) Directive Speech Act
 - c) Expressive Speech Act
 - d) Comissive Speech Act
 - e) Declarative Speech Act
 - 3) According to Parker (1986:15), the speech act is classified from two dimensions(directness and literalness) as follow:
 - a) Direct speech act
 - b) Indirect speech act

- c) Literal speech act
 - d) Non literal speech act
 - e) Direct- literal speech act
 - f) Direct – nonliteral speech act
 - g) Indirect –literal speech act
 - h) Indirect-nonliteral speech act
- h. The researcher focuses on the analyzing of illocutionary force according to Austin (1955:150), as follow:
- a) Verdictives
 - b) Exercitives
 - c) Commissive
 - d) Behabitives
 - e) Expositives
- i. The researcher made the lists based on the classification
- j. The researcher accumulated the data by classifying it into classes of illocutionary force according to Austin (in Austin, 1955:150)

7. Data Analysis Method

In order to analyze the data, the researcher used a descriptive qualitative method. The forms of the speech act on this term are separated and identify into illocutionary force based on Austin and kinds of speech act according to Austin, Searle, and Parker in comedy. The steps of analysis are as follows:

- a. The researcher explained about the intrinsic literary elements on *OVJ Dialogue*.
- b. The researcher categorized the data of types of speech act according to Austin, Searle and Parker used in *Opera Van Java Dialogue*.
- c. The researcher classified the data into Austin's categories of illocutionary force from "*Opera Van Java Dialogue*".
- d. The researcher selected appropriate utterances and omits inappropriate utterances from the data above.
- e. The researcher gave analysis and made lists for the chosen utterance which includes types of speech act(according to Austin, Searle and Parker) and Austin's categories of illocutionary force from "*Opera Van Java Dialogue*".
- f. The researcher made the conclusion and suggestion based on the data analysis.

Supporting the data, the researcher attaches about the literary elements of comedy on *Opera Van Java* in Episode "*Bima Kawin*". The data are as follow:

B. Certain Elements of *Opera Van Java* in Episode "*Bima Kawin*"

In elements of *Opera Van Java*, the Researcher will clarify specifically as follow:

1. *Opera Van Java*'s Identity

Director : Sambodo
Producer : Yustina Pramita
Screen player : Muwadah and Ria Komalasari
Theme : *Bima Kawin* episode
The Stars :

- a. Parto as : Yudistira and also as old brother of
Bima(Andre) and Aziz (Arjuna)
- b. Sule as : Himbida or the bad giant
- c. Nunung as : Dewi Kunti- mother of Pandawa
- d. Aziz Gagap as : Arjuna
- e. Andre Taulany as : Bima
- f. Jessica as : Himbidi (the pretty giant)
- g. Daus OB : Puppeteer
- h. Dewi Gita as : Singers (sinden)
- i. Music by :Adrean Honata- Mojang

Priyangan, by *Opera Van Java* Cast sule

Distributor : Atiek Nur Wahyuni
First published : Thursday, November 27th, 2008
Release date : January, 2012
Running time : 70 minutes
Production : *Arir Studio Bandung Production*
Country : Indonesia
Language : Indonesian, Javanese and Sundanese

C. The Synopsis of Comedy on *Opera Van Java*

OVJ is abbreviation from *Opera Van Java*. It is comedy program which is showed on Trans7 station TV. This comedy program is the series that adopts puppet story. *OVJ* is performed humorously which is suitable for entertainment when is getting flaw. Certainly, *Opera Van Java* is the most famous program of all comedies. Absolutely, all viewers know this comedy; they will not stop to laugh it until ending program. It will be not ensure if they always wait for. Stories of *OVJ* have unique creativities, not only puppet series but also trend events recently.

The researcher chose the funny episode on *Opera Van Java* to analyze. The object of this research was the *Dialogue of Opera Van Java (OVJ)* program in episode of *Bima Kawin*. There are Parto who usually as a puppeteer, but in *Bima Kawin* episode, he is as puppet together with Nunung, Sule, Aziz, Andre. The puppeteer's role is changed by Daus OB. There are also starring guests: Jessica Iskandar and Daus OB, although they are not native characters on *OVJ* but comedian acting skill is on them. Additionally, Jessica Iskandar is claimed as a charmer girl. It means that they have to be able to create jokes and humorous language to amuse and make the audience laugh.

The episode of *Bima Kawin* was recorded in January, 18th 2012. This episode told about puppets history. Javanese culture has fairy tales about it. It is called *Pandawa*, five heroes in *Baratayuda* puppet. Pandawa wanted to build a kingdom. One of Pandawa, Bima was asked by his old brother (Yudistira) to look for appropriate location for a palace. Fortunately, Bima

found a lovely area where was stayed by two giants, they are a bad face and a pretty face. Something that made a shock was Bima felt in love to pretty giant (Himbidi), but Himbidi's brother disagrees their love, he didn't permit them to get married.

Finally, the bad giant war with Bima, because he took Himbida's sister. Bima succeed in faulting him. His goal to colonize, he handed. Himbida also permitted Bima to love Himbidi. So, both of kingdoms (*Astina and Kurawa*) had a peace.

D. The Intrinsic Literary Elements of the Comedy on *Opera Van Java*

To understand the structure of the work, it is important to comprehend more about the intrinsic literary elements in this comedy totally which include as follow:

1. Character and characterization

Character is defined as qualities that make somebody different from others or it usually identified as person in a play, novel, etc (Oxford, 2003:63). An actor's job is to convey the emotions of the character they portray. In the researcher's opinion, usually readers or comedians will be able to realize and understand the characteristic of actors in movie or comedy through the description from the author, their speech to others and their action.

As people know in general, character is divided into two as follow: major character and minor character. Major character is considered as the

most important character in a story (in novel, movie or comedy) because he or she appears frequently and their role becomes a central action which can influence to the plot of the story from the film or comedy. On other hand, minor character is useful to support the characterization of major character. That's why minor character usually also called as supporting character.

In addition, minor character is used to make the story more alive because minor character is considered to complete the events in the story even the involvement or role not as frequently as the major character. In *Opera Van Java* comedy, all puppets are as major characters, because the role play is structural. They compete each others to make laugh for viewers. However, coming quests are more colorful in a play. Thus, quests are one of minor characters here. The profile characters on *Opera Van Java* in episode *Bima Kawin* are:

a. Andre Taulani as Bima

Andre Taulani is one of *OVJ* player who is equally funny. He was born in Jakarta on September, 17th 1974. He has joke talent and singing skill. In addition, his capability is as a presenter or host. Once, Andre belongs to famous bands vocalist in Indonesia, its name is Stinky band, but for some reason Andre got out of this band. Infrequently, it is often claimed by other friends in *OVJ* that Andre failed to become vice-regent.

b. Parto as Yudistira

Parto has a real name is Edi Supono. He was born in Jakarta on 17th. April 1961. A comedian is one of his professions. Once, he joined to the members of the *Patrio*. Parto who often plays the mastermind in any event, he looks oldest among the other players in *OVJ*. But, his joke is still able to entertain lovers of *OVJ*. In his life, Parto has 2 wives and 4 children. He is like *Ariel Peterpan*, so his friends often claim Ariel and ask him to sing.

c. Aziz as Arjuna

Azis Gagap has a real name is Mohammad Aziz, however his typical style of joke is stutter, Aziz is more known as a stuttering. He was born in Jakarta, December 22nd, 1996. Aziz started his joke career since 1991 through the stage *lenong* comedy from one village to another village. Then, in 1999 he began to work with Bagito in Pavilion 21 at the TVRI.

d. Nunung as Dewi Kunti

Tri Retno Prayudati was the real name of a Nunung. The fat comedian was born in Solo, Central Java, on April 5th, 1964. Her joke ability created since had joined Srimulat comedy group. Nunung does look the most different of the other players because Nunung is the only female comedian in *OVJ*.

e. Sule as Himbida

Sule has a real name; Entis Sutisna, but he is known by Sule. Sule's name is more popular than Entis Sutisna. Sule was born in Bandung, West Java on November, 15th 1976. Sule has a joke talent. He is not only able to joke but also to sing, so no one if Sule already release own albums. In addition, he is singing and starring in *OVJ*, Sule also starred in another comedy show, like *Awes Ada Sule* on Global TV. Now, Sule face appears in commercials as the icon of one of the providers in Indonesia.

To support and make alive the story of comedy, there are some minor characters in *Bima Kawin* episode such as:

f. Jessica Iskandar as Himbidi

Jessica was born on January, 29th 1988. She is an actress who acts in many films and television programs. She is also a model. Jessica Iskandar started the career in a model. Previously, she was at John Casablanca modeling school. After trying at casting agency, she landed the role as Kara in the film *Dealova* 2005. Jessica also briefly played in Malaysia movie, *diva* (2007).

g. Daus O.B as Puppeteer

His complete name is Muhammad Firdaus, he was born on February 12nd 1972.

h. Gita Dewi as Singer

Gita dewi was born on July 28th 1970, Bandung. Dewi Gita began his career as a dancer, she studied dance since childhood. Dewi Gita won many singing competitions, Singer Pop Festival in West Java, Keroncong Champion West Java 1988 and broadcaster Star and host in West Java, 1989, and won the Grand Champion event II Asia Bagus 1991.

2. Plot

Plot is events in the story of film, novel or comedy etc. (Oxford, 2003:317). In addition, the definition of plot is the sequences of events in the story which tells about what happened and what will happen next. There are some elements in plot of the comedy as follow:

a. Exposition

In exposition, it tells about the introduction about the story of the film or comedy which usually includes character and characteristic. The exposition of this comedy is: there are two kingdoms; (Astina and Kurawa). Five heroes "*Pandawa Lima*" were the leader of Astina kingdom. In this *Bima Kawin* Episode showed three of Pandawa, they are *Yudistira* who was Sacted by Parto, *Arjuna* who was acted by Aziz Gagap and Andre Taulani was as *Bima*. *Pandawa Lima* had a mother; she was Dewi Kunti who was acted by Nunung.

Yudistira was old brother from Bima and Arjuna, they life together on peace. Next, there was Kurawa a kingdom which was stayed by two giants; bad giant and pretty giant. They are siblings; Himbida was Himbidi's old brother.

b. Conflict

Conflict is the essence of the stories. The conflict begins when Dewi Kunti asked Bima to look for some location to build a kingdom. The strategic area was found by Bima. Exactly, that area was near in *Kurawa* kingdom. He didn't know that it was Kurawa's area. On the first step, he saw a pretty woman in that location; she was Himbidi (the pretty giant of Kurawa kingdom). Suddenly, Bima come Himbidi to ask about that area, it continued in personal conversation. They were falling in love.

c. Climax

Climax is defined as a major crisis or turning point in the whole action of a plot. Climax is most exciting or interesting moment in a story (Oxford, 2003:71). In *Bima Kawin* episode, the climax is when Bima and Himbidi were falling in love; her brother saw it and Himbida didn't permit to agree his decision sister. In addition, Bima does not only want to marry with Himbidi but also colonize Kurawa area for bulding. So, Himbidi war Bima.

d. Resolution

Resolution is the last event in the story. In this part, the resolution of the story in this comedy as follows: in the first time, Bima got fault to fight with Himbida. Yudistira was asked to help his brother (Bima), in hard struggle; Himbida could be defeated by Yudistira.

Himbida recognized his fault and received Bima to marry with Himbidi. Both of two kingdoms (*Kurawa* and *Astina*) were going to peace.

3. Setting

Setting is place in which something is fixed (Oxford, 2003:377) but perfectly as people understand in general there are two kinds of setting:

a. Setting of time

Setting of the time of this comedy is around in January, 22nd 2012 and exactly on Tuesday night. It is on 08.00 pm until 09.15 pm. It can be on television show every week, except on Saturday night and also it is scheduled program, so setting of time is explicit to know.

b. Setting of place

Because of comedy program, all setting of places is in stage, exactly in Trans7 studio. Sometime *Opera Van Java* held road show in several cities like; Bandung, Semarang, Solo etc. Even though, it played in some cities, but is still on the stage.

4. Theme

Theme is the core idea. This theme is about Java stories. *Opera Van Java* program want to expose the tales in several traditions consciously. *Bima Kawin* is one of theme which taken as episode. Name of Bima is one of Pandawa group, and Pandawa itself is puppet story in Java. It can be conclude that theme on *Opera Van Java* in episode “*Bima Kawin*” is history that teach great moral values.

5. Style

The way an author chooses words, arranges them in sentences or in lines of *Dialogue* or verse, and develops ideas and actions with description, imagery, figurative language and other literary techniques. (http://highered.mcgrawill.com/site/072405228/student_view0/drama_glosary.html).

The style on *Opera Van Java* is very unique, because the role play is not always based on drama script. The puppets act and converse directly.

6. Point of view

A work's point of view can be: first person, in which the narrator is a character or an observer, respectively; objective, in which the narrator knows or appears to know no more than the reader; omniscient, in which the narrator knows everything about the characters; and limited omniscient, which allows the narrator to know some things about the characters but not everything. The point of view shows the position from who have more action, conversation on the stage. It can be understood

through during time of play on the stage and the *Dialogue* of the characters. Point of view which is used in this movie contains first point of view which is used by all characters in their *Dialogue*.

CHAPTER IV

DATA ANALYSIS AND DISCUSSION

The data analysis result is taken from analyzing process of the overall data concerning speech acts on *Opera Van Java Dialogue in episode "Bima Kawin"*. This chapter discusses some main points, i.e., 1) the literary elements of *Opera Van Java*, 2) the types of speech act used on *Opera Van Java*, 3) the categories of illocutionary forces that are used in *Opera Van Java*.

A. The Intrinsic Literary Elements On *Opera Van Java*

The analyzing of data discussed in this chapter. The researcher describes the intrinsic literary elements of *Opera Van Java* wholly in order to understand the structure of the work. It includes as follow:

1. Character and characterization

The character of actor or actress on drama or comedy is unequal with others. They have personal demand on play. Their characterizations are not their nature in really life. Characterization can be defined as acting the part of a character on stage; dramatically representing the character by means of description, through their actions, speech, or thoughts, gesture.

So, the viewers can be judged the features of each character through their speech or their gesture. On drama or comedy, the each player is demanded to do different role play. Thus, there are two of characterizations. They are major and minor character. Major character is related with the most main character in a story, drama or

comedy, because they have abundant role play. Major character includes in some parts, they are; protagonist, and antagonist. Protagonist character is the driver of the action of the story. Therefore, responsible for achieving the stories objectives story goal (the surface journey) while, antagonist character is the character that stands in opposition to the protagonist. Why do they call protagonist and antagonist? Because, they appear on play frequently and their actions become a point action which can influence to the plot of story.

Minor character is useful to support the plot of story. They rarely appear on stage because of a bit role play as like as supporting character. Minor character divided into supporting character. It is almost similar as minor character. On *Opera Van Java* in episode "*Bima Kawin*" had some characters which different player and story in each episode. In "*Bima Kawin*" episode presents puppeteer usually but it also invites actress or actor as supporting puppeteers here. The major characters are:

a. Bima

Andre Taulani plays as Bima. He is a main actor or puppeteer. In this episode, he is demanded to be a pure man. Actually, in *Pandawa* puppet story, there are five puppeteers. They are *Yudisthira, Bima, Arjuna, Nakula, and Sadewa*, but this story presents three of *pandawa* puppet. Bima has a young brother and elder brother, they are Arjuna and Yudistira. Unlike his

brother, Bima is smart in flattery. He is kind and obedient. The surrender is never on him. He always gets up from seated or prone position.

It seem when he was asked by his mother (Dewi Kunti) to find a land for kingdom building. Firstly, the giant gave a failure to him, but he never give up. Furthermore, Bima is strongly brave to engage a giant's sister. The giant didn't permit it. Fortunately, bima failed the Giant, so he allowed his sister for Bima.

b. Yudistira

Parto is as Yudistira here. Elder brother is from two young brothers. He has bravery. Brawny, strong and heroic are characteristic of Yudistira. The fact is when he helped his brother (Bima) war with the giant. Great participation was contributed by him.

c. Arjuna

Arjuna is one of "*Pandawa*" puppet who is taken performed by Aziz. In his acting, he was foolish than his brothers. The fact illustrates when his mother asked him Bima's condition about. His information confused Dewi Kunti. She didn't understand it, because of much humor. Arjuna here has many distinctions with the real character. In "*Pandawa*" puppet, Arjuna is a figure who is brave, smart and intelligent. Brawny physical and handsome face is on him. Many girls like him. Even, Aziz is

as Arjuna has nothing likeness in real Arjuna character. Aziz is a coward. He has small, fat body and shame faced, in spite of humble. It's done to create comedy purposely.

d. Dewi Kunti

Nunung is obesity women who play a role in mother of "Pandawa". In this episode, she takes part as Dewi Kunti. Wise, charitable and patient are her characteristics. The reality scans, while she lost her son (Bima). Calm behavior always she implements. Being sincerity, Bima intends to merry with the Giant's sister. Initially, she disagrees with him. After long explanation clearly, she gonna be sincere.

e. Himbida

This is the funniest actor in *Opera Van Java*. Especially, in "Bima Kawin" episode, his action produces sensational circumstance. A bad giant may be proper on him. Himbida is name of the Giant. He comes from "Kurawa" kingdom. He lives with his sister. Her name is Himbidi. They life happily, but after Bima's attending, it changes totally. A war is happened between "Kurawa" and "Astina". Peaceful is created when Bima could fall the Giant. Describing the characteristic of the giant is having magic power. He is vicious but being naturalness is for his sister.

The supporting character is also needed in this story of comedy. They helped role play. In “*Bima Kawin*” Episode presented the supporting characters, such as:

f. Himbidi

Jessica is role as Himbidi who is Himbida’s brother. Unlike her brother, she has a beautiful face and slim body. Flattery is her ability. While she meets Bima, they are loving, it’s unforgettable on loving flattery both of them. Their love is almost revolted by Himbida. In spite of her flattery intelligent, she is able to persuade her brother.

g. The Puppeteer

The puppeteer was played by Daus O.B. because of his simple, he is always humiliated by others player. Additionally, becoming the puppeteer in *Opera Van Java* is his first experience. Even though, funny enough is on him. It appears when others player play smart with him. Daus is clumsy while opening *Opera Van Java*, but he has active and important role to lead the session program.

