



**ERROR ANALYSIS IN ENGLISH CONNECTED SPEECH  
PRONOUNCED BY THE MAJOR ACTORS  
OF DRAMA RAMAYANA, *UPON THE CORONA***

**a final project  
submitted in partial fulfillment of the requirements  
for the degree of Sarjana Pendidikan  
in English**

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### **ERROR ANALYSIS IN ENGLISH CONNECTED SPEECH PRONOUNCED**

**BY THE MAJOR ACTORS OF DRAMA RAMAYANA, *UPON THE  
CORONA***

yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar- benar merupakan karya saya sendiri, yang saya hasilkan setelah penelitian, pembimbingan dan diskusi, dan pemaparan atau ujian. Semua kutipan, baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan skripsi/tugas akhir/final project ini membubuhkan tanda tangan sebagai keabsahannya, seluruh isi karya ilmiah ini tetap menjadi tanggung jawab saya sendiri.

Demikian, surat pernyataan ini dapat digunakan seperlunya.

Semarang, Maret 2011

Yang membuat pernyataan,

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*I like what I do, I do what  
I like (Mike Kenji  
Shinoda).*

*Even in the darkest time, the light will find you (Jackson Rathbone).*



*This final project is dedicated to:  
her late grandfather, Marwoto, BA,  
her husband, Muhammad Khoirul Fuadi and her would-be baby,  
her beloved parents, Mr. and Mrs. Henry Armunanto,  
her beloved grandmother and all her family, and  
her dearest friends of "Half-Blood Family XBPB '06.*

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Semarang, March 2011

The Writer

## ABSTRACT

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In this study, a drama entitled *Ramayana, Upon the Corona* was analyzed. This study attempts to find out the connected speech errors made by the major actors of the observed drama. The main purposes of the study are to explain the types of dominant errors made by the major actors of the drama and the reasons why they did such errors.

As the source of the data, a descriptive qualitative approach is used to explain the results of the video recording analysis of the major actors of the drama. Besides, some simple calculations based on Gulo (1983) are also used to find the proportion and the dominant error of each actors.

The result indicates that there are two dominant errors made the major actors. Those are assimilation and r-sandhi. There are five majors actors whose dominant connected speech errors are assimilation. They are the casts of Shinta, Rama, Subali, Anoman and Playboy. The rest four actors' dominant connected speech errors are r-sandhi. They are the casts of Rahwana, Laksmana, Sugriwa and Jomblo.

As analyzed from the video recordings, it can be concluded that there are six reasons why the major actors make those connected speech errors; most of the major actors are getting into a duality, some actors got speech disorder and speech impediment, some actors have tendency not to pronounce a word completely, lack of proper pronunciation treasury, tendency to pronounce a sentence word by word, and tendency to pronounce a word the way it is spelled. Therefore, some suggestions like increasing acting practice and speech therapy are offered for the teachers. In addition, for the students (drama performers), self awareness in motivating themselves to improve their qualities of performing drama is suggested.

# TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS .....	v
ABSTRACT .....	vii
TABLE OF CONTENTS .....	viii
LIST OF APPENDICES .....	xi
LIST OF TABLES .....	xii
LIST OF PICTURE .....	xiv
LIST OF ABBREVIATIONS AND ACRONYMS .....	xv
CHAPTER	
I. INTRODUCTION	
1.1 Background of the Study .....	1
1.2 Reasons for Choosing the Topic .....	3
1.3 Statements of the Problem .....	4
1.4 Objectives of the Study .....	4
1.5 Significance of the Study .....	4
1.6 Limitation of the Study .....	5
1.7 Outline of the Study .....	6
II. REVIEW OF RELATED LITERATURE	
2.1 Previous Studies .....	7
2.2 Theoretical Background .....	8
2.2.1 The Definitions of Error Analysis .....	8
2.2.1.1 Mistake and Error .....	9
2.2.2 The Definitions of Pronunciation .....	14
2.2.2.1 Phonetic Transcription .....	15
2.2.3 The Definitions of Connected Speech .....	21

2.2.3.1	Assimilation.....	21
2.2.3.2	Elision.....	27
2.2.3.3	r-Sandhi.....	31
2.2.4	The Definitions of Drama.....	33
2.3	Framework of the Present Study.....	34
III.	METHOD OF INVESTIGATION	
3.1	Research Approach.....	36
3.2	Subject of the Study.....	38
3.3	Procedure of Collecting the Data.....	38
3.4	Procedure of Analyzing the Data.....	39
IV.	DATA ANALYSIS AND INTERPRETATION	
4.1	General Description.....	41
4.2	Data Analysis.....	42
4.2.1	The Analysis of the First Rehearsal Video Recording.....	44
4.2.2	The Analysis of the Second Rehearsal Video Recording.....	46
4.2.3	The Analysis of the Third Rehearsal Video Recording.....	48
4.2.4	The Analysis of the Live Performance Video Recording.....	51
4.3	Result.....	53
4.3.1	The Interpretation of the Result of the Data Analysis.....	54
V.	CONCLUSIONS AND SUGGESTIONS	
5.1	Conclusions.....	65
5.2	Suggestions.....	68
	BIBLIOGRAPHY.....	71
	APPENDICES.....	77

## LIST OF APPENDICES

Appendix	Page
1. List of the Major Actor of Drama Ramayana, <i>Upon the Corona</i> .....	77
2. The Script of Drama Ramayana, <i>Upon the Corona</i> .....	78
3. The Connected Speech Error Analysis .....	106
4. Error Calculation .....	111



## LIST OF TABLES

Table	Page
2.1 The Phonetic Transcription of Vowels and Diphthongs in English Pronouncing Dictionary .....	17
2.2 The Phonetic Transcription of Consonants in English Pronouncing Dictionary .....	18
2.3 Table of English Consonants.....	19
2.4 Table of Vowel Sounds .....	20
2.5 Table of Consonant Sounds.....	20
4.1 The Total Numbers of Proper and Improper Pronunciation.....	43
4.2 The Proportion of Connected Speech Errors Made By Each Actor in the First Rehearsal Video Recording.....	44
4.3 The Degree of Dominance Error Occurrences of Three Types of Connected Speech in the First Rehearsal Video Recording.....	45
4.4 The Dominant Connected Speech Error of Each Actor in the First Rehearsal Video Recording.....	46
4.5 The Proportion of Connected Speech Errors Made By Each Actor in the Second Rehearsal Video Recording .....	46
4.6 The Degree of Dominance Error Occurrences of Three Types of Connected Speech in the Second Rehearsal Video Recording .....	47
4.7 The Dominant Connected Speech Error of Each Actor in the Second Rehearsal Video Recording .....	48
4.8 The Proportion of Connected Speech Errors Made By Each Actor in the Third Rehearsal Video Recording .....	49
4.9 The Degree of Dominance Error Occurrences of Three Types of Connected Speech in the Third Rehearsal Video Recording .....	49
4.10 The Dominant Connected Speech Error of Each Actor in the Third Rehearsal Video Recording .....	50

4.11	The Proportion of Connected Speech Errors Made By Each Actor in the Live Performance Video Recording .....	51
4.12	The Degree of Dominance Error Occurrences of Three Types of Connected Speech in the Live Performance Video Recording .....	52
4.13	The Dominant Connected Speech Error of Each Actor in the Live Performance Video Recording .....	52
4.14	The Dominant Connected Speech Error of Each Actor.....	53



## LIST OF PICTURE

Picture	Page
2.1 The International Phonetic Alphabet (IPA).....	16



## LIST OF ABBREVIATIONS AND ACRONYMS



Assi	Assimilation
BEEP	British English Example Pronunciation
EAE	Each Actor's Errors
Elis	Elision
EPD	English Pronouncing Dictionary
IPA	International Phonetic Alphabet
nd	No date
RP	Received Pronunciation
r-San	r-Sandhi
SLP	Speech-Language Pathologist
TE	Total Errors
TL	Target Language

# **CHAPTER I**

## **INTRODUCTION**

This chapter is an introduction which gives the general concept of the research. There are seven main sub chapters discussed here. Those are the background of the study, the reasons for choosing the topic, the statements of the problem, the objectives of the study, the significance of the study, the limitation of the study and the outline of the study.

### **1.1 Background of the Study**

In mastering English, we have to learn at least the four major skills; normally, listening, speaking, reading, and writing in the form of spoken and written. As stated by Hughes (2002: 8-9):

...as the spoken form has gained primacy of status in English, the human voice and the faculty of speech are inherently bound up with the projection of the self into the world. As English is acquired by language learners, a large number of other things also need to be adjusted for successful communication to take place. These are matters to do with culture, social interaction, and the politeness norms which exist in the target language. To learn to communicate appropriately in another language a speaker must change and expand identity as he or she learns the cultural, social, and even political factors, which go into language choices, needed to speak appropriately with a new 'voice'.

This is what happens when we play drama. As drama, according to Basom (2005: 1), is 'an art form that explores human conflict and tension. It generally takes the form of a story presented to an audience through dialogue and action.

The story is conveyed using the elements of the theatre: acting, costumes, props, scenery, lighting, music and sound.'

Moreover, Crystal (1980: 81) adds the thing that is needed to be had by the drama performers besides good acting is good pronunciation.

Pronunciation itself refers to the way a word or a language is usually spoken, or the manner in which someone utters a word. In playing drama, spoken language as a continuous sequence, as in normal utterances and conversations, is used. The term that is used by linguists to refer to spoken language when analyzed as a continuous sequence, as in normal utterances and conversations, is connected speech. Its significance lies in the contrast implied with studies of linguistic units seen in isolation, such as an individual sound, word or phrase, which was the subject matter of traditional linguistic enquiry. It is now realized that important changes happen to these units when they are used in connected speech. If someone said to have proper pronunciation, then it refers not only to sound like native speakers but also comprehensible (Crystal, 1980: 81).

That is the reason why pronunciation really affects the process of conveying meaning of a drama. In an attempt to act the roles well, drama performers try to bring the script about to naturally play. However, as Bebout (1985) wrote in her journal entitled *An Error Analysis of Misspellings Made by Learners of English as a First and as a Second Language*, the field of English pronunciation error is classified to be significant due to 'the complexity of sound-symbol relationship in English.'

The focus that is discussed in study is the connected speech errors. Weisser (2005) states in his article entitled *Connected Speech*, that 'in connected speech, as the branch of pronunciation, many things change inside and in between words in order to facilitate communication/pronunciation and to make certain

parts of the message more or less salient or to group items of information together.’

## 1.2 Reasons for Choosing the Topic

The study has been conducted on the basis of the following reasons.

First, based on the writer’s experience, she has witnessed one of the casts of the analyzed drama who often did some errors in pronouncing the phrase ‘and I’ which should be pronounced as strong form [ænd (d) aɪ] or weak forms [ənd (d) aɪ] and [ən (n) aɪ].

Second, due to duality between themselves and their acting roles which is almost happened to all the casts of the drama, they often forget to deliver proper pronunciation. The basic pronunciation which is used in this drama is American pronunciation as stated by the producer of the drama, Dra. Rahayu Puji Haryanti, M.Hum:

As we study in Indonesia, it is hard to say which pronunciation basic we used, due to the fact that our lectures have studied in both America and British. However, as the lot of exposure of American pronunciation in Indonesia, so it can be said that drama Ramayana, *Upon the Corona* is based on American pronunciation.

Third, the writer found out that the studies which are related to connected speech are limited. Generally, they explore only on some particular features of pronunciation, like vowels and consonants and rarely investigate in the context of connected speech. In other words, the present study which is only focused on the connected speech specifically has not been conducted yet. That is why, the writer wants to explore more about this problem by conducting a descriptive qualitative research.

### 1.3 Statements of the Problem

The discussion of the study presents the following problems:

- a. What types of errors are done by the major actors of drama Ramayana, *Upon the Corona*?
- b. What are the dominant errors made by the major actors of the discussed drama in connected speech?
- c. Why do they make such errors?

### 1.4 Objectives of the Study

The objectives of the study can be stated as follows:

- a. to find out the errors made by the major actors of drama Ramayana, *Upon the Corona*,
- b. to find out the type of errors made by the major actors,
- c. to describe the dominant error in connected speech made by the major actors, and
- d. to provide reasons and analysis for the occurrence of such errors.

### 1.5 Significance of the Study

The significance of the study is pointed out into three elements. They are, the significance for the students (the drama performers), the teachers, and for the writer herself.