2. Plot

Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence(in http://en.wikipedia.org/wiki/Plot_narrative).

Plot divided into four parts, like exposition (of the situation); rising action (through conflict); climax (or turning point); and resolution as follow:

a. Exposition

The exposition introduces all of the main characters in the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are. The audience may have questions about any of these things, which get settled, but if they do have them they are specific and well-focused questions. Most importantly, in the exposition, the audience gets to know the main character (protagonist), and the protagonist gets to know his or her main goal and what is at stake if he or she fails to attain this goal. The exposition of the story *Opera Van Java* in episode “*Bima Kawin*” as follow:

There are five main characters. They are Andre as Bima, Aziz as Arjuna, Nunung as Dewi Kunti, Parto as Yudistira and Sule as Himbida. Arjuna, Yudistira and Bima are characters in “*Pandawa*” story, and then their mother is Dewi Kunti. Actually, Dewi Madrim is also their mother, but this episode just presents one mother of “*Pandawa*” and three of “*Pandawa*” characters. The *Pandawa* family, including their mother lives in *Astina* Kingdom.

Bima has a great role in this session, because he becomes a point player. Firstly, their family has happy life. Each personal is unequal characteristic. Bima is smart and intelligent. He is kind and obedient. It resembles Yudistira's figure but differ with Arjuna. He is unlike the real *Arjuna* figure. The last is their Mother (Dewi Kunti) has usual mother figure, such as: being patient, calm, and wise. Bima is asked by his mother to look for a place to build a kingdom. He has a huge goal to find it out.

b. Conflict

Generally, in this phase the protagonist understands his or her goal and begins to work toward it. Smaller problems thwart their initial success, and in this phase their progress is directed primarily against these secondary obstacles. This phase shows us how he or she overcomes these obstacles.

At the end of this phase and at the beginning of the next, they are finally in a position to go up against their primary goal. This part begins after the exposition. It consists of beginnings of a tension or complication that continues with the development of conflict between the characters. The conflict of the story *Opera Van Java* in episode "*Bima Kawin*" as follow:

Continuing the occurrence in exposition, Bima is blocked by the big giant. His name is Himbida. At the moment Bima also is falling love in the first sight with Himbida's sister (Himbidi),

and they are loving each other. It makes Himbida angrier. He also thought that Bima teased him. Additionally, knowing it, Bima was going to colonize his area for new building. Facing the problem, Bima intend to attack the Giant powerfully. Giant may be stronger than Bima, so he falling down in first time. Bima never give up. He is going to back in future to get his goals, colonizing the area and getting his love.

c. Climax

The point of climax is the turning point of the story, where the main character makes the single big decision that defines the outcome of their story and who they are as a person.

All of the earlier scenes and actions in a play will build technically to the highest level of dramatic intensity. This section of the play is generally referred to as the moment of the plays climax. This is the moment where the major dramatic questions rise to the highest level, the mystery hits the unraveling point, and the culprits are revealed. This should be the point of the highest stage of dramatic intensity in the action of the play. The whole combined actions of the play generally lead up to this moment.

The climax of the story *Opera Van Java* in episode “*Bima Kawin*” as follow:

Bima is falling down. Yudistira knows it then together with Arjuna intend to help their brother (Bima). They are coming back

to the Giant to colonize the place immediately. Himbida argue that Bima is a coward, because he can't war personality. Bima challenges him. A war is happening. Bima is not in personality, others magic powers are in cluster. The stronger man than a Giant is able to fault a giant. Finally, Bima and his brothers hand a victory.

d. Resolution

The beginning of this phase is marked by the protagonist finally having cleared away the preliminary barriers and being ready to engage with the adversary. Usually, entering this phase, both the protagonist and the antagonist have a plan to win against the other. Now for the first time we see them going against one another in direct, or nearly direct, conflict.

This struggle results with neither character completely winning, nor losing, against the other. Usually, each character's plan is partially successful, and partially foiled by their adversary. What is unique about this central struggle between the two characters is that the protagonist makes a decision which shows us his moral quality, and ultimately determines his fate. In a tragedy, the protagonist here makes a *bad* decision, which is his miscalculation and the appearance of his tragic flaw.

In addition, the resolution is the moment of the play in which the conflicts are resolved. It is the solution to the conflict

in the play, the answer to the mystery, and the clearing up of the final details. This is the scene that answers the questions raised earlier in the play. In this scene the methods and motives are revealed to the audience.

The resolution of the story *Opera Van Java* in episode "*Bima Kawin*" as follow:

Ending with giant's defeat, he recognizes his fault. Finally, he presents his area to build a kingdom. He also follows his sister's love with Bima. He really realizes that his sister strongly loves Bima. Heard it, Bima's mother is angry. She banned if her son loves giant's sister. Even, Dewi Kunti doesn't know the girl's figure. Himbida pick his sister up, they come in *Astina* kingdom to introduce Himbidi. Dewi Kunti is seeing Himbida, as if Himbidi is not giant descend. Himbida explained his goals in detail to Dewi Kunti. Accepting all statements, she reminds to change his desire. Bima and Himbidi are permitted by Dewi Kunti. Lastly, Bima marry with Himbidi and both of two kingdoms ("*Astina*" and "*Kurawa*") related gladly.

3. Setting

Setting can be defined a location or situation of events. Location refers to a place then situation refers to the time. It's classified into setting of place and setting of time. Setting is place in which

something is fixed (Oxford, 2003:377) but perfectly as people understand in general there are two kinds of setting:

a. Setting of time

Setting of the time of this episode” *Bima Kawin*” is around in January, 22nd 2012 and exactly on Tuesday night. It is happening on 08.00 pm until 09.15 pm, the duration is more than \pm 70 minutes. It can be on television show every week, except on Saturday night, especially on Trans7 station Television and it also is scheduled program, so setting of time is explicit to know.

b. Setting of place

Because of comedy program, all setting of places is in stage, exactly in Trans7 studio. Sometime *Opera Van Java* held road shows in several cities like; Bandung, Semarang, Solo etc. Even though, it played in some cities, but is still on the stage. Specifically, “*Bima Kawin*” episode takes place in Trans7’s studio. The stages are decorated by wonderful decorations. It describes, is likes a kingdom, thus the story place tells about “*Pandawa*” story which refers to a kingdom.

4. Theme

The theme of a drama refers to the central idea of the play. It can either be clearly stated through *Dialogue* or action or can be inferred after watching the entire performance. All stories in this episode told about puppet narration. “*Pandawa*” story is theme of this episode.

Clearly, there are *Pandawa* characters, such as: Arjuna, Bima, Yudistira and Dewi Kunti. The central topic is showed about the puppet story.

5. Style

Style is how the language style performed. It includes the dictions which the player chose. Certainly, most of comedies implement their performance in distinction style. Starting in languages, costumes, and performance they presented. Usual comedy prepares their text drama, but it's not in *Opera Van Java*. They often play their drama orally. Figurative language is uttered by them frequently. It's on making humors specially. The characters also present their funny appearances to entertain the viewers. In conclusion, the style in *Opera Van Java* is quite unique.

6. Point of View

Point of view is defined the way which we review the character's role. The narrator is active component in this puppet story. He manages plot of story. He is able to know more about it, but his presentation will be read on the viewers. So, the viewers know which point of view is. The point of view is present by the player's action and conversation mostly. The point of view is first person as central point in comedy.

B. Types Of Speech Act Used On *Opera Van Java*

1. Speech Act Category According to Austin

Austin classified the speech act in some parts. They include into:

a. Locutionary Act

Locutionary act is the act of simply uttering a sentence from a language; it is a description of what the speaker said. In addition, locution is an act of speaking that reveals something or expresses something. Austin (1967:99) said that locutionary act is “performance of an act of saying something”. Examples of locutionary act are found on *Opera Van Java Dialogue* are as follow:

1) Dialogue on Session II

Bima: *fotoin..fotoin...tolong lah sebentar! (meminta nunung)*
(Would you like to take a photo for me, please?)

Analysis: Andre expresses asking for something to Nunung. It was conversed simply in saying. His performance showed to get photo with Sule by Nunung helping. So, it is a locutionary act.

2) Dialogue on Session II

Bima : *yoo,,agak mesraan dikit donx !*
(Be romantic, please!)

Analysis: Andre conveys locutionary act basically. He asked Sule to be romantic when they took photo together. So, they performed a funny style when taking photo.

b. Illocutionary Act

Illocutionary act is what the speaker intends to do by uttering a sentence including stating, promising, apologizing, threatening, predicting, ordering, warning and requesting. For example:

1) Dialogue on Session II

Bima : *Maksudnya biasa aja!*,
(I meant, be usual!)

Analysis: it is a stating expression which include into kind of illocutionary act. Andre stated that his instruction is unexpected with Sule's opinion. So, Andre stated what he meant.

2) Dialogue on Session II

Himbida : *udaaah,,foto jelek, "cempeweg" ...!*
(Stop! please, it's bad. "Cempeweg" ...!).

Analysis: A warning expression was narrated by Sule. He warned Nunung to stop her action in taking photo. He thought that it was a bad photo. Because "cempeweg" was never found in sound's photo.

c. Perlocutionary Act

Perlocutionary act is the effect on the hearer of what. This is the effect of on the hearer of what a speaker says. Furthermore, perlocution is an act which is done by saying something, to make others believe in something by urging the others either to do

something or to influence others. Austin (1967:121) stated that perlocutionary act is “the achieving of certain effects by saying something”. For example:

1) Dialogue on Session II

Himbida : *Ambil'in foto kita donk!*
(Take a photo for us, please!)

Dewi. K. : *iya..iya..ini sudah difoto (while taking photo)*
Yeah..OK, this was taken photo.

Analysis: locutionary act was performed by Sule. He commanded Nunung to take photo for them (Sule and Andre). The effect of Sule’s command is Nunung’s action. She took a photo for Sule and Andre. The illocutionary act is effecting to perlocutionary act.

2) Dialogue on Session II

Himbida : *Baiklah kita panggilkan artis yang sangat terkenal dan sangat populer, inilah dia, Aziz Gagap..!*
(Ok, now we present a famous actress, he is Aziz Gagap)

Dewi. K. : *itu loh penyanyinya udah datang.*
(That singer came here.)

Arjuna : (came on stage)

Analysis: Sule called Aziz to come on stage. It is locutionary act. The affecting of it is Aziz’s coming. So, the Aziz’s action is perlocutionary act.

2. Speech Act Category According to Searle

Searle divides speech acts into five categories. i.e., representative, directive, expressive, commissive and declarative speech acts. However,

researcher only found representative, directive, expressive, and commissive speech acts in the conversational data as explained as follows:

a. Representative Speech Act

Representative speech act is an act which bounds the speakers with the validity of what they say, such as: statement of general truth (it is a warm sunny day), an assertion, a conclusion and a description, etc. For example:

1) Dialogue on Session II

Himbida : *he'eh...aku tadi dah nyanyi mojang priyangan loh, tadi bagus gak mojangnya(ask to nunung).*
(He'eh...I sang "Mojang Priyangan", is it a good song?)

Dewi. K. : *iya..ya..(Laugh loudly)*
(Yeah..Yeah..)

Analysis: an assertion was conveyed by Sule. He asserted again that he had sung *Mojang Priyangan*. It is called representative act. Sule also tried to ask some opinion about his song. Nunung concluded that it was a good song, but in fact it was not suitable with her saying. It seem when she laughed loudly. Representative act means the statement that conveys a belief or disbelief in some proposition. In truth, Nunung didn't believe that Sule was able to sing perfectly, so she said a belief to respect his song.

2) Dialogue on session II

Himbida : *kan aku cewek, jadi cwek itu harus merdu. ("baiklah, selanjutnya".. by using strange sound)*
(I'm a girl, aren't I?, so the girl should be smooth. Ok, the next...)

Dewi. K.: *haahaa.. ini penyanyi kepalanya gedhe, telinganya kecil.*
(This is a big head singer but a small ears singer.)

Bima : *haa...ahaa.. saya kalau ngelihatnya bawaanya pengen saya setaples aja.. kayak kardus snack.*
(haa..ahaa, if I see him I desire to key his mouth, it is likes a snack box)

Analysis: representative act includes an assertion, a conclusion and description. The classification of *Dialogue* above is a conclusion; Sule argued that he was a girl, so he should sing beautifully. In description of representative act is nunung's conveying. She described Sule's physical. He had small ears and a big head.

The last *Dialogue* which Andre said is also a description and an assertion. He argued that Andre wanted to key Sule's mouth because it was like a snack box. Automatically, Andre also described Sule's mouth.

b. Directive Speech Act

Directive speech act is an act to make the partners do what speaker say. They can be positive or negative, e.g. in requests, commands, orders and advices. For example:

1) Dialogue on Session II

Himbida: *harusnya tadi gerakannya itu salah, harusnya tangannya gini.. Seharusnya tangannya dilenggok-lenggokkan(while singing Sudanese), harusnya begitu ya.*
(The dance was wrong, it should be better. The hands should be swung)

Kalau sinden subang itu gerakannya terlalu banyak gerakan, jadi lagunya dikit gerakannya banyak.(menari dengan energetic).

(If a *Subang* singer danced on amount movements, so it has little song but more movements).

Analysis: Sule adviced Nunung if she had obstacle in dancing.

He told to Nunung and corrected her dancing. Firstly, when she danced softly, in correction the *subang* dance had abundant movements. She was aware then he shared to Nunung about her mistake. Sule hopes Nunung will not allow what he said. That expression called an advice which includes into directive act.

2) Dialogue on Session II

Himbida : (*Sule took the microphone on his ears*)

Bima : *he,,eh salah, dimulut donx!*
(he..eh, it's false, take it on the mouth, please !)

Analysis: Sule puts microphone on his ears. It's wrong certainly, so Andre advised him and asked him to put the microphone on his mouth. In this *Dialogue* used to expressions, they are an advice and command. Those expressions are directive act.

c. Expressive Speech Act

Expressive speech act is an act so that speakers' utterance is interpreted as an evaluation about the contents within the speech, e.g. congratulations, excuses and thanks. It also can be a statement of pleasure, pain, likes, dislikes, joy, sorrow or kind of psychological states. For example:

1) Dialogue on Session II

Bima : *hee..ee (Andre hits sule's hair bun)*

Himbida : *aduuuh, masak... ini jepitan nempel disini, kalau ini begini ketampek mas..! Bleg, digituin. udah bagus dijepit begitu.*

(Ouch..This tweezers should not be here. If it is here, it will fall, Sir!, Bleg..you did it, this is clipped. (Practice Andre's done),

Analysis: "aduuuh" is a pain expression. He said it to express

his hurt when Andre hit his hair bun. It can be classified into expressive act.

2) Dialogue on Session II

Bima : *Baiklah bintang tamu kita hari ini akan dimeriahkan oleh jessica...*

(Ok, our guest will be glitter by Jescica!)

Arjuna, Himbida, Yudistira : *(Correct what Sule said) Jessica...!*

Sule: *Jessica..! horee..keprok tangan ! ah,,ah ratuku..*

(Jesica..! horee.. give applause! Wow, my queen.)

Analysis: Sule expressed his pleasure by saying "horee.." and

"Wow..!". Those words uttered a pleasure. He was very glad

when Jessica came forward on the stage. He said "horee" and

“Wow”. He also asked viewers to give applause. Easily, that

Dialogue contained expressive act.

d. Comissive Speech Act

Comissive speech act is an act which bounds the speaker to do all he or she says such as vows or pledges, threats, refusals and oaths. For example:

1) Dialogue on Session II

Jessica ; *Aku pingin nonton OVJ, trus...trus...!*
(I want to watch *OVJ*, next..next!)

Sule ; *aahh...aku juga pingin nonton, tapi males nyebutinnya,*
(Ach.., so do I but I'm lazy to mention it.)

Analysis: it is clearly when Sule uttered “aahh..”. he didn't want to do what Jessica said. A refusal had conversed by Sule when Jessica asked him to continue the *Opera Van Java's* drama, but he refused it. Thus, this used commisive act.

2) Dialogue on Session II

Yudistira : *Kumai Mutiara, ini kenalan (menggandeng nunung)*
(Nunung introduces yourself to Kumai Mutiara, please!)

Dewi. K. : *“emoh-emoh”.., tadi udah kenalan..!(she can't stop her laugh)*
(No.., I introduced myself to him)

Analysis: Parto asked Nunung to introduce with Kumai Mutiara(Sule), but Nunung rejected it by saying “emoh-

emoh". In English means "No", because she had done it. So, it calls refusal which is kind of commissive act.

e. Declarative Speech Act

Declarative speech act is an act to create new things (statues, condition, and so forth) in order to take further action such as deciding, cancelling, banning, permitting, and forgiving. For example:

1) Dialogue on Session II

Bima : "*wuuueek,,ek*," *bau apa nieh?*
(What is smell?)

Himbidi : *bau pesing !*
(This is stench of urine.)

Yudistira : *jangan dilihatin !*
(Don't see it!)

Analysis: Andre throws up when he smelt urine and so did Jessica. Parto banned to all puppeteers to not see it. "*Jangan dilihatin!*" is called declarative act through banning to not see the stench of urine.

2) Dialogue on Session III

Singer : *Opera Van Java, dalang !, hayoo sekali lagi !*
(*Opera Van Java*, Sir! Repeat it once more, please!)

Puppeteer: *Ok ma'af karena kita masih on terus, haa..a , dimarahi sama sinden. (Saying "Opera Van Java live")*

(Ok, I'm sorry, because we are still on. Haa ..haa, I was angered by singer. (While saying "*Opera Van Java live*")

Analysis: the singer command puppeteer to repeat his utterance because he had mistake in saying “*Opera Van Java*”. It’s no problem for puppeteer as is still on. Then he said sorry to the singer. Its expression calls declarative act.