#### *a. For the Students (The Drama Performers)*

The result of this study informs drama performers about what errors they made and understands where their own weaknesses are and in which parts they need to improve, so they can take some steps to prevent these errors appear in the future and improve their pronunciation quality.

***b. For the Teachers***

It gives information about a drama performer's difficulty in pronouncing the script so that the teachers are able to devise appropriate pronunciation, and constructing materials suitable for different levels and needs of learners (drama performers).

***c. For the Writer***

By doing this research, the writer expects that her knowledge of learning and improving pronunciation especially related to connected speech can be developed.

## **1.6 Limitation of the Study**

For the sake of being consistent, throughout this study except quotation, phonetic transcription based on *Cambridge Advanced Learners Dictionary software - 3<sup>rd</sup> Edition (2008)* is used. This dictionary software provides both American and British phonetic transcription and they are pronounced by both natives. Two square brackets ([ ]) are used to indicate variants of pronunciation. In addition, in this study they are used to distinguish phonetic symbols from the text.

The types of connected speech which is discussed here are assimilation, elision and r-sandhi with American pronunciation as the basic pronunciation.

## **1.7 Outline of the Study**

This study is organized into five chapters.

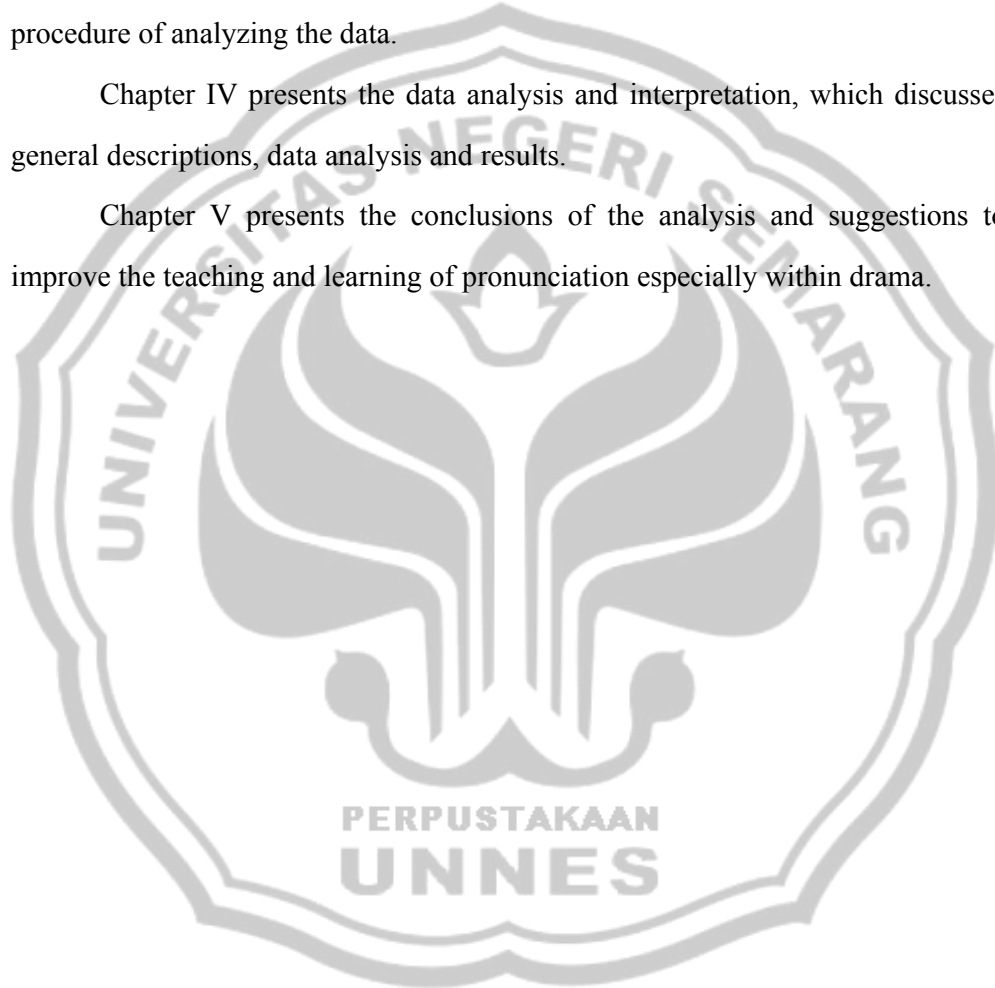
Chapter I is the introduction. It consists of general background, reasons for choosing the topic, statements of the problems, objectives of the study, significance of the study, limitation of the study and outline of the study.

Chapter II presents the review of the related literature, which discusses the previous studies, the theoretical background and the framework of the present study.

Chapter III deals with the method of investigation, which discusses research approach, subject of the study, procedure of collecting the data and procedure of analyzing the data.

Chapter IV presents the data analysis and interpretation, which discusses general descriptions, data analysis and results.

Chapter V presents the conclusions of the analysis and suggestions to improve the teaching and learning of pronunciation especially within drama.



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter discusses the review of related literature. Review of related literature contains theoretical analysis about the research topic, which is connected speech. There are three main sub chapters discussed here. Those are the previous studies, the theoretical background, and the framework of the present study.

#### **2.1 Previous Studies**

To strengthen the analysis in this study, some studies that concern to the same topic are used. They are described as the following.

First, Martirosian and Davel (2009) had explored a pattern recognition technique for verifying the correctness of a pronunciation lexicon, focusing on techniques that require limited human interaction. They evaluate the British English Example Pronunciation (BEEP) dictionary, a popular public domain resource that is widely used in English speech processing systems.

Second, a case study to find out kinds of errors made by students in pronouncing English vowels and to find out the factors why these errors happen/occur had been done by Puspita (2007).

Third, Hardiani (2007) had done an analysis to find out the dominant errors most often in pronouncing English voiceless plosive consonants [p], [t], and [k]. Besides, this study is also conducted to determine the factors which might influence the students' ability in pronouncing these consonants. It emphasizes the students' errors on the case of aspiration and non aspiration sounds of the English consonants [p], [t], and [k].

The last reference is gained from the research of Muis (2008) which is aimed to know how well the students in mastering the pronunciation of English voiced stops in words final position.

## **2.2 Theoretical Background**

The sub chapter gives prime importance to what experts say toward the research topics. Due to different opinions among the experts, only the most proper and up-to-date opinions are used as the basis of the research. Those opinions are provided in some sub sub chapters; the definitions of error analysis, the definitions of pronunciation, the definitions of connected speech, and the definitions of drama.

### ***2.2.1 The Definitions of Error Analysis***

According to James (1998: 7), error analysis is a methodology for dealing with data rather than a theory of acquisition. The data can be taken by conducting a test with the students as the respondents. It is a type of linguistic analysis that focuses on the errors learners make. Furthermore, the process of determining the incidence, nature, causes, and consequences of unsuccessful language learning.

While Brown (1980: 166) states that error analysis is the fact that learner do make errors and that these errors can be observed, analyzed and classified to reveal something of the system operating within the learners. The purpose is to show some problems faced by the students. It is a key to understand the process of foreign language acquisition.

Another explanation found in the journal entitled *Contribution of Error Analysis to Foreign Language Teaching* by Erdoğan (2005: 2-3):

Error analysis, a branch of applied linguistics, emerged in the sixties to demonstrate that learner errors were not only because of the learner's native language but also they reflected some universal learning strategies, as a reaction to contrastive analysis theory, which considered language

transfer as the basic process of second language learning as what behaviouristic theory suggested. Error analysis, on the other hand, deals with the learners' performance in terms of the cognitive processes they make use of in recognizing or coding the input they receive from the target language. Therefore, a primary focus of error analysis is on the evidence that learners' errors provided with an understanding of the underlying process of second language acquisition. At this point, Keshavars (1997) suggests that 'the field of error analysis can be divided into two branches: (i) theoretical, and (ii) applied.'

Theoretical analysis of errors, as mentioned before, primarily concerns the process and strategies of language learning and its similarities with first language acquisition. In other words, it tries to investigate what is going on in the minds of language learners. Secondly, it tries to decode the strategies of learners such as overgeneralization and simplification, and thirdly, to go to a conclusion that regards the universals of language learning process whether there is an internal syllabus for learning a second language.

#### **2.2.1.1 Mistake and Error**

Mistake and error are two different words with different meanings. They come within learning process. To learn something, we need more than understanding the concept of what we have learned. If we cannot get the main or important point, we will never know how to use it, and then we make mistakes and even errors.

A mistake refers to 'performance error that is either random on a slip of the tongue, in that it is failure to utilize a known system correctly' (Brown, 1980:165). Along this line, as cited by Arjati (2007), 'when committing mistakes, the speaker is normally capable of recognizing and correcting them.'

When students make mistakes, they can correct them by themselves. But when student make errors, they cannot correct them. The teacher has to explain the causes to make them understand. It is related to their interlanguage.

Errors are typically produced by people who do not yet fully command some institutionalized language systems (Corder, 1971: 79). According to Ellis

(1997), 'Errors reflect gaps in a learners' knowledge, they occur because the learner does not know what is correct.'

In tone with it, Norrish (1983: 7) says that 'error is a systematic deviation, when a learner has not learnt something and consistently gets it wrong'. Moreover Brown (1980: 165) believed that 'the term error refers to noticeable deviation from the adult grammar of native speaker, which reflects the interlanguage communication of the learners.'

According to Richards (1992), 'a learner makes a mistake when writing or speaking because of lack of attention, fatigue, carelessness, or some other aspects of performance. Mistakes can be self-corrected when attention is called'. Whereas, according to Erdoğan (2005: 3), 'an error is the use of linguistic item in a way that a fluent or native speaker of the language regards it as showing faulty or incomplete learning. In other words, it occurs because the learner does not know what is correct, and thus it cannot be self-corrected.'

To distinguish between errors and mistakes, Ellis (1997) suggests two ways. The first one is to check the consistency of learner's performance. If the learner sometimes uses the correct form and sometimes the wrong one, it is a mistake. However, if he or she always uses it incorrectly, it is then an error. The second way is to ask the learner to try to correct his own deviant utterance. Where he or she is unable to, the deviations are errors; where he or she is successful, they are mistakes.

Because there are many descriptions for different kinds of errors, according to Erdoğan (2005:4),

It is inevitable to move further and ask for the sources of errors. It has been indicated in the first part of the study that errors were assumed as being the

only result of interference of the first language habits to the learning of second language. However, with the field of error analysis, it has been understood that the nature of errors implicates the existence of other reasons for errors to occur. Then, the sources of errors can be categorized within two domains: (i) interlingual transfer, which is called interlingual errors, and (ii) intralingual transfer, which is called intralingual errors.

#### ***a. Interlingual Errors***

According to Brown (1980:173) the beginning stages of learning a second language are characterized by a good deal of interlingual transfer from the native language. There are some reasons why interlingual errors appear. As stated by Carey (2009),

When a language learner attempts to produce an L2 sound their relative success at approaching the target is reliant on their ability to disassociate their L2 utterance from their repertoire of L1 phonemes and allophones. Disassociation is often necessary because two languages may contain sounds which seem to be the same but are produced by differing articulatory motions. They are therefore acoustically different and may be perceived to be divergent from the target by the listener.

Richards (1992) defines interlingual errors as ‘the result of language transfer, which is caused by the learner’s first language.’ However, this should not be confused with behaviouristic approach of language transfer. Error analysis does not regard them as the persistence of old habits, but rather as signs that the learner is internalizing and investigating the system of the new language. Interlingual errors may occur at different positions such as transfer of phonological, morphological, grammatical and lexic-sematic elements of the native language into the target language.

For example at phonological level, the English sounds that do not occur in Indonesian cause the students to mispronounce some sounds. They attempt to pronounce ‘th’ of ‘thank you’ as ‘t’ of ‘tea’ and ‘g’ of ‘egg’ as ‘k’ of ‘kick’. Or

else, since Indonesian does not let two consonants together at the end of a word, learners tend to omit the last consonant. They attempt to pronounce [ænd] as [æn].

In relation with this study, which in general focused on pronunciation, Carey (2009) said that ‘a significant portion of pronunciation errors may be attributed to interlingual errors. As pronunciation errors have long been thought to be caused by the transfer of phonological aspects from the L1 to the L2.’

#### **b. Intralingual Errors**

Intralingual or developmental errors as cited by Richards (1970: 6), are described to ‘those due to the language being learned (TL), independent of the native language’. Moreover, ‘intralingual errors result from faulty or partial learning of the target language rather than language transfer. They may be caused by the influence of one target language item upon another’ (Erdoğan, 2005:4). According to Richards (1970: 6), they are:

Items produced by the learner which reflect not the structure of the mother tongue, but generalizations based on partial exposure to the target language. The learner, in this case, tries to derive the rules behind the data to which he/she has been exposed, and may develop hypotheses that correspond neither to the mother tongue nor to the target language.

For example, learners attempt to use two tense markers at the same time in one sentence since they have not mastered the language yet. When they say: *He is comes here*, it is because the singularity of the third person requires *is* in present continuous, and *-s* at the end of a verb in simple present tense.

In short, according to Erdoğan (2005: 6), intralingual errors occur as ‘a result of learners’ attempt to build up concepts and hypotheses about the target language from their limited experience with it’. Learners may commit errors due to this reason in many ways as in the following examples:

- He made me to smile.

- I want learning English.
- The meat smells freshly.
- Doctors always give us good advices.
- I don't know why did he go.

According to Brown (1980: 173), it is clear that 'intralingual errors or intralingual interference - the negative transfer of items within the target languages put another way, the incorrect generalization of rules within the target language is a major factor in second language learning.'

Brown (1980: 173) adds 4 causes of intralingual errors. They are (1) overgeneralization, (2) ignorance of rule restriction, (3) incomplete application rules, and (4) false concept hypotheses.

### ***2.2.2 The Definitions of Pronunciation***

Pronunciation refers to 'the way a word or a language is usually spoken, or the manner in which someone utters a word. If someone said to have correct pronunciation, then it refers to both within a particular dialect' (Hove, 2011).

'Pronunciation is never an end in itself but a means to negotiate meaning in discourse (Seidlhofer and Dalton, 1994 p. x)'. Later, pronunciation is defined in general terms as 'the production of significant sound in two senses. First, sound is significant because it is used as part of a code a particular language. Second, sound is significant because it is used to achieve meaning in context of use (Seidlhofer and Dalton, 1994: 3).'

Hove (2011) writes that pronunciation is related to 'the manner of speaking. Pronunciation refers to the way a word or a language is usually spoken, or the manner in which someone utters a word. If someone said to have correct pronunciation, then it refers to both within a particular dialect.'

Dalton and Seidholfer (1994: 7) states that ‘a person’s pronunciation is one expression of that person’s self-image.’ That is why, a word can be spoken in different ways by various individuals or groups, depending on many factors, such as:

1. the area in which they grew up,
2. the area in which they now live,
3. if they have a speech or voice disorder,
4. their ethnic group,
5. their social class, and
6. their education.

#### **2.2.2.1 Phonetic Transcription**

As noted by Atkielski (2005: 1):

Phonetic transcription is nothing more than a written record of the sounds of a spoken language. The relationship between phonetic transcription and spoken language is very similar to that between a printed musical score and a musical performance. Transcription separates pronunciation from actual audio recording, and while this might at first seem to be counterproductive, in reality it has many advantages for teaching spoken language and pronunciation.

Three different phonetic transcriptions are provided as a comparison in this study, which are described as follows:

##### ***a. The International Phonetic Alphabet (IPA)***

The International Phonetic Alphabet (IPA) is one of the most popular and well-known phonetic alphabets, which is originally created by primarily British language teachers, with later efforts from European phoneticians and linguists. ‘It has changed from its earlier intention as a tool of foreign language pedagogy to a

practical alphabet of linguists. It is currently becoming the most often seen alphabet in the field of phonetics' (Gizaw: nd).

The following picture will show *The International Phonetic Alphabet* (IPA) chart.

**Picture 2.1 The International Phonetic Alphabet (IPA)**

THE INTERNATIONAL PHONETIC ALPHABET (revised to 1993)												
CONSONANTS (PULMONIC)												
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal	
Plosive	p b		t d			ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ	
Nasal	m	ɱ	n			ɳ	ɲ	ŋ	ɴ			
Trill	ʙ		r						ʀ			
Tap or Flap			ɾ			ɽ						
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ	
Lateral fricative			ɬ ɮ									
Approximant		ʋ	ɹ			ɻ	j	ɰ				
Lateral approximant			l			ɭ	ʎ	ʟ				

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)			SUPRASEGMENTALS			TONES & WORD ACCENTS		
Clicks	Voiced implosives	Ejectives	Primary stress	Secondary stress	Long	Half-long	Extra-short	Syllable break
ʘ Bilabial	ɓ Bilabial	as in: p'	ˈ	ˈ	ː	ˑ	ˑ	ˑ
ǀ Dental	ɗ Dental/alveolar	t'	ˈ	ˈ	ː	ˑ	ˑ	ˑ
ǃ (Post)alveolar	ɗ Palatal	t'	ˈ	ˈ	ː	ˑ	ˑ	ˑ
ǂ Palatoalveolar	ɗ Velar	k'	ˈ	ˈ	ː	ˑ	ˑ	ˑ
ǁ Alveolar lateral	ɗ Uvular	s'	ˈ	ˈ	ː	ˑ	ˑ	ˑ

Where symbols appear in pairs, the one to the right represents a rounded vowel.

VOWELS		OTHER SYMBOLS	
Front	Central	Back	
Close	i y	ɨ ʉ	u ʊ
Close-mid	e ø	ɘ ɵ	o ɔ
Open-mid	ɛ œ	ɜ ɞ	ɐ ɔ
Open	ə ɶ	ɤ ɟ	ɑ ɒ

Where symbols appear in pairs, the one to the right represents a rounded vowel.

OTHER SYMBOLS		DIACRITICS	
M Voiceless labial-velar fricative	ɱ Alveolo-palatal fricatives	◌̥ Voiceless	◌̤ Breathy voiced
W Voiced labial-velar approximant	ɻ Alveolar lateral flap	◌̦ Voiced	◌̧ Creaky voiced
ɰ Voiced labial-palatal approximant	ɸ Simultaneous ʃ and x	◌̨ Aspirated	◌̩ Linguolabial
H Voiceless epiglottal fricative	Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary	◌̪ More rounded	◌̫ Labialized
ʕ Voiced epiglottal fricative		◌̬ Less rounded	◌̭ Palatalized
ʡ Epiglottal plosive		◌̮ Advanced	◌̯ Velarized
		◌̰ Retracted	◌̱ Pharyngealized
		◌̲ Centralized	◌̳ Velarized or pharyngealized
		◌̴ Mid-centralized	◌̵ Raised
		◌̶ Syllabic	◌̷ Lowered
		◌̸ Non-syllabic	◌̹ Advanced Tongue Root
		◌̺ Rhoticity	◌̻ Retracted Tongue Root

The International Phonetic Alphabet (revised to 2005). Copyright 2005 by the International Phonetic Association.

**b. English Pronouncing Dictionary (1991) by Daniel Jones**

‘*English Pronouncing Dictionary (EPD)* is a work of reference by the phonetician Daniel Jones, based on his *Phonetic Dictionary of the English Language (1913)*’ (Ryś, 2009: 15).

The phonetic transcription of vowels, diphthongs and consonants in *English Pronouncing Dictionary* are described as follows:

**Table 2.1 The Phonetic Transcription of Vowels and Diphthongs in English Pronouncing Dictionary**

Vowels		Diphthongs	
[i:]	bean	[eɪ]	bay
[ɑ:]	barn	[aɪ]	buy
[ɔ:]	born	[ɔɪ]	boy
[u:]	boon	[əɪ]	no
[ɜ:]	burn	[aʊ]	now
[ɪ]	pit	[ɪə]	peer
[e]	pet	[eə]	pair
[æ]	pat	[ɪə]	poor
[ʊ]	putt	[ʊə]	pour
[ɒ]	pot		
[ʊ]	put		
[ə]	another		

(Jones, 1991: xiii)

**Table 2.2 The Phonetic Transcription of Consonants  
in English Pronouncing Dictionary**

<i>Consonants</i>	
[p]	<i>p</i> in
[b]	<i>b</i> in
[t]	<i>t</i> in
[d]	<i>d</i> in
[k]	co <i>m</i> e
[ŋ]	g <i>u</i> m
[tʃ]	<i>ch</i> ain
[dʒ]	<i>J</i> ane
[f]	<i>f</i> ine
[v]	<i>v</i> ine
[θ]	<i>th</i> ink
[ð]	<i>th</i> is
[s]	se <i>a</i> l
[z]	ze <i>a</i> l
[ʃ]	<i>sh</i> ee <i>p</i>
[ʒ]	mea <i>s</i> ure
[h]	<i>h</i> ow
[m]	su <i>m</i>
[n]	su <i>n</i>
[ŋ]	su <i>ng</i>
[l]	<i>l</i> ight
[r]	<i>r</i> ight
[w]	<i>w</i> et
[j]	<i>y</i> et

(Jones, 1991: xiii)

The following table shows the system and general phonetic specification of RP (received pronunciation) consonants:

**Table 2.3 Table of English Consonants**

	<i>Bilabial</i>	<i>Labio-Dental</i>	<i>Dental</i>	<i>Alveolar</i>	<i>Post-Alveolar</i>	<i>Palato-Alveolar</i>	<i>Palatal</i>	<i>Velar</i>	<i>Glottal</i>
<i>Plosive</i>	[p, b]			[t, d]				[k, ɣ]	
<i>Affricate</i>						[tʃ, dʒ]			
<i>Fricative</i>		[f, v]	[θ, ð]	[s, z]		[ʃ, ʒ]		([x])	[h]
<i>Nasal</i>	[m]			[n]				[ŋ]	
<i>Lateral</i>				[l]					
<i>Approximant or Semi-vowel</i>	[w]				[r]		[j]		

Note : Where consonants appear in pairs, the one on the left is *fortis* (voiceless, i.e. typically without vibration of the vocal folds) and that on the right is *lenis* (often voiced, i.e. with vocal fold vibration, but always weaker in articulation than the fortis member of the pair). The presence of [x] in ( ) denotes that the sound is optimal (Jones, 1991: xviii-xix).

**c. Cambridge Advanced Learners Dictionary software - 3rd Edition (2008)**

The following tables show the phonetic transcription of vowels and consonants in Cambridge Advanced Learner's Dictionary software - 3<sup>rd</sup> Edition (2008).

**Table 2.4 Table of Vowel Sounds**

Short Vowels	Long Vowels	Diphthongs
[ɪ] as in pit	[i:] as in see	[eɪ] as in day
[e] as in wet	[a:] as in arm	[aɪ] as in my
[æ] as in cat	[ɔ:] as in saw	[ɔɪ] as in boy
[ʊ] as in run	[u:] as in too	[ʊə] as in low (UK)
[ɒ] as in hot (UK)	[ɜ:] as in her (UK)	[oʊ] as in low (US)
[ʊ] as in put	[ɝ] as in bird (US)	[aʊ] as in how
[ɔ] as in ago	[ʊ] as in mother (US)	[ɪə] as in near (UK)
[ɪ] as in cosy		[eə] as in hair (UK)
[u] as in influence		[ɪə] as in pure (UK)
		<b>Triphthongs</b>
		[aɪə] as in fire
		[aɪə] as in sour

(Cambridge Advanced Learners Dictionary software - 3<sup>rd</sup> Edition, 2008)

**Table 2.5 Table of Consonant Sounds**

[b] as in bee	[n] as in nose	[dʒ] as in general
[d] as in do	[p] as in pen	[ŋ] as in hang
[f] as in fat	[r] as in red	[ð] as in that
[g] as in go	[s] as in sun	[θ] as in thin
[h] as in hat	[t] as in ten	[ʃ] as in ship
[j] as in yet	[ʃ] as in better (US)	[ʒ] as in measure
[k] as in key	[v] as in vat	[tʃ] as in chin
[l] as in led	[w] as in wet	
[m] as in map	[z] as in zip	

(Cambridge Advanced Learners Dictionary software - 3<sup>rd</sup> Edition, 2008)

In this study, the phonetic transcription of *Cambridge Advanced Learners Dictionary software - 3rd Edition (2008)* is used. It is because *Cambridge Advanced Learners Dictionary software - 3rd Edition (2008)* provides both American and British phonetic transcription and pronunciation.