3. Speech act category according to Parker

According to Parker, speech act is classified into direct and indirect and literal and Non literal speech act.

a. Direct Speech Act

Direct speech is united if declarative sentence is functioned conventionally to stating or giving information, interrogative sentence is to asking, and imperative sentence is to ordering and requesting. For example:

1) Dialogue on Session III

Orchestra: *Heh.. gayanya dunx, kurang gayanya. “Opera Van Java Live” nya udah bener, gayanya belum.*
(Heh...what is style likes?, it’s still bad. Saying ““*Opera Van Java Live*” is good, but the style is bad)

Puppeteer: *Gayanya gimana?*
(How is style?)

Orchestra: *Gayanya yang heboh donx!*
(Do the wonderful style, please!)

Analysis: conversation above is categorized as direct speech since the orchestra demanded the puppeteer to do what he said.

(*Heh.. gayanya dunx, kurang gayanya. “Opera Van Java*

Live” nya udah bener, gayanya belum.) It is implicit command which is requested by the orchestra.

That sentence states an allusion whether the puppeteer’s performance is disappointed. “*Gayanya gimana?*” is a direct question or direct interrogative to get an evaluation from the orchestra. In last conversation, “*Gayanya yang heboh donx !*” is a main point of direct speech. It told that orchestra instructed the puppeteer to revise his obstacle. All of the orchestra’s commands are functioned as direct speech act.

2) **Dialogue on Session III**

Puppeteer: *Ada yang mau request lagi, hayooo boleh.*
(Anybody want to request something?)

Orchestra: *Suaranya kurang gedhe.*
(The voice should be louder)

Analysis: it is not only imperative sentence but also ordering sentence which are classified into direct act. It is likes Dialogue above;” *Ada yang mau request lagi, hayooo boleh*”.

After doing more presentation on the stage, many viewers claimed that it’s not maximum performance. Doing the best was acted until he was ordering something to the viewers.

“*Suaranya kurang gedhe*” is a respond or an accepting of the ordering. Implicitly, it is capable of command which is categorized into direct act.

b. Indirect Speech Act

Indirect speech is an act to order someone to do something indirectly with using informative or imperative sentence so that he or she does not feel coercively instructed. For example:

1) Dialogue on Session II

Bima ; *Boleh foto ndak...?*
(Could I take a photo, please?)

Himbida ; *“heeemmh”... boleh*
(heeemmh., it could)

Analysis: although “*Boleh foto ndak...?*” is an interrogative sentence which it should be categorized into direct act, but in pragmatics, lexical meaning is permit to the hearer whether the hearer want to do what speaker said or not. In English sentence “Could I take a photo, please?” is an indirect speech act. In fact, an appropriate answer which ought to utter is “yes”, since “*heeemmh”... boleh* is certain answer if Sule wanted to help Andre. So, Andre not only expects to get answer “yes” but also to get an action.

2) Dialogue on Session III

Arjuna : *Kak,, ajarin aku dunx kak,*
(Would you like to train me, please?)

Bima : *Ajarin yang mana?*
(What can I train for you?)

Arjuna ; *Ajarin yang rayuan gembel itu*
(Train me about a crazy flattery, *but in fact he said “gembel” or vile flattery*)

Bima : *Oh.. rayuan gombal, rayuan gembel mah muka loe. Aku akan mengajarmu bagaimana cara memanah yang benar.*

(Oh..a crazy flattery !, if vile flattery is like your face. Ok, I will train you how you are able to shoot correctly)

Analysis: Arjuna strongly expected to obtain Bima's hand.

Arjuna narrated it indirectly. At first he made a joke with his old brother to get helping in arrow. Bima responded his joke and know what his young brother wanted. In ending, Bima stated that he would him in arrow.

c. **Literal Speech Act**

Literal speech act is an act in which the purpose is same as the meaning of the words or sentence. For example:

1) **Dialogue on Session II**

Himbidi : *Kalau boleh tau. nama kamu sapa ce'...?*
(If I can know you, what is your name, miss?)

Himbida ; *Akuuu... Kumai Mutiara*
(I'm...Kumai Mutiara)

Himbidi ; *Cantiiikkk*
(What a great name!)

Himbida : *Iya donx,,*
(Of course!)

Analysis: conversation above is between Sule and Jessica. She used indirect speech act by using utterance "*Kalau boleh tau. nama kamu sapa ce'*". Hopefully, Sule wanted to introduce himself to Jessica. In good manner, he was accepting Jessica's

request. He named his identity “*Akuuu... Kumai Mutiara*”.

After hearing an impressive name, Jessica admires his name which is the most beautiful name.

2) Dialogue on Session III

Arjuna ; *Kak.. kata kakak, kakak paling pinter memanah ya,jago ya,,?*
(You said that you’re smartest in an arrow, aren’t you?)

Bima ; *Kakak itu tidak hanya pinter memanah musuh –musuh yang datang tapi kakak itu jago memanah hati wanita.*
(I’m not only smartest in enemies’ arrow but also in loving arrow)

Arjuna : *Kak, ajarin aku dunx kak,*
(Train me, please!)

Analysis: Arjuna amazes that Bima is the smartest to shoot. In sentence” *Kak.. kata kakak, kakak paling pinter memanah ya,jago ya,,*” is intend to indirect speech act which is beginning to literal act. Arjuna wants to get a hand in arrow implicitly. In addition, the utterance shows reality of Bima’s competence. In fact, Bima is really able to shoot. It is decelerated by saying “ *Kakak itu tidak hanya pinter memanah musuh –musuh yang datang tapi kakak itu jago memanah hati wanita*”. That demonstrates Bima is the smartest in t truth.

d. Nonliteral Speech Act

Nonliteral speech act is an act in which the purpose is dissimilar or opposit to the words or sentence. For example:

1) **Dialogue on Session III**

Bima : *Masak gak tau, ni kan habis ikut perlombaan kemarin..!*

(Don't you know?, he joined the competition at last.)

Yudistira : *Lomba apa?*

(What is competition?)

Bima : *Sinden idol nieh.*

(The "sinden idol".)

Himbida : *Trus, menang juara ya,,*

(So, be the winner?)

Bima : *Iya.*

(yeah..)

Analysis: "*Masak gak tau, ni kan habis ikut perlombaan kemarin..!*" That utterance is said by Andre who refers to Sule to entertain all puppeteers. Truly, Sule never participates in competition. It's emphasized by uttering "*Trus, menang juara ya,*" and Andre answers "*iya*", whereas he never become the winner in contest. Andre's answer is lie.

2) **Dialogue on Session III**

Himbidi : *Tapi kalian berasa gempa bumi gak ?*

(Do you fell a earth quake?)

Himbida : *Enggak tuh,,*

(No, I don't)

Dewi.K : *Emang knapa?*

(Why?)

Himbidi ; *Gak-gak.. ini cuma hatiku aja yang bergetar dekat bang Aziz.*

(No.., this is just my heart beat when I closed Aziz)

Analysis: Jessica try to flatter Aziz by decelerating “*Gak-gak. ini cuma hatiku aja yang bergetar dekat bang Aziz.*” In a head, she asks to all players that whether they felt earth quake, but no one agrees it. Thus, no happening earth quake at that moment. Actually it’s just Jessica’s flattery for Aziz specially.

e. Direct Literal Speech Act

Direct literal speech act is an act uttered in which the mode and the meaning are same as the purpose. The command’s purpose is delivered with affirmative sentence, informing purpose with declarative sentence, asking purpose with interrogative sentence. For example:

1) Dialogue on Session IV

Arjuna : *Iih, berarti kakak periksa matanya. Ini mah bukan kuda.*

(Iih, ..So, you should examine your eyes. This is not a horse)

Bima : *Apa ini?*

(What is this?)

Arjuna : *Ini patung kuda*

(This is horse’s statue)

Analysis: imperative sentence was uttered in primary *Dialogue* “*Iih, berarti kakak periksa matanya*”. The effort to convince his argument that what Arjuna saw was not horse. Bima though that it is a horse.

Immediately, Arjuna command Bima to review what he saw. Automatically, Arjuna’s command is direct act. It’s added by

supporting fact, the animal which they saw was just abstract horse. It's not reality. So, what Arjuna said is appropriate with truth. Here, direct command and literal act was functioned.

2) Dialogue on Session IV

Yudistira : *Ini kakak bawa hadiah, panah ini hadiah buat Arjuna*

(I bring a prize, this arrow is for Arjuna)

Bima : *Kok buat Arjuna? Buat saya mana kak?*

(Why is it for Arjuna? which is for me?)

Yudistira : *Kamu ininya aj nie..(While giving a wrapping of sword)*

(Here you are! by "giving a wrapping of sword")

Analysis: Yudistira closed his young brother to present a sword. Attend in this sentence " *Ini kakak bawa hadiah, panah ini hadiah buat Arjuna*", he gave it to Arjuna. Being unfairness, Bima protests him." *Kok buat Arjuna? Buat saya mana kak!*. This is a request expression which can be calculated into direct act. The literal act is an act that appropriate with the utterance. By uttering "*Kamu ininya aj nie*". Yudistira offers a wrapping of sword. Truly, he presents a special sword for Arjuna.

f. Indirect Literal Speech Act

Indirect literal speech act is an act uttered in which the mode is opposite to the purpose but the meaning of the words is same with the purpose. For example:

1) Dialogue on Session IV

Yudistira: *Makannya kalau masalah suara tuh kita kudhu hafal*

(So, the voice case should be memorized)

Kamu gak tahu suara-suara? nie lihat. (heeft..heeft “ horse’s voice)

(Don’t you know about voices? Look at this (heeft..heeft “ horse’s voice)

Bima : *Tauk, ni kalau gak kuda, uler nie!*

(I know it, It’s horse or caterpillar’s voice, right?)

Analysis: to understand this utterance “*Makannya kalau masalah suara tuh kita kudhu hafal, Kamu gak tahu suara-suara?*” is not easily, because it studies in implicit meaning.

Indirectly, Yudistira hopes Bima to understand about kind of voices. He doesn’t utter directly. It’s mentioned an indirect act.

The literal act is contained in this statement” *Tauk, ni kalau gak kuda, uler nie!*”. Bima attempts to guess what Yudistira said. Fortunately, Bima guess it in correct. “*heeft..heeft “* refers to horse’s voice.

2) Dialogue on Session IV

Puppeteer: *Gak, enakan disini. Ni to’, gue mau nanya.*

(No, I comfort here. I want to ask you.)

Yudistira : *He’h..*

(Of course)

Puppeteer: *Habis ini gimana acaranya?*

(What is event next?)

Yudistira : *Ooh, ini nanti masuk dewi kunti*

(Ooh., next, Dewi Kuntí will enter here)

Analysis: Trying defines the sentence “*Gak, enakan disini. Ni to’, gue mau nanya*” is indirect form. The puppeteer inquires Yudistira about the next session, because he is a puppeteer usually. Indirectly, the puppeteer hopes Yudistira’s answer. It’s “yes” or “no”. Luckily, Yudistira responds what he asked. “*Ooh, ini nanti masuk Dewi Kunti*” is an appropriate answer which intends to what Yudistira said. It includes into literal act.

g. Direct Non literal Speech Act

Direct literal speech act is an act uttered in which the mode is same as the purpose but the words have no same meaning with the purpose. For example:

1) Dialogue on Session III

Bima : *Itu lihat sepatu loh! Pakai pita segala,*
(Look at your shoes! It uses a ribbon)

Arjuna : *Ini aku dapetin pas jam 12 malem kak,,*
(I got this on 12.00 nights)

Bima : *Haah, emang susah ya? Sampai jam 12 malam.*
(Haah..is it heavy to get? Uncertainly, it’s until 12.00 nights)

Arjuna : *La..laa..la..li..liii.lii sepatu dari mana,la..laa.*
kakaku juga gila(while dancing and singing)

Analysis: the imperative sentence appears in “*Itu lihat sepatu loh! Pakai pita segala*”. Bima instructs Arjuna to look at his shoes. It seems a strange shoe. This imperative sentence is categorized into direct act. The odd answer looks “*Ini aku*

dapetin pas jam 12 malem kak". It's really impossible fact. It's not narrative story, likes; Cinderella story. So the sentence above is inappropriate with realism. It names non-literal act.

2) Dialogue on Session III

Bima : *Sini!, sekarang loe que test. Nie loe tahu gak suara apa ini?*

(Come here! now, I will test you. What is this voice?)

Arjuna : *Gak ada kak*

(Nothing)

Bima : *Masak sieh, itu suara hati saya.*

(Really?It's my heart voice)

Analysis: The imperative sentence appears in "*Sini!, sekarang loe que test. Nie loe tahu gak suara apa ini?*". Bima is peevish to Arjuna's appearance until he invites Arjuna to close him. Bima changes to give a test. Bima guess a voice but Arjuna hears nothing. Arjuna told in reality that there is no voice." *Masak sieh, itu suara hati saya*" is a non-literal act. Actually, a heart voice can't be heard by someone.

h. Indirect Nonliteral Speech Act

Indirect nonliteral speech act is an act uttered in which the mode is dissimilar to the purpose. For example:

1) Dialogue on Session III

Bima : *E..Hh ziz gerbang keluar mana sih?*

(E..hh Ziz, do you know, where is out gate?)

Arjuna : *Depan*

(It's in front)

Bima : *Kita kesitu yuk!*
(Let's go there)

Arjuna : *Ngapain?*
(What will we do?)

Bima : *Gamparin elo*
(Slap you.)

Analysis: Indirect act used in sentence "*E..Hh ziz gerbang keluar mana sih*". Bima asks Arjuna indirectly in order that Arjuna will explain where the out gate is, although, Bima plays joke. Instantly, Arjuna answers the location of gate.

Arjuna doesn't understand what Bima's aim is, thus he asked to Bima. "*Gamparin elo*" is Bima's purpose whereas there is no intention to do that. It's just his peevish to Aziz. What Bima said is not appropriate with his actualization.

2) Dialogue on Session IV

Bima : *Tanya suara. (talking to Aziz)*
(Can you ask about voices to Yudistira?)

Yudistira: *Apa?*
(What?)

Bima : *Nie ngetes suara, coba*
(He wants to test voices for you)

Arjuna : *Huuf...huft..uf ("bird's chirp")*

Yudistira: *Kuda..*
(Norse)

Arjuna : *Haah,, hebat ! ini namanya kakak yang hebat.*
(Great.., this is intelligence old brother!)

Analysis: Bima intends to ask Arjuna. " *Tanya suara*" is implicit utterance which is said by Bima in order that Arjuna desire to ask Yudistira about voices.

The lie answer is" *Haah,,hebat ! ini namanya kakak yang hebat*". That statement is not suitable with circumstance, since Yudistira states "horse voice" whereas what Arjuna meant is bird's chirp ("*Huuft...huft..uf*").

C. The Categories of Illocutionary Forces that Used in *Opera Van Java*.

There are five types of illocutionary force. Austin (1962) presents five general classes of illocutionary forces of utterances, including verdictives, exercitives, commissives, behabitives, and expositives. In the conversational data as explained as follows:

1. Verdictives

Verdictives can be observed when juries, mediators, or judges, for instance, are giving a verdict. They also include "estimate, reckoning, or appraisal" (p. 150). It is essentially giving a finding as to something (fact or value) which is for different reasons hard to be certain about.

On the *Dialogue* was found the examples are as follows:

a. Dialogue on Session I

Himbida : *Aku dari pangalingan, kan dingin !, jadi aku pake sarung tangan. Haaaiii...aah. tolong aku kasih kesempatan mau nyanyi.*

(I'm from Pangalingan, it is cold! So, I wearHaaaiii,,aah, give me a chance to sing, please!)

Dewi .K. :*Iya...*
(Yeah)

Analysis: Austin stated that verdictives is an act which expresses some utterance, such as: appraisal, reckoning and estimate. It appears the appraisal expression” *Aku dari pangalingan, kan dingin !, jadi aku pake sarung tangan. Haaaiiii...aah. tolong aku kasih kesempatan mau nyanyi*”. That means Sule appraise to take a chance in singing. He requests to Nunung for a moment to singing. Luckily, positive respond is presented for him.

b. Dialogue on Session II

Bima :*Bentar... kok jidatnya bau areng.*
(Wait, *kok..* a forehead smell charcoals)

Himbida : *Maklumlah dekat tukang mie ayam*
(Be knowledgeable, because of near with chicken noodle shop)

Bima :*Iya..iya..Saya pikir parfumnya,,,*
(Yeah..yeah..I think its perfume)

Analysis: when Andre kissed Sule’s forehead he smelt charcoals, immediately Sule judge himself whom has a home closed chicken noodle shop. Even though, it’s non-literal meaning. That is only a joke. On funniness, Andre argue “*Iya..iya..Saya pikir parfumnya*”, it belongs to estimate utterance which is defined into verdictives.

2. Exercitives

Exercitives are related to executions of right, authority, and influence, such as order or designate, appointing, voting, urging,

advising and warning. On the *Dialogue* was found the examples are as follows:

a. **Dialogue on Session II**

Arjuna : *Mak, pake bedak apa?*
(Mom, what is powder which you used?)

Himbida : *Haha..h! ini bedak cap "ahmad tailon", pake ditanya..!*
(haahaah..h!, the powder made of "Ahmad Tailon" merk.

Andre : *Kamu gak boleh gitu.*
(You don't do it)

Analysis: Aziz asks to Sule about powder which Sule used. Aziz does it expressly to construct humor. Intensively, Sule assert himself, consuming "*ahmad tailon*" powder. Even, nothing is what he said. To respect the conversation both of them, Andre advise Aziz to not violate Sule, by saying "*Kamu gak boleh gitu*". For instant, that advice includes into exercitives.

b. **Dialogue on Session II**

Yudistira : *Huuh, ngompol !*
(Huuh, mash!)

Nunung : *Bukan..bukan..bukan...!!! gak..gak ada*
(No..No..I'm not, nothing)

Himbida : *Itu keringet.*
(It's sweat)

Analysis: in this *Dialogue*, there some expressions which includes into exercitives act. They are like; "*Huuh, ngompol!*", it is Parto's utterance which is narrated to investigate Nunung. Refusing that she never does it, but Parto is appointing her. Sule think so, he

assist Nunung.. Here, the one is happening in Nunung's appearance "*Bukan..bukan bukan..!! gak..gak ada*" is called urging. She assists to get justice. Automatically appointing and urging belong to exercitives.