### **2.2.3 The Definitions of Connected Speech**

As defined by Cuy-yun (2008: 1):

Connected speech is the key to gaining a natural, smooth-flowing style of speech. People do not speak in separate words; they speak in logical connected groups of words. Even native speakers sometimes stumble over their words because they are unaware of the little tricks for avoiding the pitfalls. Trained actors, of course, are able to deliver lengthy, complex, and even tongue-twisting passages flawlessly. This is not a gift. They have simply learned the rules for linking one word into another with intention. When you have finished this tape, you will know the rules too; and with practice, you will become a fluent, polished speaker.

We have seen that in connected speech, our aim is usually not maximal distinctiveness but maximal ease of communication. As speakers, we therefore tend to minimize articulatory effort and maximize ease of articulation, because we can rely on the fact that our listeners will be using different types of knowledge in understanding our message. 'In minimizing our efforts in articulation, we tend to make adjacent sounds more like each other (assimilation), and sometimes we leave a sound out altogether (elision), but we may also insert a sound in order to make for a smoother transition (linking)' Dalton and Seidlhofer (1994: 27).

#### **2.2.3.1 Assimilation**

Dalton and Seidlhofer (1994: 28) say that the following statements describe assimilation as two sounds which are figured prominently in the simplification process:

If we look at each speech sound as a set of movements, it is only natural that series of movements as they occur in connected speech will influence each other. When we speak at normal speed, individual sound segments follow each other so quickly that the tongue may never reach the ‘ideal position’ connected with a particular sound. It will only approximate to this position before it moves on to the position necessary for the next segment. The exact position of the tongue and other articulators during a segment therefore depends on where the tongue is coming from and where it is going to: it depends on the neighboring sounds.

On the other hand, Ramelan (2003: 172) defines assimilation as ‘a process in which on the result of combining one morpheme with another. The replacing phoneme is more similar to the phoneme of the second morpheme.’

There are three kinds of assimilation based on the sound influence, types of changes that the assimilated sounds undergo and assimilation completeness.

***a. Assimilation Based on the Sound Influence***

First, on the basis of which sound influence the assimilated sound, in this study, assimilation will be differentiated into 2 different kinds: ‘progressive and regressive assimilation’ (Ramelan, 2003: 172), which are described as the following:

**(1) Progressive Assimilation**

Ramelan (2003: 172) says that ‘when the change of one sound into another one is influenced by a preceding sound, the assimilation is called *progressive assimilation*.’ For example:

It is here [ɪt s hiə]

That is all [ðæt s ɔ:l]

The word 'is' [ɪz] is first reduced into [z] in an unstressed syllable; then, [z] is assimilated into the voiceless fricative [s] because it is influenced by the preceding voiceless stop [t].

The two alveolar fricatives [s, z] can also change their place of articulation under the influence of a following sound. The changes are as follows:

[s] > [ʃ]

[z] > [ʒ]

The sounds which can trigger this change are [t, d, j]. Here are some examples:

this shop [ðɪs ʃɒp] > [ðʃ ɒp]

these shops [ði:z ʃɒps] > [ði:ʒ ɒps]

this year [ðɪs jɪr] > [ðʃ jɪr]

these yachts [ði:z jɒt.s] > [ði:ʒ jɒt.s]

Examples which are triggered by [d] are not very common, because [dʒ] is very rare at the beginning of English words. In fact it only occurs initially in a few words borrowed from other languages. 'One possible example is *this gendarme* which could be pronounced [ðʃ dʒɒnda:m]' (Maidment, 2009).

## (2) Regressive Assimilation

Regressive assimilation happens when 'the change of one sound into another one is influenced by a following sound' (Ramelan, 2003: 172). For instance, 'the sounds [t, d, n] are very unstable in English and are often affected by their environment' (Maidment, 2009). Look at the examples below:

hot potato      [hʊt pə'teɪ.əʊ]    or    [hʊp pə'teɪ.əʊ]

good morning    [gʊd 'mɔːr.nɪŋ]    or    [gʊb 'mɔːr.nɪŋ]

ten pounds      [ten 'paʊndz]    or    [tem 'paʊndz]

The usual alveolar consonant at the end of the first word may be replaced by the equivalent bilabial consonant. So:

[t] > [p]

[d] > [b]

[n] > [m]

Why? It is because of the bilabial consonant at the beginning of the next word. The alveolar 'borrows' its place of articulation. This phenomenon is called assimilation. It is not obligatory, but English speakers do it quite often. It can also take place in the middle of a word: entertainment [en.tə'teɪn.mənt] or [en.tə'teɪm.mənt].

Above we saw that the sounds [t, d, n] are often affected by their environment. The examples below are further evidence of this:

not quite      [nɔːt 'kwaɪt]    or    [nɔːk 'kwaɪt]

good girl      [gʊd ,gɜːl]    or    [gʊ ,gɜːl]

ten coins      [ten ,kɔɪnz]    or    [ten ,kɔɪnz]

The usual alveolar consonant at the end of the first word may be replaced by the equivalent velar consonant, when a velar consonant follows. So:

[t] > [k]

[d] > [ŋ]

[n] > [ŋ]

This can also take place in the middle of a word:  
incompetent [ɪnˌkɒm.pə.ɪnt] or [ɪŋˌkɒm.pə.ɪnt].

**b. Assimilation Based on the Place Where the Assimilated Sounds Undergo**

Second, according to the place where the assimilated sounds undergo, assimilation can be distinguished into assimilation of place and manner of articulation.

**(1) Assimilation of Place of Articulation**

In the word 'impossible', the prefix (in-) is replaced by (im-) before words beginning with a bilabial stop, like the word 'possible'; there is a change from /n/ into /m/ which involves a change in place of articulation.

impossible  
[ɪm.pɒ.sə.bl̩] → [ɪn] + possible  
[pɒ.sə.bl̩]  
**im**  
**[ɪm]**

Other examples are alveolar sounds becoming palate-alveolar sounds in:

horse-shoe [hɔːʃuː] : [s] – [ʃ]  
this shop [ðɪʃɒp] : [s] – [ʃ]  
butcher shop [ˈbʊtʃəp] : [z] – [ʃ]

(Ramelan, 2003: 173)

Another example comes from American pronunciation materials, such as *hafta*, *gonna*, *wanna*, *gotcha*, *dontcha*, etc. As stated by Dalton and Seidholfer (1994: 116-7):

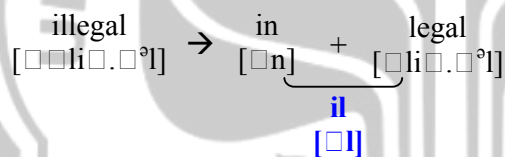
It is noticeable that American pronunciation materials tend to have more extended coverage of assimilation than materials based on British pronunciation. The reason for this might be that assimilation features are more frequent in American English than in British English ; certainly they are more prominently psychologically, as is witnessed by the existence of alternative spellings (for example, 'gotcha', 'wanna'). Perhaps it is this that makes for the strong feeling on part of teachers of American pronunciation that learners should be aware of them.

For example, the assimilation phenomenon exemplified in 'gotcha' is *palatalization*: the fact that before a [j], sound [t] turns into [tʃ], [d] turns into [dʃ], [s] turns into [ʃ], and [z] into [ʒ]. Such sequences often occur when a verb, an auxiliary, a question word, or a negative particle is followed by 'you' or 'yet'.

## (2) Assimilation of Manner of Articulation

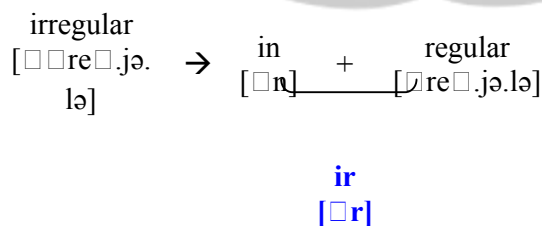
This assimilation involves a change in the manner of articulating the consonants.

For examples:



In the diagram above, the morpheme (*in-*) becomes (*il-*) before words beginning with lateral consonants like (*legal*). In this case, there is a change in manner of articulation.

Another example is the change of (*in-*) into (*ir-*) before words beginning with [r] like (*regular*), thus irregular.



(Ramelan, 2003: 173)

**c. Assimilation Based on the Completeness**

Third, assimilation may also be complete or partial.

**(1) Complete Assimilation**

Assimilation is said to be complete when the assimilated sound is completely changed into the same sound as the sound affects the change. For instances:

- in (*illegal*) : [n] of [ɪn] is changed into [l]
- (*irregular*) : [n] of [ɪrɪɡjʊlə] is changed into [r]
- (*immoral*) : [n] of [ɪmɔːrəl] is changed into [m]

**(2) Partial Assimilation**

Assimilation is said to be partial when the change is not complete, but only partial.

For instance:

- in (*impossible*) : [n] of [ɪmˈpɒsəbəl] is changed into [m], not into [p]; so the change is only partial.

**2.2.3.2 Elision**

To conclude this account of connected speech and co-articulation, we should look briefly at elision.

Like assimilation, this is a topic which has had its place in the description of the pronunciation of languages for a very long time. The name refers to the disappearance of one or more sounds in connected speech which would be present in a word pronounced in isolation; the effect is also found when we compare rapid speech with slow, careful speech (Roach, 2008: 61).

Furthermore, in simpler explanation, if we take as an example the English sentence,

She looked particularly interesting,

[ʃi lʊkt pɪkjʊləli ɪntərəstɪŋ].

We could expect the pronunciation in slow, careful speech which contains 27 phonemes in rapid conversational speech, however, it might be said which contains 20.

Where have the seven missing segments gone? The [t] at the end of *looked* has been left out because, we may assume, producing three voiceless plosives is hard work, and in English the middle one would not be pronounced audibly in any case. The other elisions are of syllables containing the *schwa* vowel, which is so weak that it is usually one of the first items to disappear when speech is produced at higher speed. So the two syllables in *particularly* are left out, as are the two *schwa* vowels before and after the [r] in *interesting*.

As with assimilation, languages differ in which elisions, and how many, they allow, but all languages show some tendency in this direction. From the point of view of co-articulation studies, elision is not a separate process from assimilation. It is simply an extreme result of co-articulation whereby two sounds are articulated so closely in time to each other that a sound or sounds between them are completely obscured. The rapid speech version of *looked particularly* in the above example is transcribed with no [t] at the end of *looked*; however, if we use laboratory instruments to observe what the tongue is doing, we often find that where it sounds as though a [t] has disappeared, the tongue still makes a partial attempt to articulate a [t], even though this is impossible to hear.

Similarly, in the case of Japanese vowel devoicing, in rapid speech the vowel sometimes seems to disappear altogether; again, however, if we observe the contact between the tongue and the palate carefully, using laboratory instruments,

we can see that the shape of the contact is different according to whether the missing vowel is (or was) [i] or [u]. It would not be correct, therefore, to say that this is a case of a vowel phoneme being completely lost or deleted; it is more accurate to say that as a result of co-articulation, the neighbouring consonants have occupied all the time available and have overlapped on to the vowel.

There is a lot that we still do not understand about the changes that take place when we change from slow, careful speech to rapid, conversational speech. So much research is being carried out on this subject at the present time, however, that our knowledge is growing rapidly.

As it has been mentioned by Harmer (2005):

A native speaker's aim in connecting words is maximum ease and efficiency of tongue movement when getting our message across. In minimizing our efforts, we weaken our articulation. If articulation is weakened too much, the sound may disappear altogether, a process known as elision. It is the vowels from unstressed syllables which are the first to be elided in non-precise pronunciation.

Some examples of elision which are described by Harmer (2005), are provided in a brief list below.

***a. Common Sound Deletions***

A syllable containing the unstressed "schwa" is often lost. For example,

int(e)rest,

sim(i)lar,

lib(a)ry,

diff(e)rent, and

t(o)night.

**b. [t] and [d]**

With consonants, it is [t] and [d] which are most commonly elided, especially when they appear in a consonant cluster. For example,

chris(t)mas, and

san(d)wich.

The same process can occur across word boundaries, for example,

mus(t) be,

the firs(t) three,

you an(d) me, and

we stopp(ed) for lunch.

**c. [h]**

The [h] sound is also often deleted. For example,

you shouldn't (h)ave, and

tell (h)im.

**2.2.3.3 r-Sandhi**

Knight (2003: 6) describes sandhi as 'a process where a sound is modified when words are joined together'. Some linguists distinguish two types of r-sandhi, linking and intrusive [r].

**a. Linking [r]**

According to Brett (nd), the phenomenon of linking-r is based on the fact that, by default, in Standard British English (though not in many other accents of English), [r] in syllable final position is not pronounced, e.g. car [ka:r̩]. Linking [r] takes place when a syllable ends with one of the following vowel sounds: [a:], [ɔ:], [u:], [ə], or any of the diphthongs that finish with a schwa, e.g. [eə], [ʊə] and [iə],

and the next syllable starts with any vowel sound. This may take place within single words, e.g.

Care [keə]

Caring [ˈkeərɪŋ]

or between word boundaries, e.g.

Care about [keər əbaʊt]

Note that, while a letter 'r' often appears in the spelling of the vowel sounds listed above, this is not always the case. For example, a common orthographic realisation of [ɔː] is *aw*, e.g. *saw*, *draw*, *paw*, similarly the schwa, [ə] has spellings that do not include [r], e.g. *Australia*, *Austria*. In these cases linking [r] also takes place, even though there are those who would object to such pronunciations.

Draw all the flowers

[drɔːr ɔːl ðə flaʊəz]

There's a comma after that

[ðəz ə kəmə ˈɑːftə θæt]

Australia or New Zealand

[sɪtreɪlɪər ɔːnjuː ˈziːlnənd]

Here are some more examples:

It's near enough

[ɪts neər ɪnəf]

It's quite far away

[ɪts kwaɪt fɑːr əweɪ]

The doctor agrees

[ðə dɒktər əɡriːz]

There are three places

[ðər ə θriː pleɪsɪz]

There's a tour along the river

[ðəz ə tʊər əlŋ ðə rɪvə]

It's made of fur and leather

[ɪts meɪd əv fɜːr ən leðə]

Law and order

[lɔːr ən ɔːdə]

The actor and playwright

[ðə ˈæktər ən pleɪraɪt]

I can't hear anything

[aɪ kɑːn hɜːr enθɪŋ]

**b. Intrusive [r]**

Intrusive [r], according to Knight (2003: 6), also ‘involves the pronunciation of an [r] sound, but this time there is no justification from the spelling as the word’s spelling does not end in ‘r’ or ‘re’. Again this relates to non-rhotic accents; rhotic accents do not have intrusive [r].’

The idea of it [ði aɪdɪə r v t]

The term intrusive [r], like the term linking [r], refers to

Appearance [r] between final [ɪ:], [e:], and [ə] and a following vowel with initial morpheme, As mentioned above, two distinct terms have been employed because linking [r] has traditionally been regarded as the historical [r] re-emerging, whereas intrusive [r] has no such etymological justification (Broadbent, nd): 283).

Below some classical examples of intrusive [r], from Received Pronunciation (Gimson 1980, Wells 1982):

Idea[r] of [aɪdɪə r v]

Shah[r] of [ʃəh r v]

Law[r] and [lɔ r ənd]

#### 2.2.4 The Definitions of Drama

In seeking a comprehensive and dynamic definition of drama, Beckerman (1970: 20) posits that ‘drama occurs when one of more human beings isolated in time and space present themselves in imagined acts to another or others.’

This definition depicts that “drama is an activity of make believe’. In discussing further what dramatic activity means, Beckerman (1970:22) observes that ‘the activity is not what it seems, but a surrogate for some other activity,

either historical, mythical or fanciful. It is always representing an event, a state of being, an idea that is not or, more likely, cannot be revealed directly.'

This means that in drama,

People pretend to be what they are not. Also, this definition encapsulates the concept of drama as it is practised in both the oriental and African world, as well as the shifting tendencies of the Western drama. It includes generically what we take to mean melodrama, tragedy, history, pastoral, comedy, farce, non literary drama, among others (Eze, 2006: 5).

Drama is essentially 'a social art form; it is concerned with how individuals relate to the world they live in; how individuals interact with each other and with society in a wider sense' (Woolland, 1993: 9).

Drama activities have clear advantages for language learning. They help students to communicate in the foreign language including those with limited vocabulary. As Aldavero (2008) states in her journal entitled *Drama in the Development of Oral Spontaneous Communication*:

The final purpose of drama techniques –to foster oral communication– is not achieved simply producing a theatre play for an audience but contributing to students' personality growth and facilitating their learning by having them respond to situations, episodes, or conflicts assuming the role of faked characters. It should be also noted that almost all students, regardless of their artistic skills for acting, can perform and benefit from this type of drama activities. For example, some of the techniques used in creative drama such as mime, improvised language, movement exercises or invented dialogue give every child an opportunity to be actively engaged

According to all statements above, drama involves many aspects of human's life reflection. Drama is performed in form of gesture, sound, speaking, and action. It also involves students' interaction with others and with their environment. Gathering all these aspects, we can insert them as the valuable skills

in acquiring foreign language, in this case English, during the drama making process.

### 2.3 Framework of the Present Study

According to Corder (1971: 79), people who do not yet fully command some institutionalized language systems are typically produced errors. Errors here, according to Ellis (1997), ‘reflect gaps in a learners’ knowledge, they occur because the learner does not know what is correct.’

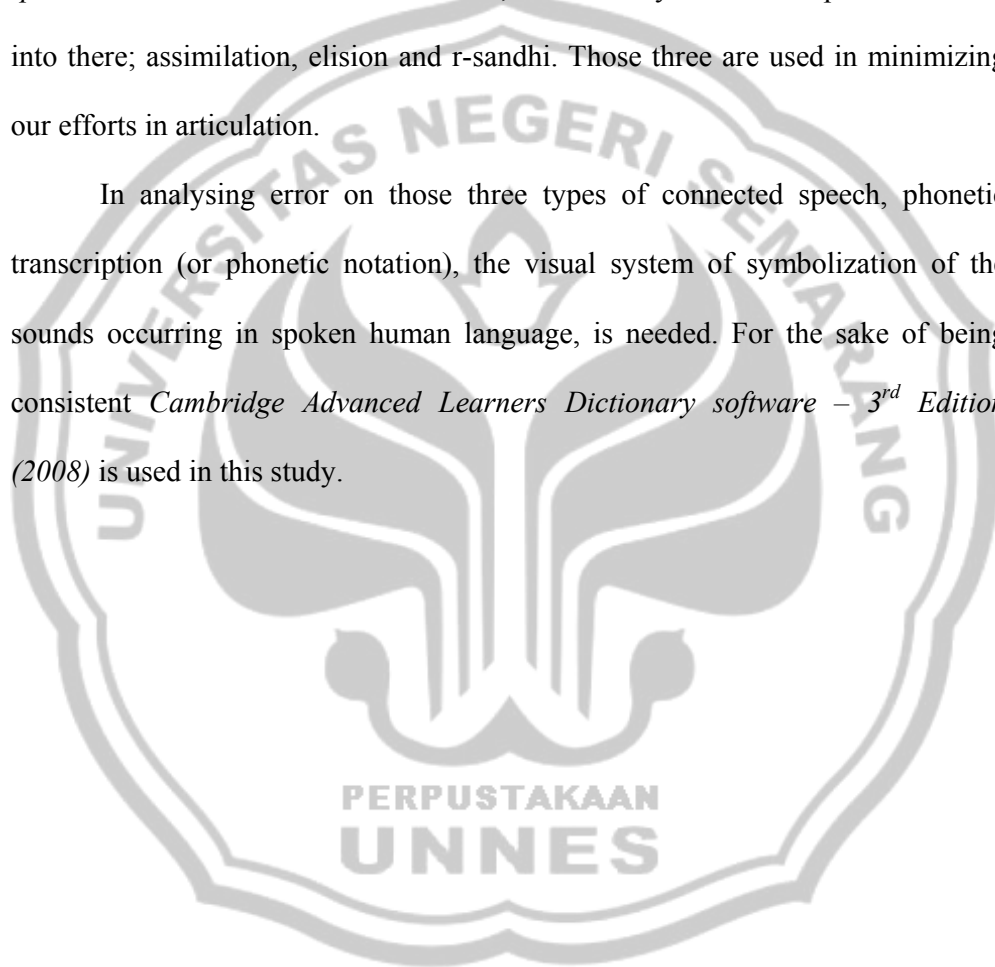
According to James (1998: 7):

Error analysis is a methodology for dealing with data rather than a theory of acquisition. The data can be taken by conducting a test with the students as the respondents. It is a type of linguistic analysis that focuses on the errors learners make. Furthermore, the process of determining the incidence, nature, causes, and consequences of unsuccessful language learning.

In analysing errors, the sources of errors should be investigated too. The sources of errors can be categorized within two domains: (i) *interlingual errors* (*interlingual transfers*), which means ‘the disassociations caused by two languages which may contain sounds that seem to be the same but are produced by differing articulatory motions’ (Brown, 1980: 173), and (ii) *intralingual errors* (*intralingual transfers*) which ‘may be caused by the influence of one target language item upon another’ (Erdoğan, 2005:4). Intralingual errors can be divided into 4 items; (1) overgeneralization, (2) ignorance of rule restriction, (3) incomplete application rules and (4) false concept hypotheses.

In this study, the error analysis is focused on pronunciation, ‘the way a word or a language is usually spoken, or the manner in which someone utters a word’ (Eidhin, 2007). In gaining a natural, smooth-flowing style of pronunciation, the key has to be considered, which is connected speech. Known also as *reduced speech* or *sandhi variation* or *transition*, in this study connected speech is coned into there; assimilation, elision and r-sandhi. Those three are used in minimizing our efforts in articulation.

In analysing error on those three types of connected speech, phonetic transcription (or phonetic notation), the visual system of symbolization of the sounds occurring in spoken human language, is needed. For the sake of being consistent *Cambridge Advanced Learners Dictionary software – 3<sup>rd</sup> Edition (2008)* is used in this study.



## CHAPTER III

### METHODS OF INVESTIGATION

This chapter discusses the methods of investigation. There are four main sub chapters discussed here. Those are research approach, subject of the study, procedure of collecting data and procedure of analyzing data.

#### 3.1 Research Approach

The research approach which is used in this study is descriptive qualitative approach since this study produces descriptive data in the form of written and video recording. The data of this study is in form of words and involved no number or calculation. Bogdan and Taylor (1992: 5) define qualitative method as ‘a research procedure which produces descriptive data in the form of written or spoken record of individual as well as observed behavior’. This study described the collected data and then interpreted the content and ultimately drawn the conclusion based on the analysis.

Furthermore, to calculate the percentage of errors made by the major characters of drama Ramayana, *Upon the Corona*, the following simple formula is used:

$$X = \frac{\sum Er}{\sum W} \times 100\%$$

where:

X = the percentage of errors,

Er = various kinds of errors,

W = words, and

Σ = the total number.

In order to find out the dominant errors made by the major characters of the drama, a statistical computation based on Gulo (1983), is used.

$$P_i = \frac{f_i}{n} \times 100\%;$$

where:

$P_i$  = the proportion of frequency of occurrence,

$f_i$  = absolute frequency of particular type of errors, and

$n$  = the total number of observed errors.

From the computation above, the proportion or percentage of frequency of occurrence of each types of errors can be identified. The next step of the analysis to calculate the average of occurrence frequency is carried out. In this case, a simple statistical method is used, which is the proportion as a whole (100%) divided by the total number of observed errors. The result is called the mean (P). The next step is the final step of the statistical analysis, calculating the ( $P_i - P$ ) to identify the degree of dominance of a particular error. Any errors whose ( $P_i - P$ ) is plus (+) is considered to be dominant and vice versa.

### 3.2 Subject of the Study

In this study, the drama Ramayana, *Upon the Corona* is analyzed. It is a drama project presented by English Department of Semarang State University. This performance was held in Taman Budaya Raden Saleh on July 18, 2009. The Drama lecturer herself, Dra. Rahayu Puji Haryanti, M.Hum, whom handled this drama.

Based on epic *Ramayana*, this drama obviously involves a lot of actors. In this study, only 9 casts as the subjects of the study which are observed based on the frequency of the dialogs. They are the cast of Shinta, Rahwana, Rama Wijaya, Laksmana, Sugriwa, Subali, Anoman, Jomblo and Playboy.

### 3.3 Procedure of Collecting Data

The data was collected while the drama performers were doing the rehearsals. In every rehearsal, the errors they produce in connected speech were recorded in the script. It was done continuously in every rehearsal. As the final step of collecting data, the errors in connected speech were analyzed from its video.

To obtain the required data, the writer observed the major characters of the observed drama in pronouncing the drama script. Arikunto (1993:128) said that 'in terms of a research, observation can be done by giving questionnaires or by recording activities on cassette.' Therefore, in this study, due to the difference between actors, video recording using Cyberlink You Cam is used. In addition as the final step, the video tape of the drama which was held in Taman Budaya Raden Saleh on July 18, 2009 was analyzed.