3. Commissives

Commissives are those by which the speaker is obliged to do some acts by uttering the sentence, e.g., promise or intend. It typified by promising or otherwise undertaking. They commit someone to doing something. On the *Dialogue* was found the examples are as follows:

a. Dialogue on Session VI

Dewi.K : *Sekarang kamu cari Bima!*
(Now, you look for Bima !)

Yudistira : *Baik lah bu', saya janji akan mencari Bima*
(Ok, Mom. I promise to find Bima)

Analysis: Austin's commissives distinguishes Searle's one. Here, this has more specific analysis. Based on *Dialogue* above explained "*Baik lah bu', saya janji akan mencari Bima*" is a promise that decelerated by Yudistira to find his young brother (Bima) according to Dewi Kunti's command.

b. Dialogue on Session VII

Himbida : *Kakak,, aku boleh minta foto kakak gak?*
(Could I ask your' photo?)

Himbida : *Ngapain, kamu kan lahir bareng, kenapa minta foto?*

(What is it for? We're assembling. Why do you ask my photo?)

Himbidi : *Gak, soalnya aku pengen nunjukin ke orang-orang kalau kakak itu cowok yang paling ganteng.*

(Because I intend to show your photo in public if my brother is the most handsome boy)

Analysis: Besides a promise, intend is also part of commissives. It is visible in " *Gak, soalnya aku pengen nunjukin ke orang-orang kalau kakak itu cowok yang paling ganteng*". Himbidi inquires her brother photo for showing in public. Purposely, people are going to recognize that her brother is the most handsome boy in the world. Firstly, she deceives Himbida, and he almost refuses it. Her desire to ask photo defined into intend, so it's called commissive act.

4. Behabitives

Behabitives are concerned with attitudes and social behaviors, such as congratulate or curse. They are a very miscellaneous group, and have to do with attitudes and social behavior. Example are apologizing, congratulating, commending, condoling, cursing and challenging. On the *Dialogue* was found the examples are as follows:

a. Dialogue on Session IV

Yudistira: *Kendal pecah..(While practicing war dance), tuh itu kan kendal pecah.*

("Kendal" broken, that is "Kendal" broken)

Arjuna: *Kendang pecah !*

("Kendang" broken!)

Bima : *Aduuh, sumpah,, ,que bingung nieh. Que bingung apaan nieh.*
(Ouch..Swear!! I confuse. What is this?)

Analysis: while Yudistira is playing scramble words, the form is likes analyzing words” *Kendal pecah*” it should be “*Kendang pecah!*” his smartness makes Arjuna trys to guess it. The game confused Andre,” *Aduuh, sumpah,, ,que bingung nieh. Que bingung apaan nieh*” is curse expression. “*Sumpah*” has similar meaning with “curse”.

b. **Dialogue on Session VII**

Dewi.K. : *Yudistira..!*
(Yudistira!)

Yudistira: *Ono opo !!*
(What is a matter?)

Dewi.K.: *Yen nyanyi ki sing bener to nger !!*
(if a singing should be true, please!)

Yudistira: *Injeeh !*
(Ok.)

Dewi.K.: *Yen gawe plesetan ki sing do mudeng !*
(If making humor should be acceptable!)

Analysis: this *Dialogue* is according to behabitives, because there some command utterances which refer to behabitives. They are like;“*Yen nyanyi ki sing bener to nger !!*”, it is command which is pointed to Yudistira by his Mother. She asked him to get better song while singing. *Yen gawe plesetan ki sing do mudeng !* is also the imperative sentence that is uttered by his mother to make great

humor, so people are going to understand. All expressions about command are consisted of behabitives act.

5. Expositives

Expositives clarify the way utterances fit the proceedings of conversation or arguments, including describe, accept, or explain. On the dialogue was found the examples are as follows:

a. Dialogue on Session II

Yudistira : *Suaranya kenceng banget kayak mesin selep sawah*
(The sound is quite heavy. It is likes pounding machine in field)

Sule : *Suaranya jangan kenceng-kenceng*
(His sound isn't louder)

Dalang : *Harusnya gimana?*
(What should I do?)

Sule : *Ya yang sedang aja*
(It is usually)

Analysis: describing the puppeteer physical was done by Parto. He explains that puppeteer's voice is likes pounding machine. Metaphor implements utterance role. In reality, the humans sound has dissimilarity with a pounding machine. So, the describing human is likes machine can be defined into expositives.

b. Dialogue on Session V

Bima : *Eeh,, bapaknya tukang sedot WC ya?*
(Eeh., your father is lading plumber, right?)

Dalang : *Kok tahu?*
(How if you know)

Bima : *Laaah, pake nanya kok tauk, situ kan isinya.*
(Laaah..., you're feces)

Dalang : *Ok, isi sama isi lagi ngobrol*
(Ok, we are equal while sharing)

Analysis: this is equal *Dialogue* above. Explaining of description somebody likes a thing. "*Eeh, bapaknya tukang sedot WC ya?*" is a satire which refers to the puppeteer. He doesn't know, what Andre meant. In addition, he explains his utterance meaning clearly by describing "*Laaah, pake nanya kok tauk, situ kan isinya*" means the puppeteer is similar to a feces. His describing utterance is classified into expositives act.

D. Data Presentation

Making clearly the data analysis, the researcher composes attachments obviously. In this part is clarified about the result of the data analysis. In addition, to support the discussion in this chapter, the researcher makes lists of analysis. So, the readers will understand more about describing of problem statements which concentrate on clarifying of speech act. The aim is focused to answer the types of speech act according to Austin, Searle and Parker, the second is to answer the illocutionary act according to Austin. All of them will be categorized on tables. The classification of the data divided into some lists which are named by data presentation. It is clarified as follows:

1. Speech Act According to Austin

No	SPEECH ACTS		
	Locutionary	Illocutionary	Perlocutionary
1.	he,,eh salah, dimulut donx! (hee..eh it's false, take it on the mouth, please !)	hee..aku tadi dah nyanyi mojang priyangan loh, tadi bagus gak mojangnya (Hee..I sang "Mojang Priyangan", how about a song?)	Iya..iya (yeah..)
2.	boleh foto ndak...?(Could I take a photo, please?)	aku campur minyak sama kembang. (I'm mix of oil and flowers)	ooh..iya..ya(ooh.. yeah,,yeah..)
3.	Kamu bias fotoin,sebentar?, Tolong lah. (meminta nunung) (Would you like to take a photo for me in minutes, please?)	kan aku cwek, jadi cwek itu harus merdu.("baiklah, selanjutnya".. by using strange sound) : I'm a girl, aren't I?, so the girl should be smooth. Ok, the next...	eh..h, boleh (eh..h, it could)
4.	cekreg gitu donx (it should be true, the sound is <i>cekreg</i>)	haa...ahaa.. saya kalau ngelihatnya bawaanya pengen saya setaples aja. Kayak kardus snack..(haa..haa, if I see him I desire to key his mouth)	"cempeweg..."(while taking photo)
5.	lagi yuuk, (let's taking it once again)	itu loh penyanyinya udah datang. (that singer came here !)	ya terserah.. (up to you.)
6.	yoo,,agak mesraan dikit donx (be romantic, please!)	aku pingin nonton <i>OVJ</i> , trus...trus...!(I want to watch <i>OVJ</i> , Next..next)	Ok. Haah..!
7.	(nampar jidat sule), jangan gitu donx, sjangan gitu...!mesranya biasa aja! (Don't do that, don't be like that...!, be standart romantic !,	haah..aku tuh sinden loh, masak sinden diglebeg begitu !(manghantam jidatnya sendiri) (haah.. I'm a singer loh, the singer was slapped!)	eehh... udah dateng, apa kabar ?(Aziz come in forward) eeehh..you've come here, how are you ?

8.	bisa ambil'in foto kita gak? (Take a photo for us, please!)	susah banget kalau nyari uang halal ya..?(it's difficult to get rightful wage, right?)	iya... udah kefoto nieh tadi. (yeah,,this photo,)
9.	kalau boleh tau. nama kamu sapa ce'...?(could I know your name?)	akuuu... Kumai Mutiara(I'm kumai Mutiara)	Cantiiiikkk.(it's wonderful)
10.	suaranya jangan kenceng-kenceng! (Don't speak loudly!)	ada yang mau request lagi, hayooo boleh.(anybody want to request again?)	iya donx,, (of course)
11.	jangan dilihatin ! (Don't see it!)	ni kan saya adik paling bungsu kak,(I'm your young brother at last, right?)	iya ..iya aku udah tau (yes, I knew it)
12.	tetap aja di <i>Opera Van Java Live!!</i> (stay in <i>Opera Van Java!</i>)	ini aku dapetin pas jam 12 malem kak,,, (I got this at night on 12 o'clock)	hore...hee(giving applause)
13.	kak,, ajarin aku dunx kak,(train me, please!)	ajarin yang mana? (Which one?)	oh.. rayuan gombal,OK (oh..the crazy flattering ones. Ok)
14.	sini!, sekarang loe que test. Nie loe tahu gak suara apa ini? Denger gak.. (Come here!, now you will be tested. Do you know, what is this voice? Do you hear?)	ohh,,iya donx, kakak sakti. Apapun kakak bisa denger. (of course, I'm a super natural, everything can be heard).	iya,,sekali lagi aja (Ok, just once again)
15.	Kakak bisa ngajarin donx kak,! (Would you like to examine me?)	kok buat Arjuna? Buat saya mana kak? (it's only for arjuna, which is for me?)	OK..OK, kalau buat loe mah sah –sah aja lah. Aku akan mengajarimu bagaimana cara memanah yang benar,,
16.	kita kesitu yuk (let's go there)	gak bisa, aku dulu (I'm the first)	kamu ininya aj nie.. here you are,(giving a wrapping of sword)
	boleh saya nanya? (May I ask you?)	salah ndre, tadi salah que. It's may obstacle, Ndre..!	nanti dulu-nanti dulu(mendorong dalang dengan sengaja)

17.			Wait for minutes. (pushing the puppeteer in awareness.)
18.	Yen nyanyi ki sing bener to nger !! (while singing should be true)	kalau itu gak salah, bener !!(it's not false but is true)	injeeh ! (Ok, I'll do)
19.	sekarang kamu cari Bima! (now, you find Bima!)	OK, tidak apa-apa, meskipun aku gagal menjadi wali kota, tapi aku tak akan pernah gagal untuk dapatkan cintamu. (no problem, even I fall in mayor, but I will never fall in getting your love)	Gak (No,,)
20.	keluar gak loh !!keluar ! (get out from here!)	pendek banget pantunnya. (that's a short quatrain)	baik lah bu' (Ok, Mom, I'll do it)
21	bima !! kamu harus nunggu ibu ! (bima..you should wait me!)	kan saya minta restunya sama ibu (I permit you, don't I?)	akhirnya yudistira dan Bima pun dating(finally, Yudistira and Bima come back)
22	ibu lihat dulu lah, sosoknya seperti apa. (you see her at first, how does she look,)		huuuzt...tidak (huuuuzt,,,No..!)

Based on the coloum above, the classification of the speech act consists of three types. They are locutionary act, illocutionary act and perlocutionary act. The researcher found the totality of locutionary act is twenty two varieties. Commonly, the imperative *Dialogue* uttered amount on locutionary type. Meanwhile, the respond of locutionary would be done in illocutionary act. Most of illocutionary act above used the warnings, statements and advices form. The sum of illocutionary is twenty one varieties. Then the action of locutionary act is applied in perlocutionary act, as like agreement or disagreement

action. There are twenty two varieties of it. In conclusion, the degree of each Austin's categories of speech act is in balance.

2. Speech Act According to Searle

No	Speech Act				
	Representative	Directive	Expressive	Comissive	Declarative
1.	kebiasaan, kalau belum dipanggil jangan masuk dulu donx! (it's habitual, don't enter before is called already)	kamu gak boleh gitu! (you don't do that)	Bu' kami sudah berhasil mengalahkan raksasa itu (Mom, we success to defeat the Giant)	huuuzt...tidak (Huuuzt,,No,)	biarkanlah bu', hatiku dan hatinya udah menyatu (let's we marry. My heat is on her)
2.	ooh, jadi raksasa yang kamu maksud itu ini nak? (Oooh..., so the Giant whom you meant is him?)	keluar gak loh !!keluar! (get you out from here!)	huuuk...uuuk..(crying), ni bang orangnya ni bang (huu..uuk.."crying", he is my reveal)	bohong...bohong... (lier,,lier)	kan saya minta restunya sama ibu (I permit to mother, don't it?)
3.	Mestinya kamu harus nurut sama ibu', sekali bilang tidak,,tidak !! (you should be obedient to me. I only say "No")	Bima!!! kamu harus nunggu ibu! (Bima!!!, you should wait me!)	terima kasih.... que pingin mukulin gak tega, loe berani . (thank you, I'm afraid to hit my brother, but you're dare to do it)	baik lah bu', saya janji akan mencari Bima (Ok mom, I promise to find Bima out)	tapi saya mohon doa restu ibu, saya ingin menikahi adik dari raksasa tersebut. (But, I permit you to marry with the Giant's sister)
4.	Tapi aku mencintainya bu'. (But, I really love her,Mom..)	jadi mau loe apa? (So, what you want?)	ini.ni, saya senengnya punya adek seperti kamu tuh itu. (I'm quite glad, having sister likes you.)	gak, semua anak-anak ibu dicintai. (No, I meant that I love my all sons)	Bima dan kakak jangan bertengkar lagi! (Bima and my brother.Don't war again!)
5.	ini adek aku! (This is my sister)	kalau begitu saya wakulkan, (so, I will	aku juga suka banget nonton indo barka.	salah... (it's false)	aku ingin mendirikan istana disini

		changed your position)	(I strongly like to watch “Indo Barka”)		(I want to build a castle here)
6.	tetap di <i>Opera Van Java</i> Live ..! (stay on <i>Opera Van Java</i> !)	kamu jangan bikin malu ya ..! (you don't make a shame)	iih, lucu banget boleh ku cium gak? (iiih..it's funny, could I kiss it?)	Gak bang, aku protest (I can't accept it, I protest)	aku mulai sekarang gak mau jadi pemain wayang ah... (now, I don't want to be a puppeteer player)
7.	habis mukanya kyak MC (because his face is like a toilet)	kamu maunya apa? (What you want?)	kakak,,ma'af ada apa itu di pipinya? (Brother, I'm sorry, what happen in your cheek?)	aduuuh, sumpah,, ,que bingung nieh (ouch.. I swear in confusing)	aku maunya jadi petani aja. (I just want to be a farmer)
8.	kita kesitu yuk (let's go there!)	kamu maunya jadi apa? (What you want to be?)	Aku sakit hati sama Bima (I hurt because of you)	Bukan (No..)	yudistira !, kamu itu sebagai nak ibu yang tertua (Yudistira!, you are my old first son.)
9.	ini mah bukan kuda (this is a Horse)	kamu lebih suka mocca apa coffe? (You prefer mocha to coffee?)	heeh himbidi, kenapa kamu masih sedih (heeh Himbidi, why is you gloomy?)	bukan, kak, itu suara saya. (No, it's my sound)	Nunung gak boleh gitu! (Nunung does'n be like that!)
10.	suara saya kak..! (It's my sound, isn't it?)	Yen nyanyi ki sing bener to nger!! (While singing should be true, please!)	sekian terima kasih. (At last, I say thank you)	huuuzt, gak salah loe panggil que kakak (Huuuzt, you call me brother)	aku pingin nonton <i>OVJ</i> , trus...trus...!(I want to watch <i>OVJ</i> , next..!)
11.	itu pasti suara kuda (it's horse's sound certainly)	sini!, sekarang loe que test. (Come here!, I will test you)	iya,, tapi dimana saudara kamu? Ini ibu..ibu cemas. (yeah, where is your brother, it makes me	bukan..bukan..bukan...!!! gak..gak ada (No..No.., nothing)	

			afraid.		
12.	ni kan saya adik paling bungsu kak (I'm your young brother, right?)	ajarin donx kak,! (train me, please!)	Maaf kak kayaknya aku sudah jatuh cinta, (Sorry, I'm falling in love)	<i>emoh..emoh..</i> , tadi udah kenalan..! (No..No.., Iintroduced with him)	
13.	kan aku cwek, jadi cwek itu harus merdu. (I'm a girl, aren't I?, so the girl should be smooth)	itu lihat sepatu loh! (look at your shoes!)	takut kehilangan dia (refers to Bima) (I'm afraid to lose Him)		
14.		gayanya yang heboh donx ! (your style should be sensational)	aku cape' ndre, que cape' nunggu session berikutnya, (I'm tired to wait the next session)		
15.		jangan dilihatin ! (Don't see it!)	Ok ma'af karena kita masih on terus, (Ok, sorry because we're still on)		
16.		Sekarang kamu cari Bima! (Now, you look for Bima!)	hore...hee(give applause)		

Searle classify the types of speech act into five categories. Such as: representative, directive, expressive, comissive and declarative. Each category has diverse components. Amount of representative includes an assertion and conclusion sentence. There are thirteen varieties of representative. Sixteen varieties found in expressive and directive types which apply on pleasure and command appearances mostly. In comissive type is obtained twelve varieties. Finding small

piece on declarative types is ten varieties. It's smallest amount. So, according the table can be concluded that using of speech act types is inconsistent.