Conducting a research always requires some steps that have to be done in a clear chronological order. In order to do so, the following steps in collecting the data are taken. They are:

1. analyzing three chosen rehearsal notes of pronunciation of each cast,
2. analyzing the video tape of drama *Ramayana*, *Upon the Corona* which was held in Taman Budaya Raden Saleh on July 18, 2009,

3. concluding the types of errors done by each cast in connected speech,
4. calculating the dominant errors of each cast in connected speech, and
5. describing the reasons why they make such errors based on the error analysis.

### 3.4 Procedure of Analysing Data

Analyzing the data was done by noting the errors of connected speech started from the rehearsals until the performance day. In every note, the errors were analyzed from their types and the reasons why the actors make their errors. After analyzing all the total errors, the dominant error which the drama performers made was found.

The writer uses error analysis method in analyzing the data. The writer analyzes the data by using steps as follows;

1. segmenting the data,
2. identifying errors,
3. classifying and explaining errors,
4. finding the dominant errors, and
5. describing the reasons why those errors are made.

To analyze the data obtained in this research, percentage descriptive method is used in identifying the errors in pronouncing connected speech of the major characters. To calculate the percentage of errors made by them, the following formula is used.

$$X = \frac{TE}{TW} \times 100\%$$

where:

X = the percentage of errors,

Er = various kinds of errors,

W = words, and

$\Sigma$  = the total number.

In order to find out the dominant errors made by the major characters, a statistical computation based on Gulo (1983), is used.

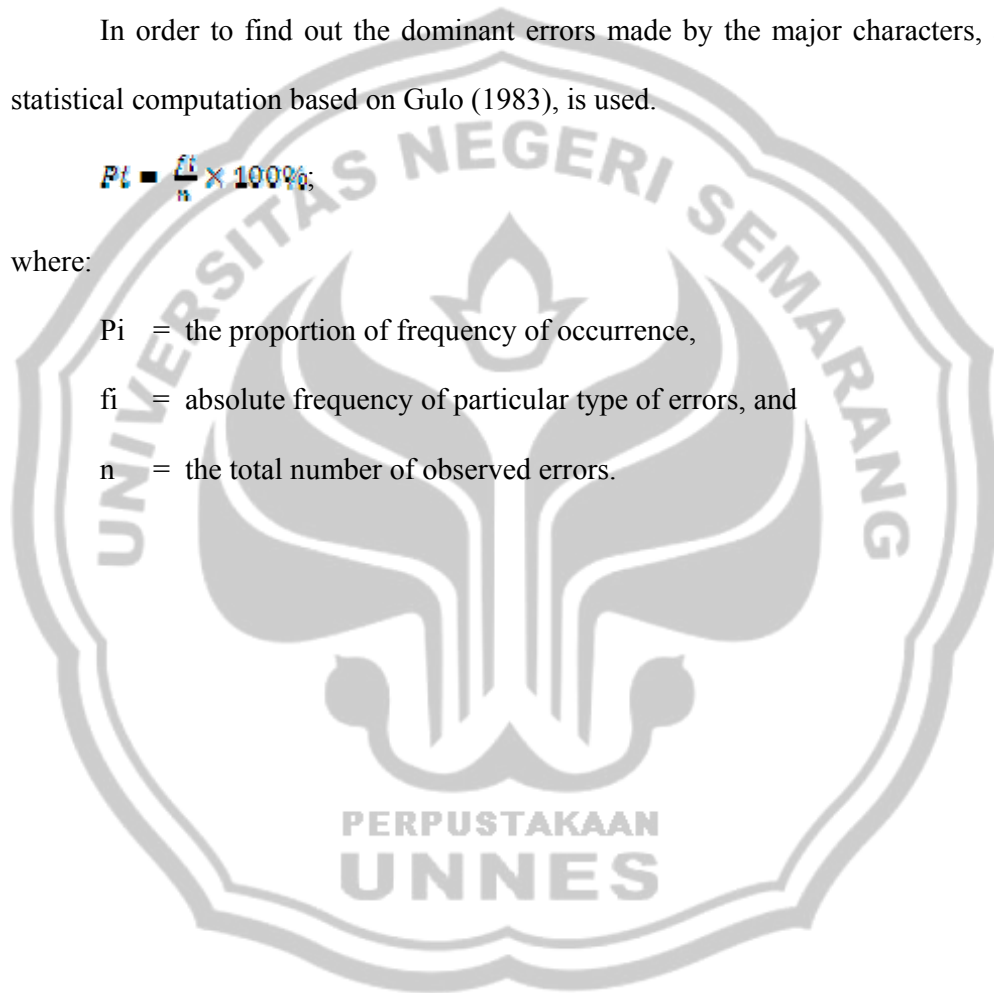
$$P_i = \frac{f_i}{n} \times 100\%$$

where:

Pi = the proportion of frequency of occurrence,

fi = absolute frequency of particular type of errors, and

n = the total number of observed errors.



## **CHAPTER IV**

### **DATA ANALYSIS AND INTERPRETATION**

This chapter discusses the data analysis of the study and its interpretation. This chapter shows the descriptions, explanations, comparisons, discussions and analyses which are related to the topics. Basically, this chapter answers the questions on the statements of the problem. There are three main sub chapters discussed here, those are general description, data analysis and result.

#### **4.1 General Description**

Drama Ramayana, *Upon the Corona* was held on Saturday, July 18, 2009 in Gedung Ngesti Pandhawa, Taman Budaya Raden Saleh, Tegalwareng, Semarang. Since performing drama is in line with the process of conveying message, native-like and comprehensible pronunciation is needed. Connected speech is one of the key in gaining those factors. In fact, the major actors often make errors in pronouncing the drama script, in this case is connected speech. That is the reason why the focus of the research is connected speech. The research was conducted from June until July, 2009 during the rehearsals and live performance by analysing the connected speech errors of the major actors using video recording.

However, before analysing the video recording, the drama script was processed first. Initially, the drama script was blocked according to each actor portion. After that, the drama script was transcribed into phonetic transcription

based on *Cambridge Advanced Learners Dictionary software - 3<sup>rd</sup> Edition (2008)*.

It was followed by analyzing the connected speech on the drama script, in this case are assimilation, elision, and r-sandhi.

Done with the drama script, next was the turn of the video recordings to be processed. The video recording was done four times; three times from the rehearsal and once from the live performance. Each actor did the video recording three times using Cyberlink You Cam, since every actor has his/her own characteristic. The last video recording is the live performance where those actors played together in one stage.

Based on the video recordings, the connected speech errors made by the actors were analyzed as could be seen in appendix 3. First, the connected speech errors of each actor was analyzed, in here are assimilation, elision, and r-sandhi. The step continued with calculating the amount of each type of connected speech errors made by every actor as shown in appendix 4. The last step was employing the percentage descriptive analysis to count all errors as seen in table 4.4, 4.7, 4.10, and 4.13. In carrying out the error analysis, Preselected Category Approach, a statistical computation based on Gulo (1983), which is based on a set of preconceptions about each actor's most common problem is used.

## 4.2 Data Analysis

In this sub chapter, the data was analysed. After transcribed using *Cambridge Advanced Learners Dictionary software - 3<sup>rd</sup> Edition (2008)*, there are 727 connected speeches on the drama script pronounced by the 9 major actors of drama *Ramayana, Upon the Corona*. Due to the fact that the video recording is done 4 times, there are total 2908 connected speeches. From those 2908 connected

speeches, it is found 324 improper pronunciations and the rest is proper pronunciation. The connected speech itself is divided into 3 kinds of heading; assimilation, elision and r-sandhi. The following table 4.1 is the percentage of the proper and improper pronunciation.

**Table 4.1 The Total Number of Proper and Improper Pronunciations**

Pronunciation	Assimilation	Elision	r-Sandhi	Total	Proportion
<b>Proper</b>	1847	380	457	2684	92.3%
<b>Improper</b>	189	8	27	224	7.7%
<b>Total</b>	2036	388	484	2908	100%

In order to determine the proportion of errors and kinds of errors made by each actor in pronouncing the connected speech, the following formula is used.

$$X = \frac{\sum Er}{\sum W} \times 100\%$$

where:

- X = the percentage of errors,
- Er = various kinds of errors,
- W = words, and
- Σ = the total number.

Moreover, to find out the dominant errors made by the major characters, a statistical computation based on Gulo (1983), is used.

$$Pi = \frac{fi}{n} \times 100\%$$

where:

- Pi = the proportion of frequency of occurrence
- fi = absolute frequency of particular type of errors, and
- n = the total number of observed errors

The explanation of the results is divided into four parts; the analysis of the first rehearsal video recording, the analysis of the second rehearsal video

recording, the analysis of the third rehearsal video recording and the analysis of the live performance recording.

#### ***4.2.1 The Analysis of the First Rehearsal Video Recording***

The first video recording was done at the first rehearsal on June 28, 2009. The following table 4.2 shows the proportion of connected speech errors made by each actor.

**Table 4.2 The Proportion of Connected Speech Errors Made By Each Actor in the First Rehearsal Video Recording**

No.	Characters	1 <sup>st</sup> Rehearsal							
		Frequency				Proportion (Pi %)			
		Assi	Elis	r-San	Total	Assi	Elis	r-San	Total
1	Shinta	17	2	5	24	70.83	8.33	20.83	100
2	Rahwana	7	0	4	11	63.64	0	36.36	100
3	Rama	18	1	12	31	58.06	3.22	38.71	100
4	Laksmana	1	0	3	4	25	0	75	100
5	Sugriwa	0	0	2	2	0	0	100	100
6	Subali	1	0	4	5	20	0	80	100
7	Anoman	2	0	4	6	33.33	0	66.67	100
8	Jomblo	0	0	6	6	0	0	100	100
9	Playboy	2	0	1	3	66.67	0	33.33	100
<b>TOTAL</b>		<b>48</b>	<b>3</b>	<b>41</b>	<b>92</b>	<b>52.17</b>	<b>3.26</b>	<b>44.56</b>	<b>100</b>

The mean of error occurrence (P) is  $100 : 3 = 33.33$

From the table above, it can be seen that the mean of the error occurrence (P) is 33.33%. P is a very important part to know the degree of dominance which is symbolized by (Pi-P). If (Pi-P) of a heading results in positive (+), it means that error is dominant, but if it is negative (-), it means that the errors are less dominant.

Therefore, the result of the computation of (Pi-P) indicates which type of connected speech is dominant or less dominant. Table 4.3 presents the degree of dominance of error occurrences of three types of connected speech.

**Table 4.3 The Degree of Dominance of Error Occurrences  
of Three Types of Connected Speech in the First Rehearsal Video Recording**

No.	Characters	1 <sup>st</sup> Rehearsal					
		Proportion (Pi)			Pi-P		
		Assi	Elis	r-San	Assi	Elis	r-San
1	Shinta	70.83	8.33	20.83	37.5	-25	-12.5
2	Rahwana	63.64	0	36.36	30.31	-33.33	3.03
3	Rama	58.06	3.22	38.71	24.73	-30.11	5.38
4	Laksmiana	25	0	75	-8.33	-33.33	41.67
5	Sugriwa	0	0	100	-33.33	-33.33	66.67
6	Subali	20	0	80	-13.33	-33.33	46.67
7	Anoman	33.33	0	66.67	0	-33.33	33.34
8	Jomblo	0	0	100	-33.33	-33.33	66.67
9	Playboy	66.67	0	33.33	33.34	-33.33	0

The number of dominant connected speech errors is 2; 4 actors are assimilation and the other 5 are r-sandhi.

The computation shows that there are 2 types of connected speech errors whose degrees of dominance result in positive. Whereas, there is one type of connected speech errors whose degree of dominance results in negative. It means that there are two types of dominant connected speech errors that almost all actors

made in pronouncing connected speech of the drama script. The two types of dominant connected speech errors are ranked as follows:

**Table 4.4 The Dominant Connected Speech Errors of Each Actor  
in the First Rehearsal Video Recording**

No.	Characters	1 <sup>st</sup> Rehearsal		
		Frequency (%)	Degree of Dominance (Pi-P)	Types of Connected Speech Errors
1	Shinta	70.83	37.5	Assimilation
2	Rahwana	63.64	30.31	Assimilation
3	Rama	58.06	24.73	Assimilation
4	Laksmmana	75	41.67	r-Sandhi
5	Sugriwa	100	66.67	r-Sandhi
6	Subali	80	46.67	r-Sandhi
7	Anoman	66.67	33.34	r-Sandhi
8	Jomblo	100	66.67	r-Sandhi
9	Playboy	66.67	33.34	Assimilation

#### ***4.2.2 The Analysis of the Second Rehearsal Video Recording***

The second video recording was done at the second rehearsal on July 5, 2009. The following table 4.5 shows the proportion of connected speech errors made by each actor.