3. Speech Act According to Parker

No	Speech Act from Directness			
	Direct Speech Act		Indirect Speech Act	
	Indonesian	English	Indonesian	English
1.	Heh..gayanya dunx kurang gayanya. "Opera Van Java Live" nya udah bener, gayanya belum.	Heh...what is style likes?, it's still bad. Saying "Opera Van Java Live" is good, but the style is bad	Boleh foto ndak?	Could I take a photo, please?
2.	Gayanya gimana?	How is style?	Kak,, ajarin aku dunx kak,	Would you like to train me, please?
3.	Gayanya yang heboh donx!	Do the wonderful style, please!	Ajarin yang mana?	What can I train for you?
4.	Ada yang mau request lagi? Hayooo boleh.	Anybody want to request something?	Kamu bisa fotoin,sebentar? Tolong lah.	Would you like to take a photo for me, in minutes please?
5.	Coblos nomer 3!	Choose number 3!	Maksud saya biasa aja,	I meant that you should be usual.
6.	he,,eh salah, dimulut donx!	Hee..eh it's false, take it on the mouth, please !	Bisa ambil'in foto kita gak?	Could you take our photo, please?
7.	"Cekreg" gitu donx!	Pronounce "cekreg"!	kalau boleh tau. nama kamu sapa ce'...?	Might I Know Your Name?
8.	Lagi yuuk,!	Let's do it, once again!	kok buat Arjuna. Buat saya mana kak?	It's only for Arjuna. Which is for me?
9.	Yoo,,agak mesraan dikit donx!	Be romantic, please!	Boleh saya nanya?	Can I ask you?
10.	Jangan gitu donx, jangan gitu...!mesranya biasa aja!	Don't do that, don't be like that...!, be standart romantic !	Apakah bima dapat menemukan lokasi yang diinginkan oleh kerajaan?,	Could Bima find a location which he wanted?
11.	kamu gak boleh gitu!	You don't be like it.	iih, lucu banget boleh ku cium gak?	Iiuh, it's funny. Coull I kiss it?

12.	Ayoo donk!, cepat..cepat	Come on, Sooner!	kakak,, aku boleh minta foto kakak Gak?	Could I ask your photo?
13.	hayo, mulai- mulai...!	Let's start it!	Kamu mau juga?	Do you want?
14	nung, kenalan dulu ! kenalan-kenalan !	Nung, introduce yourself!	dalang..! aku boleh Tanya?	The puppeteer, can I ask you?
15.	<i>Opera Van Java</i> , dalang !, hayoo sekali lagi !	Said <i>Opera Van Java</i> , sir ! Once again!		
16.	itu lihat sepatu loh! Pakai pita segala,	Look at your shoes!. It wears a ribbon.		
17.	Bima, kamu jangan rebutan begitu !	Bima, you don't force it!		
18.	kamu jangan bikin malu ya ...!	You don't make a shame!		
19.	sekarang kamu cari Bima!	Now, you find Bima !		
20.	Sekarang tunjukkan ilmumu !	Now, show your skill!		
21.	bima !! kamu harus nunggu ibu !	Bima !! you should wait me !		
22.	keluar gak loh !!keluar !	Get out from here!		

According to Parker, there are four views, as like; directness, literalness, directness-literalness. Each of them is still divided into some parts. On the table, it showed two form of directness. They are direct speech act and indirect speech act. Imperative sentence was applied on direct speech act. It's twenty two varieties, whereas in

indirect speech act is found twenty four varieties. It's used imperative sentence indirectly.

No	Speech Act from Literalness			
	Literal Speech Act		Non Literal Speech Act	
	Indonesian	English	Indonesian	English
1.	Akuuu... Kumai Mutiara	I'm kumai Mutiara.	Masak gak tau, ni kan habis ikut perlombaan kemarin..!	Don't you know?, he joined the competition at last.
2.	Cantiiikkk,,	It's wonderful!	"Sinden" idol nieh.	The "sinden idol".
3.	Kakak itu tidak hanya pintar memanah musuh –musuh yang datang tapi kakak itu jago memanah hati wanita.	I'm not only smartest in enemies' arrow but also in loving arrow.	saya yang ngajarin, kan dia males, saya yang bangunin olahraga !	I who trained him because he is lazy, I woke him up.
4.	nie adik saya, saya kasih	This is my sister who I'm going to hand to you.	Kita singkirkan buaya ini, buaya ini berkedip-kedip. Wow..buaya ini tiba-tiba menggigit aku.	We against this crocodile, it wink eyes. Wow..suddenly it hit me.
5.	tapi aku mencintainya bu'..	But, I love her Mom...	bang,,masak dia bilang begini :panggil abang loe, que gak takut. Orang mukanya udah tua kayak begitu. Ngapain que takut.	Sir, he said" call your brother, I'm not afraid, his face is old, why I should be afraid?.
6.	Loe udah mukulin adek que, sama saja loe udah mukulin que, tauuk !!	You hit my brother it is equal that you also hit me.	yudistira name supir que tuh, bener..	Yudistira is my driver's name.
7.	habis aku pengen ketemu dengan cintaku.	Because I want to meet with my love.	gak, soalnya aku pengen nunjukin ke orang-orang kalau kakak itu cowok yang paling ganteng.	No, I just want to show if y brother is the most handsome

				boy in the public.
8.	kamu disini anakku loh,	Here, you become my son, right..	bohooong, kemarin kamu nontonnya pelita jaya	Lier...you watched pelita jaya yesterday.
9.	aku ingin mendirikan istana disini	I want to build a castle here.	aku di neraka	I'm in hell
10.	kemarin kan hari selasa,	Yesterday is Tuesday, isn't it?	tau saja kalau bapak saya tukang sate	You knew that my father is <i>sate</i> seller.
11.	kang andre, aku punya pantun,	Andre,,I have a quatrain.	saya bilang naek odong jangan keseringan. Kemarin sampai empat kali gak mau turun bu',	I said that don't drive a cart frequently. Four times, you don't to get down.
12.	eh..penonton,kalau gak salah kan kang andre gagal jadi wali kota.	Viewers..!, if it's not false, Andre fault in mayor	dagang air tebu.	Selling sugar cane.
13.	Kakak ngasihnya dia doang. Itu namanya gak adil (refers to "adil")	You just give to him, which is for me?. It's not fair	aku ingin mendirikan SD impres disini.	I want to build impress school here.
14.	ini kakak bawa hadiah, panah ini buat hadiah buat Arjuna	I'm bring a prize, this is special for Arjuna	aku maunya jadi petani aja.	I want to be a farmer.
15.	tauk, ni kalau gak kuda, uher nie.	I know, it's a horse or caterpillar.	aku mulai sekarang gak mau jadi pemain wayang ah...	Now, I don't want to be the puppeteer.
16.	ini patung kuda	This is a horse statue.	gara-gara kamu ngajarin aku, kemarin nilaiku dapat Sembilan loh	Because you examined me, I got nine.
17.	tapi muka nya tuaan loh, ada apa dek..?	But your face is older than mine.	soalnya kamu sudah membangun istana cinta dihatiku.	Because you built a loving castle in my heart.

18.	ni kan saya adik paling bungsu kak	I'm your young brother at last	haah,,hebat ! ini namanya kakak yang hebat.	Woow,,it's wonderful! He is the great brother!.
19.	bau pesing !	This is stench of urine!	gamparin elo	Slapping on you!
20.	aku selain sinden juga Mce " (mc).	I'm not only a singer but also a host.	haaah! Macan kak,	Haah!, watch a tiger out!
21.	hee..aku tadi dah nyanyi mojang priyangan loh, tadi bagus gak mojangnya	Hee..I sang " <i>Mojang Priyangan</i> ", how about a song?	ini aku dapetin pas jam 12 malem kak,,	
22.			dia itu kalu pake sandal terlalu sempit, jadi keringetan gitu.	
23.			itu keringet .	
24.			Bentar... kok jidatnya bau areng.	wait, <i>kok..</i> a forehead smell (charcoals)

The second, types of speech act according to Parker is literalness.

It divided into two forms, likes; literal speech act and non-literal speech act. The characters on *Opera Van Java* utter their speech in fact or in joke, those call literal and non-literal speech act. A comedy uses figurative or joke languages frequently. It purposes to entertain the viewers. The researcher found many non-literal speech acts which operate in *Opera Van Java* comedy. Twenty four varieties of non literal speech act are utilized on this comedy; meanwhile the sum of literal speech act is twenty one versions. It is supposed that *Opera Van*

Java had strategy to make jokes or humor by using non-literal speech act.

No	Types of speech act: direct-literal speech act and direct non-literal speech act			
	Direct –literal Speech Act		Direct – Non literal Speech Act	
	Indonesian	English	Indonesian	English
1.	tapi saya mohon doa restu ibu, saya ingin menikahi adik dari raksasa	But, I permit you to marry with the giant's sister.	kakak disini woy...sumiyati!	I'm here. Woy..Sumiyati!
2.	yaudah yuuk, jangan kemana-mana ya, tetap di "Opera Van Java Live ..!"	All right, don't go anywhere. Stay in "Opera Van Java Live"..	Le...kamu tuh yudistira kok makan rumput toh le, jangan toh, jangan bikin malu ibu toh nak !	Baby, you are Yudistira, why you eat grass? Don't make a shame!
3.	Kamu itu gak bisa dibuat contoh ya buat adik-adik kamu !	You can't be an exemplar for your brothers.	pilih,,pilih ya, pilih yang kiri atau yang kanan?	Chose the right or the left ones?
4.	Kalau kamu mau deketin adik saya, hayoo berantem.	If you will close my sister, let's war me!	kalau misalnya aku lagi nyetir mobil, pas aku ngegas kenceng-kenceng jangan kamu rem ya!	If I'm driving a car, don't stop it.
5.	tuanya gak usah disebutin bu'!	Don't say oldman!	kita kesitu yuk!	Let's we go there.
6.	yen gawe plesetan ki sing do mudeng !	If you make a joke, should be clear!	suaranya jangan cempreng, dalang !	Your sound is not to be bad.
7.	Yen nyanyi ki sing bener to nger !!	While singing, make it better.	gayanya yang heboh donx !	Your style should be sensational.
8.	Sini, main panah!. Lihat itu apa?	Come on, playing an arrow. Look at, what is it?	coblos nomer 3	Choose number 3!

9.	sini!, sekarang loe que test. Nie loe tahu gak suara apa ini? Denger gak..	Come here!, now you will be tested. Do you know, what is this voice? Do you hear?		
10	kak,, ajarin aku dunx kak,	Train me please!		
11.	<i>Opera Van Java</i> , dalang !, hayoo sekali lagi !	Said <i>Opera Van Java</i> , Sir, completely! Once again!		
12.	jangan dilihatin !	Don't see!		
13.	suaranya jangan kenceng-kenceng	The sound doesn't bee hard.		
14.	hayoo kita buka yox !	Let's open the program.		
15.	hayo, mulai- mulai..!	Let's start it!		

Parker also categorizes the type of speech act into direct-literal speech act and direct non-literal speech act. It is a blend of directness and literalness. The direct and real speech uttered by players is direct-literal speech act, e.g.; "*Sini, main panah!. Lihat itu apa!*", the speaker command to hearer for doing something. It converses truth directly. Thus, direct-non-literal is the utterance that narrate untruth directly. For example; "*coblos nomer 3!*", it means that the speaker asked the hearer to choose number 3 directly, but the reality, it's just a joke. On the list above presents fifteen kinds of direct-literal speech act and eight direct non-literal of speech act.

No	Types of speech act: indirect-literal speech act and indirect non-literal speech act			
	Indirect –Literal Speech Act		Indirect –Non Literal Speech Act	
	Indonesian	English	Indonesian	English
1.	Kamu bisa jadi dalang gak ?	Could you be the puppeteer?	Boleh tau?kakak loe udah lama penyakitan ?	Could I know whether your brother has been sick for long time, right?
2.	Boleh saya nanya?	Can I ask you?	kakak,, aku boleh minta foto kakak gak?	May I ask your photo?
3.	kalau boleh tau. nama kamu sapa ce'...?	Could I know your name?	iih, lucu banget boleh ku cium gak?	Iih..it is funny. Could I kiss it?
4.	Kamu bisa fotoin,sebentar?, Tolong lah.	Would you like to take a photo for me in minutes, please?	eh zis gerbang keluar mn sih?	Eeh..Ziz, do you know, where the gate is?
5.	boleh foto ndak...?	(Could I take a photo, please?)	Bisa ajarin yang rayuan gembel itu	Could you train me about the crazy flattering?

The last Parker's classification of speech act is indirect-literal and indirect-non-literal speech act. The speaker conveys a truth indirectly is indirect-literal speech act, thus indirect non-literal speech act is uttering untruth indirectly. The researcher discovers five kinds of indirect literal and indirect non-literal of speech act. Those are the smallest part of speech act which used on *Opera Van Java*.

4. Illocutionary Force according to Austin

No	Illocutionary Act				
	Expositives	Exercitives	Behabitives	Comissive	Verdictives
1.	kebiasaan, kalau belum dipanggil jangan masuk dulu donx! (it's habitual, don't enter before)	kamu gak boleh gitu! (you don't do that)	Bu' kami sudah berhasil mengalahkan raksasa itu (Mom, we success to defeat)	huuuzt...tidak (Huuuzt,,No,)	biarkanlah bu', hatiku dan hatinya udah menyatu (let's we marry. My heat is on her)

	is called already)		the Giant)		
2.	ooh, jadi raksasa yang kamu maksud itu ini nak? (Oooh..., so the Giant whom you meant is him?)	keluar gak loh !!keluar ! (get you out from here!)	huuuk...uuuk..(crying), ni bang orangnya ni bang (huu..uuk.."crying",he is my reveal)	bohong... bohong... (liar,,liar)	kan saya minta restunya sama ibu (I permit to mother, don't it?)
3.	Mestinya kamu harus nurut sama ibu', sekali bilang tidak,,,tidak !! (you should be obedient to me. I only say "No")	Bima!!! kamu harus nunggu ibu ! (Bima!!!, you should wait me!)	terima kasih.... que pingin mukulin gak tega, loe berani . (thank you, I'm afraid to hit my brother, but you're dare to do it)	baik lah bu', saya janji akan mencari Bima (Ok mom, I promise to find Bima out)	tapi saya mohon doa restu ibu, saya inggin menikahi adik dari raksasa tersebut. (But, I permit you to marry with the Giant's sister)
4.	Tapi aku mencintainya bu'. (But, I really love her,Mom..)	jadi mau loe apa? (So, what you want?)	ini..ni, saya senengnya punya adek seperti kamu tuh itu. (I'm quite glad, having sister likes you.)	gak, semua anak-anak ibu dicintai. (No, I meant that I love my all sons)	Bima dan kakak jangan bertengkar lagi! (Bima and my brother ..Don't war again!)
5.	ini adek aku ! (This is my sister)	kalau begitu saya wakulkan, (so, I will changed your position)	aku juga suka banget nonton indo barka. (I strongly like to watch "Indo Barka")	salah... (it's false)	aku ingin mendirikan istana disini (I want to build a castle here)
6.	tetap di <i>Opera Van Java</i> Live ..! (stay on <i>Opera Van Java</i> !)	kamu jangan bikin malu ya ..! (you don't make a shame)	iih, lucu banget boleh ku cium gak? (iiih..it's funny, could I kiss it?)	Gak bang, aku protest (I can't accept it, I protest)	aku mulai sekarang gak mau jadi pemain wayang ah... (now, I don't want to be a puppeteer player)
7.	habis mukanya kyak MC (because his face is like a toilet)	kamu maunya apa? (What you want?)	kakak,,ma'af ada apa itu di pipinya? (Brother, I'm sorry, what happen in your	aduuuh, sumpah,, ,que bingung nieh (ouch.. I swear in confusing)	aku maunya jadi petani aja. (I just want to be a farmer)

			cheek?)		
8.	kita kesitu yuk (let's go there!)	kamu maunya jadi apa? (What you want to be?)	Aku sakit hati sama Bima (I hurt because of you)	Bukan (No..)	yudistira !, kamu itu sebagai nak ibu yang tertua (Yudistira!, you are my old first son.)
9.	ini mah bukan kuda (this is a Horse)	kamu lebih suka mocca apa coffe? (You prefer mocha to coffee?)	heeh himbidi, kenapa kamu masih sedih (heeh Himbidi, why is you gloomy?)	bukan, kak, itu suara saya. (No, it's my sound)	Nunung gak boleh gitu! (Nunung does'n be like that!)
10.	suara saya kak..! (It's my sound, isn't it?)	Yen nyanyi ki sing bener to nger!! (While singing should be true, please!)	sekian terima kasih. (At last, I say thank you)	huuuzt, gak salah loe panggil que kakak (Huuuzt, you call me brother)	aku pingin nonton <i>OVJ</i> , trus...trus...!(I want to watch <i>OVJ</i> , next..!)
11.	itu pasti suara kuda (it's horse's sound certainly)	sini!, sekarang loe que test. (Come here!, I will test you)	iya,, tapi dimana saudara kamu? Ini ibu..ibu cemas. (yeah, where is your brother, it makes me afraid.	bukan..bukan..b ukan...!!! gak..gak ada (No..No.,, nothing)	
12.	ni kan saya adik paling bungsu kak (I'm your young brother, right?)	ajarin donx kak,! (train me, please!)	Maaf kak kayaknya aku sudah jatuh cinta, (Sorry, I'm falling in love)	<i>emoh..emoh..</i> , tadi udah kenal..! (No..No.,, Introduced with him)	
13.	kan aku cwek, jadi cwek itu harus merdu. (I'm a girl, aren't I?, so the girl should be smooth)	itu lihat sepatu loh! (look at your shoes!)	takut kehilangan dia (refers to Bima) (I'm afraid to lose Him)		
14.		gayanya yang heboh donx ! (your style	aku cape' ndre, que cape' nunggu session		

		should be sensational)	berikutnya, (I'm tired to wait the next session)		
15.		jangan dilihatin ! (Don't see it!)	Ok ma'af karena kita masih on terus, (Ok, sorry because we're still on)		
16.		Sekarang kamu cari Bima! (Now, you look for Bima!)	hore...hee(give applause)		

Focusing on illocutionary force, Austin subsumes the types of illocutionary force into five categories. They are expositive, exercitives, behabitives, comissive and verdictives. This is rather equal with Searle's categories. The describing conversation applies on expositive. It is like "*habis mukanya kyak MC*". Finding thirteen expositive based on the table. Applying exercitives and behabitives are sixteen varieties. In comissive types amounted twelve categorizes, whereas verdictives are ten forms. It has a conclusion that using exercitives and behabitives are in greatness, because to appear great fully is needed full expression that showed in behavitives and exercitives utterances.