**Table 4.5 The Proportion of Connected Speech Errors Made By Each Actor  
in the Second Rehearsal Video Recording**

No.	Characters	2 <sup>nd</sup> Rehearsal							
		Frequency				Proportion			
		Assi	Elis	r-San	Total	Assi	Elis	r-San	Total
1	Shinta	9	1	5	15	60	6.67	33.33	100
2	Rahwana	4	0	5	9	44.44	0	55.56	100
3	Rama	24	1	10	35	68.57	2.86	28.57	100
4	Laksmna	3	0	3	6	50	0	50	100
5	Sugriwa	5	0	5	10	50	0	50	100
6	Subali	1	0	0	1	100	0	0	100
7	Anoman	4	0	0	4	100	0	0	100
8	Jomblo	5	0	4	9	55.56	0	44.44	100
9	Playboy	2	0	0	2	100	0	0	100
<b>TOTAL</b>		<b>57</b>	<b>2</b>	<b>32</b>	<b>91</b>	<b>62.64</b>	<b>2.20</b>	<b>35.16</b>	<b>100</b>

The mean of error occurrence (P) is  $100 : 9 = 33.33$

From the table above, it can be seen that the mean of the error occurrence (P) is 33.33%. P is a very important to know the degree of dominant which is symbolized by (Pi-P). If (Pi-P) of a heading results in positive (+), it means that error is dominant, but if it is negative (-), it means that the errors are less dominant.

Therefore, the result of the computation of (Pi-P) indicates which type of connected speech is dominant or less dominant. Table 4.6 presents the degree of dominance of error occurrences of three types of connected speech.

**Table 4.6 The Degree of Dominance of Error Occurrences  
of Three Types of Connected Speech in the Second Rehearsal Video  
Recording**

No.	Characters	2 <sup>nd</sup> Rehearsal					
		Proportion			Pi-P		
		Assi	Elis	r-San	Assi	Elis	r-San
1	Shinta	60	6.67	33.33	26.67	-26.66	0
2	Rahwana	44.44	0	55.56	11.11	-33.33	22.23
3	Rama	68.57	2.86	28.57	35.24	-30.47	-4.76
4	Laksmna	50	0	50	16.67	-33.33	16.67
5	Sugriwa	50	0	50	16.67	-33.33	16.67
6	Subali	100	0	0	66.67	-33.33	-33.33
7	Anoman	100	0	0	66.67	-33.33	-33.33
8	Jomblo	55.56	0	44.44	22.23	-33.33	11.11
9	Playboy	100	0	0	66.67	-33.33	-33.33

The number of dominant connected speech errors is 2; 6 actors are assimilation, 1 actor is r-sandhi and 2 two actors are both assimilation and r-sandhi.

The computation shows that there are 2 types of connected speech errors whose degrees of dominance result in positive. Whereas, there one type of connected speech errors whose degree of dominance results in negative. It means that there are two types of dominant connected speech errors that almost all actors made in pronouncing connected speech of the drama script. The two types of dominant connected speech errors are ranked as follows:

**Table 4.7 The Dominant Connected Speech Errors of Each Actor  
in the Second Rehearsal Video Recording**

No.	Characters	2 <sup>nd</sup> Rehearsal		
		Frequency (%)	Degree of Dominance (Pi-P)	Types of Connected Speech Errors
1	Shinta	60	26.67	Assimilation
2	Rahwana	55.56	22.23	r-Sandhi
3	Rama	68.57	35.24	Assimilation
4	Laksmmana	50	16.67	Assimilation & r-Sandhi
5	Sugriwa	50	16.67	Assimilation & r-Sandhi
6	Subali	100	66.67	Assimilation
7	Anoman	100	66.67	Assimilation
8	Jomblo	55.56	22.23	Assimilation
9	Playboy	100	66.67	Assimilation

#### ***4.2.3 The Analysis of the Third Rehearsal Video Recording***

The second video recording was done at the third rehearsal on July 12, 2009. The following table 4.8 shows the proportion of connected speech errors made by each actor.

**Table 4.8 The Proportion of Connected Speech Errors Made By Each Actor  
in the Third Rehearsal Video Recording**

No.	Characters	3 <sup>rd</sup> Rehearsal							
		Frequency				Proportion			
		Assi	Elis	r-San	Total	Assi	Elis	r-San	Total
1	Shinta	18	0	5	23	78.26	0	21.74	100
2	Rahwana	6	2	6	14	42.86	14.29	42.86	100
3	Rama	19	0	10	29	65.52	0	34.48	100
4	Laksmmana	3	0	3	6	50	0	50	100
5	Sugriwa	5	0	5	10	50	0	50	100
6	Subali	2	0	0	2	100	0	0	100
7	Anoman	4	0	0	4	100	0	0	100
8	Jomblo	5	0	4	9	55.56	0	44.44	100
9	Playboy	3	0	0	3	100	0	0	100
<b>TOTAL</b>		<b>65</b>	<b>2</b>	<b>33</b>	<b>100</b>	<b>65</b>	<b>2</b>	<b>33</b>	<b>100</b>

The mean of error occurrence (P) is  $100 : 9 = 33.33$

From the table above, it can be seen that the mean of the error occurrence (P) is 33.33%. P is a very important to know the degree of dominant which is symbolized by (Pi-P). If (Pi-P) of a heading results in positive (+), it means that error is dominant, but if it is negative (-), it means that the errors are less dominant.

Therefore, the result of the computation of (Pi-P) indicates which type of connected speech is dominant or less dominant. Table 4.9 presents the degree of dominance of error occurrences of three types of connected speech.

**Table 4.9 The Degree of Dominance of Error Occurrences of Three Types of Connected Speech in the Third Rehearsal Video Recording**

No.	Characters	3 <sup>rd</sup> Rehearsal					
		Proportion			Pi-P		
		Assi	Elis	r-San	Assi	Elis	r-San
1	Shinta	78.26	0	21.74	44.93	-33.33	-11.59
2	Rahwana	42.86	14.29	42.86	9.53	-19.04	9.53
3	Rama	65.52	0	34.48	32.19	-33.33	1.15
4	Laksmna	50	0	50	16.67	-33.33	16.67
5	Sugriwa	50	0	50	16.67	-33.33	16.67
6	Subali	100	0	0	66.67	-33.33	-33.33
7	Anoman	100	0	0	66.67	-33.33	-33.33
8	Jomblo	55.56	0	44.44	22.23	-33.33	11.11
9	Playboy	100	0	0	66.67	-33.33	-33.33

The number of dominant connected speech errors is 2; 6 actors are assimilation and 3 two actors are both assimilation and r-sandhi.

The computation shows that there are 2 types of connected speech errors whose degrees of dominance result in positive. Whereas, there is one type of

connected speech errors whose degree of dominance results in negative. It means that there are two types of dominant connected speech errors that almost all actors made in pronouncing connected speech of the drama script. The two types of dominant connected speech errors are ranked as follows:

**Table 4.10 The Dominant Connected Speech Errors of Each Actor  
in the Third Rehearsal Video Recording**

No.	Characters	3 <sup>rd</sup> Rehearsal		
		Frequency (%)	Degree of Dominance (Pi-P)	Types of Connected Speech Errors
1	Shinta	78.26	44.93	Assimilation
2	Rahwana	42.86	9.53	Assimilation & r-Sandhi
3	Rama	65.52	32.19	Assimilation
4	Laksmana	50	16.67	Assimilation & r-Sandhi
5	Sugriwa	50	16.67	Assimilation & r-Sandhi
6	Subali	100	66.67	Assimilation
7	Anoman	100	66.67	Assimilation
8	Jomblo	55.56	22.23	Assimilation
9	Playboy	100	66.67	Assimilation

#### ***4.2.4 The Analysis of the Live Performance Video Recording***

The live performance was done on July 18, 2009. The following table 4.11 shows the proportion of connected speech errors made by each actor.

**Table 4.11 The Proportion of Connected Speech Errors Made By Each Actor  
in the Live Performance Video Recording**

No.	Characters	Live Performance							
		Frequency				Proportion			
		Assi	Elis	r-San	Total	Assi	Elis	r-San	Total
1	Shinta	4	1	8	13	30.77	7.69	61.54	100
2	Rahwana	2	0	4	6	33.33	0	66.67	100
3	Rama	7	0	2	9	77.78	0	22.22	100
4	Laksmmana	2	0	3	5	40	0	60	100
5	Sugriwa	0	0	1	1	0	0	100	100
6	Subali	1	0	0	1	100	0	0	100
7	Anoman	2	0	0	2	100	0	0	100
8	Jomblo	1	0	2	3	33.33	0	66.67	100
9	Playboy	0	0	1	1	0	0	100	100
<b>TOTAL</b>		<b>19</b>	<b>1</b>	<b>21</b>	<b>41</b>	<b>46.34</b>	<b>2.44</b>	<b>51.22</b>	<b>100</b>

The mean of error occurrence (P) is  $100 : 9 = 33.33$

From the table above, it can be seen that the mean of the error occurrence (P) is 33.33%. P is a very important to know the degree of dominant which is symbolized by (Pi-P). If (Pi-P) of a heading results in positive (+), it means that error is dominant, but if it is negative (-), it means that the errors are less dominant.

Therefore, the result of the computation of (Pi-P) indicates which type of connected speech is dominant or less dominant. Table 4.12 presents the degree of dominance of error occurrences of three types of connected speech.

**Table 4.12 The Degree of Dominance of Error Occurrences  
of Three Types of Connected Speech in the Live Performance Video Recording**

No.	Characters	Live performance					
		Proportion			Pi-P		
		Assi	Elis	r-San	Assi	Elis	r-San
1	Shinta	30.77	7.69	61.54	-2.56	-25.64	28.21
2	Rahwana	33.33	0	66.67	0	-33.33	33.34
3	Rama	77.78	0	22.22	44.45	-33.33	-11.11
4	Laksmana	40	0	60	6.67	-33.33	26.67
5	Sugriwa	0	0	100	-33.33	-33.33	66.67
6	Subali	100	0	0	66.67	-33.33	-33.33
7	Anoman	100	0	0	66.67	-33.33	-33.33
8	Jomblo	33.33	0	66.67	0	-33.33	33.34
9	Playboy	0	0	100	-33.33	-33.33	66.67

The number of dominant connected speech errors is 2; 3 actors are assimilation and 6 actors are r-sandhi.

The computation shows that there are 2 types of connected speech errors whose degrees of dominance result in positive. Whereas, there is one type of connected speech errors whose degree of dominance results in negative. It means that there are two types of dominant connected speech errors that almost all actors made in pronouncing connected speech of the drama script. The two types of dominant connected speech errors are ranked as follows:

**Table 4.13 The Dominant Connected Speech Errors of Each Actor  
in the Live Performance Video Recording**

No.	Characters	Live Performance		
		Frequency (%)	Degree of Dominance (Pi-P)	Types of Connected Speech Errors
1	Shinta	61.54	28.21	r-Sandhi
2	Rahwana	66.67	33.34	r-Sandhi
3	Rama	77.78	44.45	Assimilation
4	Laksmana	60	26.67	r-Sandhi
5	Sugriwa	100	66.67	r-Sandhi

6	Subali	100	66.67	Assimilation
7	Anoman	100	66.67	Assimilation
8	Jomblo	66.67	33.34	r-Sandhi
9	Playboy	100	66.67	r-Sandhi

### 4.3 Result

Based on table 4.4, 4.7, 4.10, and 4.13, it can be concluded that each actor has their own dominant connected speech error. To make the analysis more detail, a table of each actor dominant connected speech error.

**Table 4.14 The Dominant Connected Speech Error of Each Actor**

No.	Characters	Types of Dominant Connected Speech Error
1	Shinta	Assimilation
2	Rahwana	r-Sandhi
3	Rama	Assimilation
4	Laksmmana	r-Sandhi
5	Sugriwa	r-Sandhi
6	Subali	Assimilation
7	Anoman	Assimilation
8	Jomblo	r-Sandhi
9	Playboy	Assimilation

From table 4.14, it can be seen that the dominant connected speech errors of each actor is different each other.