CHAPTER V

CLOSURE

In this chapter, the researcher discusses about the last result of the thesis. Here, it analyzes the conclusion and suggestion of the previous discussions as follow:

A. Conclusion

From the data analysis, the researcher concludes essential points to the topic of this thesis as follows:

1. It is important to understand more about the intrinsic literary elements on *Opera Van Java* which consists of character and characterization, plot, setting, theme, style and point of view. The main characters in “Pandawa” story are Yudistira, Bima and Arjuna. The setting take place on a stage exactly in Trans7 studio, on Tuesday, 22nd 2012. The plot in episode “*Bima Kawin*” consists of four parts, as like: exposition, conflict, climax and resolution. Then, the theme is about a puppet story of “*Pandawa*”. On *Opera Van Java*, especially in episode “*Bima Kawin*” has a unique style, they is brainy in selecting the dictions of language utterances. Many figurative languages which they applied in their comedy. The last of intrinsic literary element on *OVJ* is a point of view. It showed the first person who is as main point in this episode.

2. Analyzing the conversation, researcher found all types of speech act introduced by Austin consisting of locutionary act, illocutionary act, and perlocutionary act. In episode "*Bima Kawin*", there are 22 forms of locutionary and perlocutionary act, whereas the illocutionary act is 21 varieties. By Searle consisting of representative speech act, directive speech act, expressive speech act, commissive speech act, declarative speech act. The researcher found 13 representative act. In expressive and directive are 16 varieties, finding twelve forms of commissive, the smallest sum is ten forms in declarative. By Parker consisting of direct speech act, indirect speech act, literal speech act, nonliteral speech act, direct literal speech act, direct nonliteral speech act, indirect literal speech act, and indirect nonliteral speech act.

The sum of direct speech act is twenty two various and 14 forms of indirect speech act. In literalness, there are 21 kinds of literal speech act and 24 forms of non-literal speech act. The directness combines with literalness into 15 forms of direct-literal, 8 kinds of direct-nonliteral and 5 categorizes of indirect literal-nonliteral.

3. There are five categories of illocutionary force according to Austin as follows: after analyzing the discussion on chapter VI, the researcher found five categories of illocutionary force. There are expositives, Exercitives, Behabitives, Comissive, and Verdictives. Based on the analyzing data, the researcher found 13 varieties of expositives, 15

categorizes of exercitives and behabitives, discovering 12 forms of comissive and 10 varieties of verdictives.

B. Suggestion

After carrying out the study, the researcher realizes that this discussion is just small part of the whole discussion about pragmatics. It has raised many problems along decisions; surely this will be left by another researcher of language, especially for pragmatic researcher.

Based upon explanation above, to close this graduating paper the researcher would like to purpose some suggestion as follow:

1. It is essential to study speech act because people will understand what others people exactly mean. Therefore, lecturers should teach and explain the knowledge about speech act clearly to their students.
2. Besides getting amusement, the comedy program can be examined as a trial of thesis. Analyzing the language comedy is the magnificent work. It names as learning by watching.
3. In lecture process, learning, understanding and analyzing speech act can be done through watching comedy or movie and reading novels. It will make clearer for the students about speech act when they analyze it than just get materials theoretically from their teacher.
4. The advantages of speech act analysis is in illustrating the kinds of things, people can do with words and identifying some of the conventional utterance forms people use to perform specific action.

5. By learning and understanding of speech act, people will be more understandable in communication process in their daily life because they've understood about people's meant in what they said.
6. Lastly, knowledge of types of speech act and illocutionary category from utterances constitutes part of our knowledge of the rules in language use in our daily.

The researcher hopes the result of this study will be useful for the teachers and the students, especially the language teachers and students in teaching and learning process. The last but not least, the researcher hopes there will be a further study about speech act in the other source that will be examined by other approach likes sociolinguistics.

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Appendixes

Dialogue of Opera Van Java

Session I

- Sule ; Aku sinden satu nya lagi loh, gak ngajak-ngajak, jauh-jauh loh asli dari subang. Eh..bagian abdi ya.
Asslm....kenalkan aku sinden baru dari Priyangan,he..eh nama saya kumai mutiara. Lagu yang akan saya lantukn "*Mojang priyangan*"..
Aku dari pangalingan, kan dingin !, jadi aku pake sarung tangan. Haaaiii...aah. tolong aku kasih kesempatan mau nyanyi.
- Nunung :iya...
- Sule ;aa..h ,surupannya gimana ? hii..h, sinden gk ngehargain bgt sih.
A'aa...a kumahak. A'a...aaaa,, ehh,,kurang naik dikit.
Terimakasih...terimakasih ibu. Eeh.. selain sinden, saya juga MCE. O...h iya MC. Jadi saya akan memanggil wayang-wayang yang sudah siap, akan menghibur dunia maupun akhirat.

Session II

- Sule ; Baiklah kita panggilkan wayang yang pertama ganteng tapi otaknya secuil, inilah dia Andre Taulani...
- Andre : Bentar... kok jidatnya bau areng.
- Sule : Maklumlah deket tukang mie ayam
- Andre :iya..iya..Saya pikir parfumnya,,,
- Sule : tau saja kalau bapak saya tukang sate
- Andre : orang mah baunya apa,, ini baunya areng
- Sule : hee..aku tadi dah nyanyi mojang priyangan loh, tadi bagus gak mojangnya(ke nunung).
- Nunung : iya..ya..(Laugh loudly)
- Sule ; harusnya tdi gerakannya tu salah, harusnya tangannya gni,. Seharusnya tangannya dilenggok - lenggokkan(sambil nembang sunda), harusnya begitu ya..
Kalau sinden subang itu gerakannya terlalu banyak gerakan, jadi lagunya dikit gerakannya banyak.(menari dengan energetic).
- Sule ; aku selain sinden juga MCE " (mc).
- Andre ; MCE umum... a public host
- Sule ; itu WC umum,,,(it's a public toilet)
- Andre ; habis mukanya kyak MC
- Sule : *menampar Andre (sule salp Andre)*
- Andre : habis bawaannya pingin nyiraam aja

Sule : coblos nomer 3(menunjukkan jari uniqenya)

Nunung : haa..ahha.a, ini kecil banget, ini yg kiri yang mana yang kanan. Haa..a

Andre : tangannya bau walang sangit, kamu parfurnya apa ja,.. campur-campur ya.

Sule ; aku campur minyak sama kembang.

Andre ; ooh.. iya..ya (ooh.. yeah,,,yeah..)

Sule :*meletakkan microphone di telinga*

Andre :he,,eh salah, dimulut donx!

Sule : baiklah kita panggilkan wayang yang e'e..ee.. selalu menjadi dalang.

Andre ; boleh foto ndak...?

Sule ; eh..h, boleh

Andre : Kamu bisa fotoin,sebentar?, Tolong lah. (meminta nunung)

Sule : aku tadi nyanyi mojang priyangan loh(talk with andre)

Nunung ; cempeweg...

Sule ; ada foto yg bunyinya *cempeweg*?

Andre :cekreg gitu donx

Sule :cekrek,,! Cempeweg, kalau *cempeweg* nangis donx tukang fotonya

Andre :lagi yuuk,

Sule :1,2,3...cempeweg..

Nunung : haahaa...

Andre :yoo,,agak mesraan dikit donx

Sule : ha..ah?

Andre :mesraan dikit

Sule : (expresi wajah lucunya)..

Andre :(nampar jidat sule), jangan gitu donx, jgan gitu...!mesranya biasa aja!

Sule : haah..aku tuh sinden loh, masak sinden diglebeg begitu !(manghantam jidatnya sendiri)

Andre : maksudnya biasa aja, gimana..

Sule : bisa ambil'in foto kita gak?
Aku dah nyayi mojang priyangan loh tadi.

Nunung : iya... udah kephoto nieh tadi.

Sule :udaaah,,foto jelek, cempeweg...! Baiklah kita panggilkan ee..e yang selanjutnya, inilah dia. *Kok kamu ngetawain sih..(stop ! please, it's bad. Cempeweg...!.*

Sule :kan aku cwek, jadi cwek itu harus merdu.("baiklah, selanjutnya".. by using strange sound)

Nunung : haahaa.. ini penyanyi kepalanya gedhe, telinganya kecil.
Andre : haa...ahaa.. saya kalau ngelihatnya bawaanya pengen saya setaples aja.. kayak kardus snack..
Nunung : haaa...ahaa, aduuh !!
Sule :siapa dulu..siapa dulu..kamu kasih tau donk, kamu ya!! Sms gak pernah, telpon gak pernah, never sending message, never calling.
Nunung : ya terserah..
Andre : kamu kemana aja.
Sule : hemmh,, aku kan gak punya muka....!!
Baiklah kita panggilkan artis yang sangat terkenal dan sangat popular, inilah dia, Aziz Gagap..

Nunung : itu loh penyanyinya udah datang.
Sule : eehh... udah dateng, apa kabar ?
Aziz : (mencium jidat sule)
Andre : ziz, bau apa ziz?
Sule : bau apa?
Aziz : terasi...!!
Sule : emang eke orang Cirebon, pake bau terasi.
Selanjutnya, next...(put microphone on the forehead)..
Andre : eeh..eh , salah lagi !
Aziz : mak, pake bedak apa?
Sule :haha..h! ini. Bedak cap ahmad tailon, pake ditanya..!.
Tuh bedak udah ada ususnya, Enak aja bedak apa, bedak udah ada ususnya gitu, pake ditanya segala, masak habis nyium gatel, emang saya apaan.
Andre : kamu gak boleh gitu,..
Sule : emang saya ulet *bengsret* apa..! baiklah kita pnggilkan ini selanjutnya edi suparno...
Parto : supono..(mencubit pipi sule)
Sule : eh..iya, supono..

Parto : menghantamkan tangannya ke kepala sule.

Sule :sinden gak ada harganya ya,, tadi di glepok, tu habis nyium gatel. Aku kedinginan taux, hari ini. Ya untuk dalang.

Parto :.,huuuzt.. udah gak di lampu merah?

Sule : huuuzt, iihh..

Nunung : haa..ahaa, ketahuan ya, ketahuan ya..(haahaa..

Parto : biasanya pake kotak sabun, blang..bleng,,blang ..bleng,

Sule : masak ,,kotak apa, bunyinya blang..bleng..blang ..bleng,

Parto : itu yang dipakai” *aku tak mau..”(be singing)*

Sule : suaranya bukan begitu,..”*tak kenceng-kenceng, kendor-kendor, tak kenceng-kenceng , kendor-kendor..!*”(*be singing*)

Andre : masak gak tau, ni kan habis ikut perlombaan kemarin..!

Parto : lomba apa?

Andre : sinden idol nieh.

Sule : trus, menang juara ya,,,

Andre : iya. (yeah..)

Sule : ee..e, aku tuh kalau lihat kamu, terasa ingin mengatakan sesuatu loh,

Andre : apa sieh..?

Sule : pucuk di cinta ulam pun tiba, baa.....aa...a
Kita panggilkan bintang tamu kita kali ini,,

Andre : hee..ee menghantam sanggul sule.

Sule : aduuh, mas ini jepitan nempel disini, kalau ini begini ketampek mas..!
Bleg, digituin(practice andre’s done), udah bagus dijepit begitu.

Andre : kepala loe begitu belakangnya !

Sule : ya jangan digitu, masak nie jepitnya mas,

Andre : saya kan gak tahu.

Parto : miring dikit,,miring dikit..

Sule : kalau begini kan gak enak, langsung kesini tuh, baiklah....
Tuh kan !(sanggulnya miring ke samping). Masak MC diam
begini, kan harus ada gayanya gitu..

Parto : tolong-tolong, paku martil..

Sule : masak di paku, emang saya kuntil bapak apa? Baiklah bintang
tamu kita hari ini akan dimeriahkan oleh jescica...

Aziz, parto, and andre : jescica...!

Sule : jescica...., keprok tangan ! ah,,,ah ratuku..

Jesica ; aku pingin nonton OVJ, trus...trus...!

Sule ; aahh...aku juga pingin nonton, tapi males nyebutinnya,

Jesica ; ayoo donk!, cepet..cepat

Sule : soalnya tipi lain gak boleh, ntar aku gak boleh maen lagi
sama mas tama

Jesicca : hayo, mulai- mulai..!

Sule : kamu kan bintang tamu osi, sini ! disini ..!

Jesicca : kalau boleh tau. nama kamu sapa ce'...?

Sule ; akuuu... Kumai Mutiara

Jesica ; Cantiiikkk.

Sule : iya donx,,

Jesicca : ya Ampuun, ini siapa?

Parto : kumai mutiara, ini kenalan (menggandeng nunung)

Nunung :*emoh. emoh.*, tadi udah kenalan..!(tidak bisa menahan tawa)

Sule : kumaiiii...Mutiara...!

Nunung : iya ..iya aku udah tau

Sule : eh.. aku tu malu,,!

Nunung : kenapa?

Sule : kalau cewek-cewek lain kan hidungnya mancung-mancung,

Nunung : kamu kenapa?

Sule : aku tuh gagal

Nunung : gagal apa

Sule : suntik mulyana.

Andre : tauk yang baru, suntik mulyana???

Nunung : bercanda suntik mulyana, adanya suntik silicon,

Jesicca : tapi kalian berasa gempu bumi gak ?

Sule : enggak tuh,,,
 Nunung : emang knapa?
 Sule ; kamu berasa ada gempa ya bumi...?
 Jesica ; gak-gak.. ini cuma hatiku aja yang bergetar dekat bang Aziz
 Bapaknya tukang rujak ya (ask to sule)....
 Sule ; kok km bsa ...bsa,,,bsa,,, kok kamu bsa tau..
 Jesica ; iya,,soalnya tadi aku beli rujak kepedesan..
 Sule : haaa...ahh, phadass /pedas
 Sule ; baiklah kita panggilkan dalang, bintang tamu kali ini, hari
 rabu biasanya dalangnya orang lain,,kita panggilkan, inilah dia
 Daus OB. Kalau begitu dalangnya sudah datang, kepada
 permirsa marilah kita pulang semuanya....
 Dalang ; kalau udah pulang kenapa loe panggil que.
 Sule : ohh..iya
 Andre : siapa ini?
 Sule : dalang, daus mutiara.
 Dalang : heeh, mutiara, kalu yang ini udah keluar, saya masih
 dicangkang.
 Sule : ni gagal suntik suparno nieh.
 Andre : nung, kenalan dulu ! kenalan-kenalan !
 Dalang : kenalin,, jeki ambeyen
 Andre : ini pesinden, kenalin dulu !
 Sule : hayoo kita buka yox !
 Andre : hayok buka , sini !
 Sule : nunung..nunung, gak boleh gitu!
 Andre : dekat umai nie dekat umai
 Sule : sama umai kok begitu sieh !
 Parto : huuh, ngompol !
 Nunung : bukan..bukan..bukan...!!! gak..gak ada
 Sule : itu keringet .
 Parto : dia itu kalu pake sandal terlalu sempit, jadi keringetan gitu.
 Sule : kok, keringet ngucurnya deras ya,,?
 Parto : biarin,,biariiin hayoo
 Sule : yaudah, hayoo kumai mutiara mau denger
 Dalang : pada malam hari ini OVJ atau opera van java live
 mengisahkan cerita yang berjudul...
 Viewers : hore...hee(give applause)
 Parto : suaranya kenceng banget kayak mesin selep sawah
 Sule : suaranya jangan kenceng-kenceng!
 Dalang : harusnya gimana?
 Sule : ya yang sedeng aja
 Andre : wuuueek,,,ek, bau apa nieh?
 Jesicca : bau pesing !

Parto : jangan dilihatin !
Dalang : lagian loe mau aja dideketin sama orang ngrembes.
Nah..pemirsa ,mau tahu gimana ceritanya?. Kita baca dulu
Parto : jangan, entar dulu
Dalang : tetap aja di opera van java live !!

Session III

Dalang ; OVJ live...!
Sinden : yang komplit dalang,, yang komplit !
Dalang : la tadi.
Sinden : opera van java, dalang !, hayoo sekali lagi !
Dalang : Ok ma'af karena kita masih on terus, haa..a , dimarahi sama sinden.
Opera van java live ..
Gamelan :Heh.. gayanya dunx, kurang gayanya. Opera Van Java Live nya udah bener, gayanya belum.
Dalang : gayanya gimana?
Gamelan : gayanya yang heboh donx !
Sinden : yang wibawa,,yang wibawa
Dalang :susah banget kalau nyari uang halal ya..? “ berwibawa dikit? opera van java live..!”
Dalang : ada yang mau request lagi, hayooo boleh.
Gamelan : suaranya kurang gedhe.
Sinden : suaranya jangan cempreng, dalang !
Gamelan : suaranya kayak kecekek gitu
Dalang :Ya salah juga sih, sebelum berangkat makan kroto begini.
Ulang lagi nih?
Gamelan : iya,,sekali lagi aja
Dalang : que dikasih tau tadi, que jadi dalang gitu !. Opera Van Java Live...!
Kagak ada chemistrinya, baiklah..alkisah
Gamelan : kenapa al-kisah dalang?
Dalang : karena al-manat belum ganti, masih al-kisah
Gamelan : bentar lagi
Dalang : al-kisah, dikisahkan pandawa ingin mebangun istana dan diutuslah Bima untuk mencari lokasi yang strategis. Akhirnya Pandawa mengutus Bima, yang ngutus adalah yudistira. Bima ketemu tempatnya, dimana tempatnya itu, dihuni oleh dua orang jin, yang satu hancur baur, yang satu lagi cantik gempita. Dan yang terkejutnya lagi, bima akhirnya jatuh cintrong sama raksasa.
Gamelan : kelamaan..

Dalang : haah, que aja capek ngatur nafasnya, langsung aja yuk, ke TKP
 Arjuna : Kak,,kate kakak, mau...
 Bima : huuuzt, gak salah loe panggil que kakak
 Arjuna : ni kan saya adik paling bungsu kak
 Bima : tapi muka nya tuaan loh, ada apa dek..? tuh kan mulai deh, jangan suka cubit-cubit ah..
 Arjuna ; kak.. kata kakak, kakak paling pinter memanah ya,jago ya,,?
 Bima ; kakak itu tidak hanya pinter memanah musuh –musuh yang datang tapi kakak itu jago memanah hati wanita.
 Arjuna : kak,, ajarin aku dunx kak,
 Bima : ajarin yang mana?
 Arjuna ; ajarin yang rayuan gembel itu
 Bima ; kok rayuan gembel...
 Arjuna ; rayuan yang ada di TV itu loh..
 Bima : oh.. rayuan gombal, rayuan gembel mah muka loe..
 Ntar,,que perhatiin arjuna keren dari atas, begitu kebawah.
 Kenapa sepatu mak ku loe pakai?
 Arjuna : haah?
 Bima : itu lihat sepatu loh! Pakai pita segala,
 Arjuna : ini aku dapetin pas jam 12 malem kak,,,
 Bima : haah, emang susah ya? Sampai jam 12 malam.
 Arjuna&Bima: la..laa..la..li..liii.lii sepatu dari mana,la..laa. kakaku juga gila(dancing and singing)
 Bima : OK..OK, kalu buat loe mah sah –sah aje lah. Aku akan mengajarinu bagaimana cara memanah yang benar,,
 Arjuna : ajarin donx kak, eeh..kak, katanya kakak paling pinter dengerin suara- suara.
 Bima : ohh,,iya donx, kakak sakti. Apapun kakak bisa denger.
 Arjuna : misalkan kak, datang suara(plag..kediblug..)
 Bima : itu pasti suara kuda
 Arjuna : bukan, kak, itu suara saya.
 Bima : tadi katanya suara(plag..kediblug..) itu suara kuda lagi lari
 Arjuna :kakak mah, pake gini an donk kak(by pointing his head), pantesan kakak gagal.
 Bima : sini!, sekarang loe que test. Nie loe tahu gak suara apa ini? Denger gak..
 Arjuna : gak ada kak.
 Bima : masak sieh, itu suara hati saya.
 Arjuna : ni kak, (huff..uft)
 Bima : buruuung !
 Arjuna : suara saya kak..!
 Bima : tapi tadi tangan loe begini tadi (practice the flying bird)

Arjuna : kan yang bunyi mulut saya, jadi suara saya
Bima : durhaka loh, sama kakak loe begitu. Mana tuh panah. Nie..
sini bentar
Ni suara apaan nieh (preeet..et). hee.ee, hayoo !

Arjuna : ada suaranya tapi gak ada bau nya nie. Suara kentut!
Bima : salah, itu suara saya. Emang loe aja yang bisa.
Sini, main panah!. Lihat itu apa?

Arjuna : haaah! Macan kak,
Bima : tuh kan.. suka begitu sieh. Ini serius nie. Udah tahu itu kuda,
dibilang macan
Arjuna :iiih, berarti kakak periksa matanya.

Session IV

Arjuna : ini mah bukan kuda
Bima : apa ini?
Arjuna : ini patung kuda
Bima : eh..tapi kan kuda juga
Arjuna : bukan
Bima : eh zis gerbang keluar mn sih?
Arjuna : depan
Bima : kita kesitu yuk
Arjuna : ngpain
Bima : gamparin elo
Yudistira : adik2ku, kakak datang
Yudistira : gimana kabarya(aziz menjbat dan mencium tangan parto)
Arjuna and Bima : alhamdlilah
Bima : Tanya suara
Yudistira : apa?
Bima : nie ngetes suara, coba

Arjuna : (huuft...huft..uf),

Yudistira : kuda..

Arjuna : haah,,hebat ! ini namanya kakak yang hebat.

Yudistira : suara-suara binatang harus hafal.

Bima : looh, tadi begini-begini kan katanya suara loe(mengayunkan tangan)

Yudistira : makannya kalau masalah suara tuh kitaa kudhu hafal

Kamu gak tahu suara-suara?nie liha. (heeeft..heeft)

Bima : tauk, ni kalau gak kuda, uler nie.

Yudistira : salah,! Balik lagi (practicing by hand), salah..salah !

ini kaka bawa hadiah, panah ini buat hadiah buat Arjuna

Bima : kok buat Arjuna? Buat saya mana kak?

Yudistira : kamu ininya aj nie..(giving a wrapping of sword)

kamu hrus jd pemanah yang handal, handal jepit(yang pentingkan dh memberikan panah mudah2an bahagia

Bima & arjuna: Sendaaaaal !!

Yudistira : itu ada lagunya itu. Lagu jawa !

Bima : apa?

Yudistira : sandal kaline wungu,

Bima : semarang ??

Yudistira : Kendal

Dalang : yang tahu lagunya cuma dia duank,,

Yudistira : Kendal itu, ada yang tarian traditional itu.

Bima : apa?

Yudistira : Kendal pecah..(practicing war dance), tuh itu kan kendal pecah.

Arjuna : kendang pecah

Bima : aduuh, sumpah,, ,que bingung nieh. Que bingung apaan nieh.

Yudistira : ya sudah, yang penting kakak sudah membawakan panah. Mudah-mudahan adik-adik bahagia.

Bima : gak bang, aq protes.

Yudistira : kenapa..?

Bima : Kakak ngasihnya dia doing. Itu namanya gak adil .

Arjuna : gak adil....!

Dalang : boleh saya nanya?

Bima : ini siapa sieh ?

Yudistira : nanti dulu-nanti dulu(mendorong dalang dengan sengaja)
Eh malahan tidur(membangunkan dalang dari jatuhnya)

Dalang : gak, enakan gini. Ni to', gue mau nanya

Yudistira : he'h..

Dalang : habis ini gimana acaranya

Yudistira : hoooh, ini nanti masuk dewi kunti

Dalang : que nyebutnye gimana?

Yudistira : but..buuut..butt..

Bima : loe salah, nanyanya gak begitu, gini” dewi kunti masuknya dimana', gitu !

Dalang : dewi kunti masuknya dimana?

Yudistira : masuknya??? (berjalan seprti dewi kunti)

Dalang : yang jadi dewi kunti siapa?

Yudistira : nunui.

Dalang : nunui? Makasih buat laporan keatas

Yudistira :oh...

Bima : woi..., kok dilaporin. Mu ngapain pake laporan.

Dalang : ya biar halal aja nyari duwitnya.

Yudistira : ayo..adek'ku arjuna

Bima : gak bisa, aku dulu

Arjuna : enak aja

Yudistira :jangan ributan,

Arjuna ; jagan ribut(membenarkan perkataan parto), ngomong dibolak-bolak .

Bima : bolak-balik (membenarkan perkataan arjuna), bikin kepala saya puser aja .

Arjuna : pusiing !!

Bima : ngomong dibolak-balik melulu, ini punya saya

Yudistira : bima kamu jangan rebutan begitu !

Dalang :Datanglah, dengar keributan...

Yudistira : ni udah datang

Dalang :siapa suruh keluar lagi!. Mendengar keributan, datanglah dewi kunti sambil melet-melet dan menggodek-godekkan kepalanya.

Bima : dalang ini harus dipatuhi. Ada kabar apa(saying to dewi kunti). Dibenerin-dibenerin, kyak gini terus nanti sampai habis.(asked to dalang)

Dalang : sampai kesebuah sumur, berhentilah godek-godeknya.

Bima : godek-godeknya berhenti, melet-meletnya tetep(asked to dewi kunti)

Dewi.K. : Yudistira..!

Yudistira : ono opo !!

Dewi.K. : Yen nyanyi ki sing bener to nger !!

Yudistira : injeeh !

Dewi.K. : yen gawe plesetan ki sing do mudeng !

Yudistira : sendal kaline wungu,

Dewi.K. : yudistira !, kamu itu sebagai nak ibu yang tertua

Yudistira : tuanya gak usah disebutin bu'!

Dewi.K. : ibu akan member mandate sama kamu, anak yang paling tua. Pokoknya kamu harus mencari tanah untuk mendirikan kerajaan garananggul.

Dalang : apakah bima dapat menemukan lokasi yang diinginkan oleh kerajaan?, jangan kemana-mana, tetap di Opera Van Java Live !!

Session V

Dalang : Setelah melewati jurang, sesawahan sampai tol cipularang akhirnya bima sampai juga ke lokasi, dimana lokasi tersebut dihuni oleh dua raksasa. Bagaimana cerita selanjutnya, langsung saja ke TKP !

Bima : ngapain???

Dalang : salah ndre, tadi salah que. Bagaimana cerita selanjutnya, langsung ke TKP !

Bima : aku kesini ingin mencari tanah agar aku bisa membangun astina ditanah ini.

Himbidi : istana ..!(correct the Bima's spoken). Bukan astina, tapi istana. Tapi aku tahu kamu pasti arsitekya?

Bima : kok kamu bisa tau gitu sih?

Himbidi : soalnya kamu sudah membangun istana cinta dihatiku.

Dan kemudian Jessica Iskandar dan Andre main pantun

Himbidi : eh..penonton,kalau gak salah kan kang Andre gagal jadi wali kota.

Dalang : kalau itu gak salah, bener !!

Bima : OK, tidak apa-apa, meskipun aku gagal menjadi wali kota, tapi aku tak akan pernah gagal untuk dapatkan cintamu.

Himbidi ; kang andre bisa aja, pasti ibunya kang andre jualan piala ya?

Bima : kok tahu sih?

Himbidi ; soalnya kang andre tuh juara banget dihati aku.

Bima : ah..(Surprising)

Yudistira : raja gombal ketemu dengan ratu gembel.

Bima : aku Cuma mau bilang sama kamu

Himbidi ; iya

Bima : kalau misalnya aku lagi nyetir mobil, pas aku ngegas kenceng-kenceng jangan kamu rem ya!

Himbidi ; emangnya kenapa?

Bima : supaya aku bisa cepat-cepat ke hati kamu

Himbidi ; kang andre, aku punya pantun,

Dalang : kalu aku ke apotik, Cuma satu obat yang aku pilih

Bima : apa itu?

Dalang : obat rindu padamu

Himbidi ; tapi kalau ngomong-ngomong apotik, aku juga ingin membeli sesuatu diapotik

Bima : beli apa?

Himbidi ; beli formalin, biar bisa mengawetkan cinta kita. Kang aku punya pantun buat kamu,,

Bima : pantun apa?

Himbidi ; kemarin kan hari selasa,

Bima : gak, kemarin tuh hari,(thought fo a moment). Eh bener !

Himbidi ; bener kan, hari selasa? Kemarin hari selasa aku membeli celana, kata orang kamu itu biasa,tapi buat aku kamu itu sempurna.

Bima : jalan-jalan ke tanah abang bareng bang jaja, ah eneng bisa aja.

Himbidi ; naik odong-odong sambil ngambilin paku, ayo donk kamu cium pipi aku!

Bima : mang jaja hobinya maen yoyo, hayooooo!!

Himbidi ; pendek banget pantunnya.

Bima : yang penting hayo aja dah, eh neng, aku mau bilang terimakasih sama kamu.

Himbidi ; kenapa bang ?

Bima : gara-gara kamu ngajarin aku, kemarin nilaiku dapat Sembilan loh

Himbidi ; haah, dalam mata pelajaran apa?

Bima : mata pelajaran mencintai kamu. Haa..haa, aduh..uh, toilet dimana ya ?

Himbidi ; kang andre, tau gak buaya yang aku suka?

Bima : buaya apa?

Himbidi ; buaaayangin kamu !

Bima : haahaa,,neng, paku apa yang paling dualem banget.

Himbidi ; paku apa bang?

Bima : masak kamu gak tahu !

Himbidi ; paku kuntil anak?

Bima : salah, paku cinta padamu.

Himbidi ; pilih,,pilih ya, pilih yang kiri atau yang kanan?

Bima ; eem..e.. yang kanan

Himbidi ; kenapa gak dua-duanya aja, ini juga milik kamu kok

Bima : eh..tunggu-tunggu !, pilih yang depan atau yang belakang ?

Himbidi ; ee.ee, yang depan deh .

Bima : iiii, bisa aja. Depan belakang, sama-sama punya kamu kok.

Himbidi ; kang andre

Bima : apalagi ?

Himbidi : kamu lebih suka mocca apa coffe?

Bima : wah, dua-duanya aku suka nieh, ee'ee.. aku pilih coffe aja deh.

Himbidi ; coffe?? kopinang kau dengan bismillah. Penonton !!! aku takut

Viewers : takut apa?

Himbidi ; takut kehilangan dia (refers to Bima)

Bima : aku mulai sekarang gak mau jadi pemain wayang ah...

Himbidi ; kamu maunya jadi apa?

Bima : aku maunya jadi petani aja.

Himbidi ; kenapa kamu mau jadi petani ?

Bima : supaya setiap saat aku bisa menanam cinta dihatimu.

Dalang ; aku cape' ndre, que cape' nunggu session berikutnya, bercanda aja.

Bima : eeh,, bapaknya tukang sedot WC ya?

Dalang : kok tahu?

Bima :Laaah, pake nanya kok tauk, situ kan isinya.

Dalang : Ok, isi sama isi lagi ngobrol. Melihat adiknya raksasa yang cantik gempita dan bermesran dengan bima, datanglah kakak dari raksasa tersebut yang diperankan oleh sule. Le' masuk le..! namanya himbidra. Ehh.. hibrida ,(asked to sule)

Himbida : Tahu, ku juga tauk, di OVJ masak gak tauk.

Dalang : siapa namanya?

Himbida : himbida,,

Dalang : salah...

Himbida : iya itu lah, nimbala..

Himbida : he bima, he haya naon datang kadiék.

Bima : heeh, ngomong apa?

Himbida : heh , raksasa orang sunda.

Bima ; sok...hayoo,

Himbida : heeh, hindibi ngapain eh kamu deket-deket deng sibima?

Himbida :Maaf kak kayaknya aku sudah jatuh cinta,

Himbida : jatuh cinta sombong, kakak kemarin jatuh dari genteng gak sombong.

Bima : eh..kamu siapa, eeh kamu kenapa berjudi itu haram?

Himbida :Eh..itu mah lain company haji andre

Bima :aku ingin mendirikan istana disini

Himbida : aku ingin mendirikan SD impres disini. Hayoo mau apa?

Kamu gak tau kalau aku ini sudah mencalonkan wali kota

Dalang : wali kota mana le?

Himbida : wali kota cimahi, tapi aku tolak, karena aku takut gagal. Kalau kamu mau deketin adik saya, hayoo berantem.

Bima : kamu maunya apa? Kamu tidak mengizinkan, aku akan tetap mendirikan istana disini.

Himbida ;Tam polong kaleng belut di talian to ngomong kaneng gelut sekalian.

Himbida and bima war

Bima : orang gak mukul, jatuh

Dalang : yang kalah die, kenapa loe yang jatuh. Akhirnya bima pun pergi dengan kekalahan dan luka parah, bagaimana cerita selanjutnya, langsung saja tetap di OVJ Live,,

Session VI

Dalang : Tetap di Opera Van Java Live, karena Bima tak kunjung datang, akhirnya dewi kunti merasa resah dan menunggu kedatangan Bima, bagaimana kisah selanjutnya, langsung aja ke TKP.

Dewi.K : kamu disini anakku loh,

Arjuna : mama gak ngoinong sih,

Dewi.K : mama..mama ngomong mama manggilnya.

Arjuna : kan anak,

Dewi.K : kamu disini anakku, ini mama lagi gelisah nak, gimana saudara kamu si Bima nak ?

Arjuna : wah,,,saya gak tahu Babu,,,

Dewi.K : babu..babu, ibu!!. Heeh,,saya gak bisa. Ini anak satu-satunya ibu

Arjuna : terus saya ank siapa?

Dewi.K : maksudnya yang ibu sayangi, dimana saudara kamu sekarang, panggil kakak kamu, yudistira!

Arjuna : yudis...yudis !

Dewi.K :kamu itu bawa apa?

Yudistira : dagang air tebu.

Dewi.K : kamu jangan bikin malu ya ..!

Yudistira : usaha sampingan bu'..usaha sampingan.

Dewi.K : ada wayang jualan tebu kayak gitu, sekarang mana itu adek kamu si Bima. Kamu itu gak bisa dibuat contoh ya buat adik-adik kamu !(advice to Yudistira) Bima dimanaaa..??

Yudistira : gak tauuux !

Dewi.K : mbisik'i kok suaranya gedhe kayak gitu.

Yudistira : Kan seperti ibu yang perintahkan kan, eeh..eh ibu lupa, kan suruh ini nyari tempat untuk bangun istana baru.

Dewi.K : iya,, tapi dimana saudara kamu? Ini ibu..ibu cemas.

Arjuna ; haah, juna tahu.

Dewi.K : kamu tahu nak?

Arjuna : gak..

Dewi.K : kamu itu paling lambat pikiran kamu. Apa-apa selalu terlambat kamu.

Yudistira : ibu kayaknya lebih cinta sama arjuna

Dewi.K : gak, semua anak-anak ibu dicintai.

Yudistira : halah,, ibu suka begitu ah.

Dewi.K : Le...kamu tuh yudistira kok makan rumput toh le, jangan toh, jangan bikin malu ibu toh nak !

Yudistira : biar sakti bu'

Dewi.K : sekarang kamu cari Bima!

Yudistira : baik lah bu', saya janji akan mencari Bima

Akhirya Bima datang(and then Bima came)

Yudistira : saya bilang naek odong jangan keseringan. Kemarin sampai empat kali gak mau turun bu',

Bima : kagak pernah nonton film kungfu sieh,

Yudistira : emang kenapa?

Bima : berdarah tuh, zoor (throw up)

Yudistira : haah, darah putihnya keluar.

Bima : udah acting bagus-bagus, malah naek odong-odong.

Dewi. K : Ini anakku kok malah jadi pengemis toh

Arjuna : kakak kenapa? Waah, sakit kak?

Bima ; sebelah sini !

Yudistira : kenapa kah engkau sampai terjadi demikian adanya membuat kami kaget melihat penampakan mu datang sudah begini, ada apa bima? Ceritakan supaya kami tahu masalahnya.

Bima : sekian terima kasih.

Dalang : akhirnya bima kembali ke pendopo dengan senang meminta himbida dan himbidi ke pendopo. Itu yang mana tuh?

Bima : bisa jadi dalang gak?

(Could you become a puppeteer?)

Dewi. K. : yaudah yuuk, jangan kemana-mana ya, tetap di Opera Van Java Live..!

Session VII

Dalang : hee..e, mumpung aman, himbidi masih merasa kangen denganinginnya kedatangan si Bima, karena udah cinta mentogek. Tetapi kakanya himbidi tidak setuju, yaitu sule dan tetep marah-marah sama adiknya. Bagaiman kelanjutan kisahanya, yuuk langsung aja kita ke TKP.

Himbidi : mana ada dalang jalannya begitu?

Dalang : dalang pulang ngepet

Himbida : dalang jalan kayak anak bayi gitu.

Himbidi : ya allah,, kenapa cinta itu begitu sakit ya Allah.

Tolong Baim ya Allah..(praying), baim juga pengen makan, baim belum makan.

Himbida : *teet*, termiskin di dunia (making quiz), yakan? Gak makan, miskin itu.

Himbidi : kakak...

Himbida : heeh himbidi, kenapa kamu masih sedih

Himbidi : habis aku pengen ketemu dengan cintaku.

(because I want to meet my love.)

Himbida ; apa kamu tidak tau, kalau bima itu sudah menipu aku? Aku sakit hati sama Bima. Katanya dia ngaku-ngaku saudaranya iwan Fals, taunya dia bohong,

Himbidi ; kakak,,ma'af ada apa itu di pipinya?

Himbida : ini belek,,mana?

Himbidi : iih, lucu banget boleh ku cium gak? Kakak...kamu dimana?(playing hide and seek)

Himbida : aku di neraka

Himbidi : kakak, kamu disini tadi...

Himbida : kakak disini woy...sumiyati. Pokoknya aku gak setuju kalau kamu menikah sama si Bima, aku pengen kamu menikah sama pemain bola.

Himbidi : siapa?

Himbida : tuuh..tuh si puyuh pemain Barka. Karena kakak ini adalah indo barka.

Himbidi : aku juga suka banget nonton indo barka.

Himbida : bohong...bohong...bohong

Himbidi : beneran !!

Himbida : bohooong, kemarin kamu nontonya pelita jaya

Himbidi : kakak,, aku boleh minta foto kakak gak?

Himbida : ngapain, kamu kan lahir bareng, kenapa minta foto?

Himbidi : gak, soalnya aku pengen nunjukin ke orang-orang kalau kakak itu cowok yang paling ganteng.

Himbida : ini..ni, saya senengnya punya adek seperti kamu tuh itu. Setiap hari selalu memuji- muji, nih kita tunggu ujungnye apa.

Himbida : kenapa, eh kamu tiba-tiba minta foto kakak, dan kamu bilang ganteng. Ada apakah gerangan?

Himbidi : karena kakak emang ganteng, ehh kakak tahu gak, kemarin aku bingung banget, kok aku tidur gak ditemanin bintang, ternyata bintangnya ada dimata kakak.

Himbida : eeh..ntar dulu, yang que bingung, que kan kakaknya masih aja dirayu. Ntar kalau kakak hilaf gimana?

Dalang : gak apa-apa, ini kan Cuma dicerita doank,

Himbida : bukan masalah cerita begitu, aku kan kakaknya , kalau khilaf kan bahaya!

Dalang : kalau begitu saya wakulkan,

Himbida : enak aja loe

Dalang ; kamu mau juga ?

Himbida : ame siapa?

Dalang : ame die (refers to himbidi)

Himbida : ini adek aku !

Himbidi : dalang..! aku boleh Tanya?

Himbida ; tapi aku gak punya pulsa...

Dalang : akhirnya yudistira dan Bima pun datang

Himbida : yudistira name supir que tuh, bener..

Bima ; huuuk...uuuk..(crying), ni bang orangnya ni bang.

Yudistira : anak mana loh? (asking to himbida). Loe dah mukulin adek que.

Himbida : emang kenape?

Yudistira : terima kasih . que pingin mukulin gak tega, loe berani .

Bima : weeh, belain ! malah makasih.

Himbidi ; bima dan kakak jangan bertengkar lagi !

Himbida : bima „loe beraninya pake pengaduan ye?

Bima : lok berani sama abang que nih !

Himbida : eeh... loe jangan bawa abang loe kalau gak berani, emang que berani sama abang loe ?

Yudistira : heeh, disangka que gak takut?

Himbida : ni cerita gak bakalan ketemu mpe subuh nie.

Yudistira : loe udah mukulin adek que, sama saja loe udah mukulin que, tauuk !!

Himbida : jadi mau loe apa? Nelpon gak pernah, sms gak pernah,

Yudistira : aku gak punya pulsaaa..

Himbida : wooh, jadi loe pengaduan ?

Bima ; bang,,musak dia bilang begini :panggil abang loe, que gak takut. Orang mukanya udah tua kayak begitu. Ngapain que takut.

Yudistira : Loe dah mukulin adek que, sama aja loe udah melukai harga diri que. Que tunggu loe diprapatan. Sekarang tunjukkan ilmumu !

Himbida : mau apa? Ilmu fisika atau agama ?

Yudistira : yang kira-kira gampang aja dah..

Himbida : kakak loe udah lama penyakitan ?

Bima ; iye...mau sembuh susah (saling berperang)

Himbida : Kita singkirkan buaya ini, buaya ini berkedip-kedip. Wow..buaya ini tiba-tiba menggigit aku.

Dalang : akhirnya himbida pun kalah, dan himbida pun boleh dipersunting oleh Bima. Dan Bima pun kembali ke pendopo bersama Yudistira. Bagaimana kelanjutannya, tetap di Opera Van Java Live.

Session VIII

Dalang : sayang sungguh sayang dewi kunti tidak menyetujui hubungan bima dengan hidimbi, bagaimana lanjutan ceritanya, langsung ke TKP

Bima :Bu' kami sudah berhasil mengalahkan raksasa itu

Dewi.K :Ya sudah, berarti kamu berhasil mendapatkan tempat, bagaimana nanti mendirikan kerajaan itu

Yudistira : bu, saya sudah berhasil, dia belanda. Satu sama

Bima : tapi sya mohon doa restu ibu, saya ingin menikahi adik dari raksasa tersebut.

Arjuna : huuuzt...tidak

Yudistira : kenapa loe, apa urusannya?

Bima : kan saya minta restunya sama ibu

Dewi.k : bima..! kamu baru aja bias berdiri loh nak, kok sekarang kamu sudah mau mempersunting wanita.

Bima : haah,,! Ibu gak tahu, tiap pagi berdiri bu'. Senam maksudnya

Yudistira : saya yang ngajarin, kan dia males, saya yang bangunin olahraga !

Dewi.k : belum waktunya kamu menikahi seorang gadis, belum waktunya.

Bima ; tapi aku mencintainya bu'..

Dewi.k :huuu..uzt, kamu itu masih saying gak sama ibu?

Bima : saying bu"

Dewi.K :Mestinya kamu harus nurut sama ibu', sekali bilang tidak,,tidak !!

Bima : kayak ibu gak ernah muda aja,

Dewi.K : bima !! kamu harus nunggu ibu !

Bima : nunggu ibu kapan? Heeea..lama bu', ibu begitu ada yang dating dilepehin, dating dilepehin .

Dewi.K : dilepehin? Kayak apa aja

Bima : biarkanlah bu', hatiku dan hatinya udah menyatu

Yudistira : bunda belum tahu, bentuk dari raksasa tersebut

Dewi.K : apalagi raksasa, nanti kalau kamu ciuman bagaimana?

Bima : ibu lihat dulu lah, sosoknya seperti apa.

Dewi.K : raksasa..! namanya aja raksasa

Yudistira : bu”, wanita itu sisiknya begini bu..

Himbida : assalamualaikum... hayoo cepet !, ni saya kasih

Dewi.K : mana raksasanya

Himbida : nie adik saya, saya kasihin

Dewi.K : kok kamu sodor-sodorin adik kamu.

Himbida : karena saya udah kalah, dan dia mencintai bima, kalau saya paksakan kan kasihan juga dia,

Dewi.K : ooh, jadi raksasa yang kamu maksud itu ini nak?, kok pada gak punya taring !

Himbida : lagi disewa,

Dalang : lalu masuklah himbida dan himbidi

Yudistira : kan udah masuk,

Dalang : kebiasaan, kalau belum dipanggil jangan masuk dulu donx!

Arjuna : keluar gak loh !!keluar !

Himbida : kalau dalang diusir yang nutup siapa?

Dewi.K : kamu gak boleh gitu !

Himbida : sudahlah kunti, saya sudah menyerah karena saya kalah sama yudistira, dan saya berjanji kalau anak saya dikawinin sama bima, saya sebagai kurawa orang jahat tidak akan mencelakai lagi orang lagi di dunia ini.

Saya pingin persatuan dan kesatuan diciptakan di dunia ini. Jangan sampai ada pertumpahan darah, karena darah itu merah, belum ada darah yang warnanya hijau.

Dalang : akhirnya bima pun menikah dengan hidimbi dan bertahun-tahun dia mempunyai seorang anak yang namanya Gathotkaca.



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Lamp. : Proposal Skripsi
Hal : Pembimbing dan Asisten
Pembimbing Skripsi

16 Pebruari 2012

Yth. Maslihatul Umami, M. A

Assalamualaikum w.w.

Dalam rangka penulisan Skripsi Mahasiswa Program Sarjana (S.1). Saudara ditunjuk sebagai Dosen Pembimbing / Asisten Pembimbing Skripsi mahasiswa :

N a m a : Eka Anisawati
NIM : 11308056
Jurusan : Tarbiyah
Judul Skripsi :

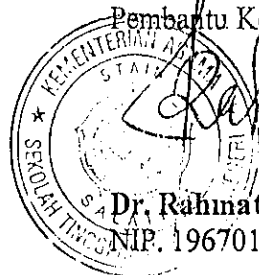
SPEECH ACT ANALYSIS ON OVJ DIALOG (IN EPISODE BIMA KAWIN)

Apabila dipandang perlu Saudara diminta mengoreksi tema Skripsi di atas.

Demikian untuk diketahui dan dilaksanakan.

Wassalamualaikum w.w.

a.n. Ketua,
Pembantu Ketua Bidang Akademik



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LEMBAR KONSULTASI SKRIPSI

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 PEMBIMBING : Mashlihatul Umami S.Pdi. M.A
 JUDUL : SPEECH ACT ANALYSIS ON OPERA VAN JAVA
 (OVJ) DIALOGUE IN EPISODE "BIMA KAWIN"

NO	TANGGAL	ISI KONSULTASI	CATATAN PEMBIMBING	PARAF
1.	16 April 2012	proposal	<ul style="list-style-type: none"> 1. Sistematisa penulisan 2. Reference 3. Gramatical 	<i>[Signature]</i>
2.	20 April 2012	prosal	<ul style="list-style-type: none"> 1. Change the content of statements of problem 2. Acc proposal 	<i>[Signature]</i>
3.	25 April 2012	chapter I & II	<ul style="list-style-type: none"> 1. giving pages 2. Gramatical 	<i>[Signature]</i>
4.	28 April 2012	Chapter I & II	<ul style="list-style-type: none"> 1. systematic writing 2. complete the introductory sentence in chapter I 3. continue to chapter II 	<i>[Signature]</i>
5.	30 Mei 2012	Chapter II	<ul style="list-style-type: none"> 1. Sistematisa penulisan 2. Revisi subheading 3. Gramatical 	<i>[Signature]</i>
6.	7 Juni 2012	Chapter III	<ul style="list-style-type: none"> 1. Revise chapter III 2. Add the supporting data 	<i>[Signature]</i>
7.	15 Juni 2012	Chapter III - IV	<ul style="list-style-type: none"> 1. continue to chapter IV 	<i>[Signature]</i>
8.	20 Juni 2012	chapter I - IV	<ul style="list-style-type: none"> 1. Revise subheading 2. Revise chapter IV 	<i>[Signature]</i>
9.	26 Juni 2012	chapter I - V	<ul style="list-style-type: none"> 1. Sesuaikan bab II & III 2. Revise bab IV 3. Revise subheading 	<i>[Signature]</i>
10.	28 Juni 2012	Chapter I - V	<ul style="list-style-type: none"> 1. Revise Table of content, Abstrac 2. Revise bab IV, V 	<i>[Signature]</i>
11.	2 Juli 2012	chapter I - V	<ul style="list-style-type: none"> 1. Revise motto, abstrac 2. Attaching Attentive counselor's note 	<i>[Signature]</i>
12.	4 Juli 2012	Chapter I - V	<ul style="list-style-type: none"> 1. Revise Motto, attentive counselor's note 	<i>[Signature]</i>

Catatan: Setiap Konsultasi Lembar Ini Harus Dibawa

PEMBIMBING

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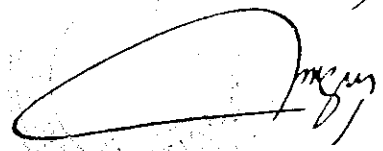
No	Jenis Kegiatan	Tanggal	Jabatan	Nilai
1	Piagam Penghargaan Orientasi Program Studi dan Pengenalan Kampus (OPSPEK)	27 Agustus 2008	Peserta	3
2	Piagam Penghargaan Movie Appreciation and Breaking Faste(CEC)"	22 September 2008	Peserta	3
3	Piagam Penghargaan Daurah Mar'atus Sholihah(DMS) dengan tema " Muslimah Sejati Muslimah Yang Dinanti"	23 November 2008	Peserta	3
4	Piagam Penghargaan Bedah Buku (DEMA)	27 November 2008	Peserta	2
5	Sertifikat Kursus Pembina Pramuka Mahir Tingkat Dasar (KMD) Kwartir Cabang Kota Salatiga.	14 Februari 2009	Peserta	5
6	Piagam Penghargaan Seminar Nasional (DEMA) dengan tema " Demokrasi, Kepemimpinan Nasional dan Masa Depan Indonesia"	22 April 2009	Peserta	6
7	Sertifikat Bedah Buku (UPT) Perpustakaan STAIN Salatiga yang bertemakan"Harmonisasi dan Humanisasi Lingkungan Hidup"	25 Mei 2009	Peserta	2
8	Certificate of The Awarness on Speaking One (Pare)	23 Agustus 2009	Peserta	3
9	Piagam Penghargaan Sarasehan Keagamaan (DEMA) dengan tema" Optimalisasi Peran Badan Amil Zakat (BAZ) Dalam Pengelolaan Zakat Sebagai Upaya Pengentasan Kemiskinan"	14 September 2009	Peserta	3
10	Piagam Penghargaan Seminar Regional dengan tema " Peran Lembaga Publik Sebagai Alat Kontrol Pemerintah Demi Terciptanya Good Governance"	22 Maret 2010	Peserta	4
11	Seminar Nasional Pendidikan (DEMA) dengan tema " Aktualisasi Nilai-Nilai Pendidikan Dalam Upaya Membentuk Karakter dan Budaya Bangsa"	2 Juni 2010	Peserta	6
12	Sertifikat Praktikum Pelatihan (ILAIK)	27 Agustus 2010	Peserta	2

	Unit Pengembangan Bahasa (UPB)			
13	Certificate Practicum Program "Department of Religious Affairs English Education Study Program STAIN Salatiga"	1 September 2010	Peserta	3
14	Syahadah Darul Arqom Dasar (DAD) dengan tema "Membentuk Kader IMM yang Berjiwa Pencerah"	06 Desember 2010	Peserta	3
15	Piagam National Workshop of Entrepreneurship and Basic Cooperation 2010	19 Desember 2010	Peserta	6
16	Piagam Penghargaan Bedah Novel "Bumi Cinta" bersama Ust.Habiburrahman El Shirazy, Lc dengan tema "Tingkatkan Iman dengan Persaudaraan Menuju Pemimpin Insan Terdepan" FS SKI kota Salatiga	30 Januari 2011	Peserta	2
17	Piagam Penghargaan Seminar Kesalatigaan (KAMMI) yang bertemakan "Menyiapkan Momentum PILWAKOT. Menuju Perbaikan Sistem Pembangunan Salatiga"	28 Maret 2011	Peserta	3
18	Sertifikat Islamic Public Speaking Training (IPST) Lembaga Dakwah Kampus (LDK) dengan tema "Membentuk Sosok Muslim yang Mahir Pidato"	09 April 2011	Peserta	3
19	Sertifikat Milad LDK IX Dengan Acara Lomba Cerpen Islami yang Berjudul "Aku Gak Ingin Jadi Maling"	19 Mei 2011	Peserta	2
20	Sertifikat Seminar "Radikalisme Keagamaan di Indonesia"	01 Juni 2011	Peserta	3
21	Piagam Penghargaan Seminar Nasional yang bertemakan "Pilar-Pilar Penanggulangan Korupsi di Indonesia Perspektif Agama, Budaya, dan Negara"	22 Juni 2011	Peserta	6
22	Piagam Penghargaan Public Hearing dengan tema "Meningkatkan Tataan Birokrasi Kampus yang Berbasis Pada Prinsip-Prinsip Integritas"	25 Juni 2011	Peserta	2
23	Certificate of IALF "Motivating Your Students Focusing on Speaking Skill"	15 Juli 2011	Peserta	3
24	Sertifikat Achievement Motivation Training (AMT)	23 Agustus 2011	Peserta	3
25	Piagam pelatihar Ustadz/Ustadzah se-Kecamatan Tingkir	11 Maret 2012	Panitia	3

26	Sertifikat Seminar Nasional Entrepreneurship 2012 dengan tema "Tren Bisnis Berbasis Multimedia dan Teknologi Informatika Sebagai Wujud Pasar Modern".	April 2012	Peserta	6
Total				90

Salatiga, 13 Juli 2012

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- ❖ STAIN Salatiga (2008-2012)