#### 4.3.1 The Interpretation of the Result of the Data Analysis

The characters which form a part of the story are interwoven with the plot of the drama. Each character has a personality of its own and has a distinct set of principles and beliefs. Actors who play various roles in a drama, have the very

important responsibility of bringing the characters to life. Due to the fact that each actor has their own characteristic, the results of the data analysis are interpreted one by one according to each character. In order to provide clearer explanation, the pronunciation of the actor is transcribed first then followed by the correct one. Moreover, the phonetic transcription here is maintained.

**a. Shinta**

The character of Shinta in this drama is illustrated as the queen of women whose loyalty to her husband never in question. This character should be graceful but firm, because she has to hold honor, dignity and her heroism in high esteem. In this drama, the character of Shinta is portrayed by Asri Tiara Farhati.

In order to bring her character to life, she has to deliver her dialogs with loud voice to show her firmness but also soft at the same time. This duality triggers some pronunciation errors. Assimilation error is the most common error she made. For example, in her dialog in scene 1 Freedomry (Freedom and Boundary)

**I complain all the time.**

[a kəmpleɪn / ɔl ðə taɪm]

It should be pronounced [a kəmpleɪn ɔl ðə taɪm], with assimilation [n] between ‘complain’ and ‘all’.

From the explanation above, it can be seen that the actress pronounced [a kəmpleɪn / ɔl ðə taɪm], without assimilation [n] between ‘complain’ and ‘all’. She would like to emphasize the words ‘complain’ and ‘all’ at the same

due to her duality above. That is the reason why her concentration to deliver a good dialog with proper pronunciation is broken.

**b. Rahwana**

The character of Rahwana in this drama is symbolized as the king of giants. He is full of evilness and egoism. He is also a tyrant and traitor. However, he is a gentleman and a bold one which full of sacred power. In this drama, the character of Rahwana is portrayed by Muhammad Khoirul Fuadi.

In portraying the character of Rahwana, he has to look fierce with giant-like loud voice and laugh. In order to make loud voice, he has to change his timbre of voice. This change causes some errors in pronouncing the dialogs. r-Sandhi is the most common error he made. For example, in his dialogs in scene 1 Freedomry (Freedom and Boundary).

**Whatever you do, you are alone and unprotected. It's impossible to get away from me.**

[wɛvə.ɹ jə du, jə ɹ / ə loʊn ən ʌn.prə.tɛk.tɪd. ɪts  
ɪm.pɒ.sə.bl fɪ jə tə ɛt əwe frɒm mi. na, kɪm wɒð m,  
ɪnt.]

It should be pronounced [wɛvə.ɹ jə du, jə ɹ ə loʊn ən  
ɪn.prə.tɛk.tɪd. ɪts ɪm.pɒ.sə.bl fɪ jə tə ɛt əwe frɒm mi.  
na, kɪm wɒð m, ɪnt.], with linking [r] between 'are' and 'alone'.

**...won't just stop to get what I want.**

[wɒnt dɪst stɒp tə ɛt wɒt / a wɒnt]

It should be pronounced [wɒnt dɒst stɒp tə ˈet wɒt a wɒnt], with intrusive [r] between ‘what’ and ‘I’.

**We put a boundary around her.**

[wi pʊt/ə baʊnd.i əraʊnd hɜ]

It should be pronounced [wi pʊt ə baʊnd.i əraʊnd hɜ], with intrusive [r] between ‘put’ and ‘a’.

From the explanation above, it can be seen that the actor forgot to include r-shandi in his pronunciation. He would like to keep his voice loud and his pronunciation clear at the same time. Unfortunately, this struggle in fact turned him into making some errors. In addition, he got an ankyloglossia, which is commonly known as tongue tie.

Ankyloglossia is a congenital oral anomaly which may decrease mobility of the tongue tip and is caused by an unusually short, thick lingual frenulum, a membrane connecting the underside of the tongue to the floor of the mouth. This can make a speech disorder, by making the phones include sibilants and lingual sounds such as [t, d, z, s, θ, ð, n, l] difficult to pronounce (Lalakea and Messner, 2003: 1).

In his case, he has a difficulty in pronouncing ‘dh’ (in Javanese, [d] in English), he can only produce ‘dh’ (in Javanese).

This speech disorder causes difficulties for him to pronounce the r-sandhi between the sound [t] and vowels. It is due to the fact that the sounds [t] and [d] are in the same point of articulation, alveolar. The difference is that [t] is voiceless alveolar stop whereas [d] is voiced alveolar stop.

*c. Rama*

The character of Rama in this drama is figured as a humble king who is thrown from his throne. As the incarnation of God Wisnu, he has a Hastabrata which consists of 8 characteristics (Yuliawan, 2010);

1. sun (full of energy and passion),
2. moon (beautiful characteristic and enlighten through the darkness),
3. star (beautiful form and be a compass for those who lost their way),
4. wind (sociable and care),
5. cloudy (authoritative and beneficial for others), and
6. fire (firm and fair).

Considering the complexity of Rama's character, Agung Dewantoro, the cast of Rama, has to break a leg in bringing Rama's character well. However, his effort causes some errors in pronouncing the dialogs. Assimilation is the most common error he made. For example, in his dialogs in scene 1 Freedomry (Freedom and Boundary), scene 2 Univalry (Unity and Rivalry) and scene 5 Pati Obong.

**Temptation is around human.**

[temp□te□.□ən / □z ə□ra□nd □hju□.mən]

It should be pronounced [temp□te□.□ən □z ə□ra□nd □hju□.mən],  
with assimilation [n] between 'temptation' and 'is'.

**...my name is Rama and this is Laksmana.**

[. . . ma□ ne□m / □z r□m.□ ən ð□s / □z l□ksm□n□]

It should be pronounced [. . . ma<sup>□</sup> ne<sup>□m</sup> □z r□m.□ ə<sup>□n</sup> ð□s □z l□ksm□n□], with assimilation [m] between ‘name’ and ‘is’ and assimilation [s] between ‘this’ and ‘is’.

**Shinta, I always want you.**

[□□nt□, a□ / □□□l.we□z w□□nt j□]

It should be pronounced [□□nt□, a□ □□□l.we□z w□□nt j□], with assimilation [j] between ‘I’ and ‘always’.

His errors are caused by his tendency in pronouncing a sentence per word. This tendency is triggered by a necessity to deliver the dialogs clearly and properly. Furthermore, he got a speech impediment called lisp, or historically also known as stigmatism. ‘Stereotypically, people with a lisp are unable to pronounce sibilants (like the sound [s]), and replace them with interdentals. The result is that the speech is unclear’ (Bowen, 1999). In his case, he got a lateral lisp, where the [s] sound is produced with air escaping over the sides of the tongue, is also called slushy *ess* or a slushy lisp due to the wet, spitty sound. He replaced the sound of [s] into [θ] (like in Arabic ‘tsa’ ث).

**d. Laksmana**

Laksmana in drama this drama is documented as a loyal devoted brother of Rama. His devotion is shown by being *satria brahmacari* (unmarried). He is a charismatic, gentle and brave knight.

In portraying Laksmana’s character well, Tegar Andika Prasetyawan should combine he as himself with he as Laksmana and his characteristics. He

made some stressing in some parts of the dialogs. Even so, this stressing made him forget to link some words within the dialogs. The most common connected speech he forget to add is r-sandhi. For example, in his dialogs in scene 5 Pati Obong.

**You depend more on your greatness as hero.**

[j̥ d̥p̥end m̥r̥ ɔ̃n j̥r̥ ɔ̃rẽt.nəs æz ɔ̃h̥r̥.õ]

It should be pronounced [j̥ d̥p̥end m̥r̥ ɔ̃n j̥r̥ ɔ̃rẽt.nəs æz ɔ̃h̥r̥.õ] with linking [r̥] between ‘more’ and ‘on’.

**Though you have to realize that even a hero cannot be free from frailty.**

[ð̥õ j̥ h̥əv t̥ ɔ̃rĩ.ə.l̥ãz ð̥æt̥ ɔ̃ĩ.v̥ən ə ɔ̃h̥r̥.õ ɔ̃k̥æn̥.ɔ̃t̥ bi frĩ fr̥m̥ fr̥ẽl̥t̥ ĩ]

It should be pronounced [ð̥õ j̥ h̥əv t̥ ɔ̃rĩ.ə.l̥ãz ð̥æt̥ ɔ̃ĩ.v̥ən ə ɔ̃h̥r̥.õ ɔ̃k̥æn̥.ɔ̃t̥ bi frĩ fr̥m̥ fr̥ẽl̥t̥ ĩ] with intrusive [r̥] between ‘that’ and ‘even’.

From the video recording analysis, the r-sandhi errors can be seen. Again, duality is to blame for the r-sandhi errors had explained above.

#### ***e. Sugriwa***

Sugriwa in this drama is illustrated as the king of Goa Kiskenda Kingdom, the kingdom of apes. He has a sibling named Subali, he is a hermit. In this drama, it is said that in the beginning that Sugriwa had a fight with Subali, but it had been managed to be solved in the end and both of them can rule the kingdom well.

Sugriwa is figured as a wise king who helps Rama and Laksmana on their journey to find Shinta by sending his commander in chief, Anoman.

As the king of apes, the cast of Sugriwa, Dinar Budi Rustanto had to wear a mask like beard and teeth as an ape snout. This mask sometimes gave him some difficulties in delivering the dialogs. He has to produce voice which is twice louder than others. In his attempt to produce voice in proper volume, he made some errors. r-sandhi is the error that is generally found. Below, an example of the r-sandhi errors found in his dialogs in Scene 2 Univalry (Unity and Rivalry).

**...that I can get this honor**

[. . . ðæt / a kən ɛt ðs .n]

It should be pronounced [. . . ðæt a kən ɛt ðs .n], with intrusive [r] between 'that' and 'I'.

His errors are suspected because of his lack of proper pronunciation treasury. From his video recordings, it can be conclude that he has a tendency to pronounce a sentence word by word and pronounce a word the way it is spelled. Moreover, his mask must have given him extra difficulties in delivering his dialogs properly.

#### **f. Subali**

Subali in this drama is figured as a sacred hermit. In the past, he had been fooled by Rahwana so that he had a fight with his brother, Sugriwa. After making peace with Sugriwa, together with him, Subali ruled Goa Kiskenda Kingdom which is

pleased his people. In this drama, it is told that he also helps Rama and Laksmana in fighting against Rahwana to take back Shinta.

As an ape, the cast of Subali, Abu Huda had to wear a mask like beard and teeth as an ape snout. This mask sometimes gave him some difficulties in delivering the dialogs. He has to produce voice which is twice louder than others. In his attempt to produce voice in proper volume, he made some errors. Assimilation is the error that is generally found. Below, an example of the assimilation errors found in his dialogs in Scene 2 Univalry (Unity and Rivalry).

**...and I have no right to take Tara from you.**

[. . . ənd / a hæv no raɪt tə teɪk tær. frɒm jə.]

It should be pronounced [. . . ənd a hæv no raɪt tə teɪk tær. frɒm jə.], with assimilation [d] between ‘and’ and ‘I’.

From his video recordings, it can be summed up that he has a tendency not to pronounce a word completely. In some cases, it is allowed to do that. However, in the case like the one above, the cast should pronounce the word ‘and’ completely. Moreover, his mask must have given him extra difficulties in delivering his dialogs well.

#### ***g. Anoman***

Anoman in this drama is figured as the commander in chief of Goa Kiskenda Kingdom. He is a sacred god creature. As a commander in chief, he has to hold his dignity, wary, strong and firm. Anoman is determine in helping Rama & Laksmana in taking back Shinta. He fought against Rahwana as a true knight.

As an ape, the cast of Anoman, Satriadi Basuki had to wear a mask like beard and teeth as an ape snout. This mask sometimes gave him some difficulties in delivering the dialogs. He has to produce voice which is twice louder than others. In his attempt to produce voice in proper volume, he made some errors. Assimilation is the error that is generally found. Below, an example of the assimilation errors found in his dialogs in Scene 3 Faithonor (Faith and Honor).

**This ring shows that Rama is still alive and all right.**

[ð̥s r̥ŋ ɔ̥z ðæt r̥m. z st̥l ə̥lḁv ə̥nd / ə̥l̥rḁt.]

It should be pronounced [ð̥s r̥ŋ ɔ̥z ðæt r̥m. z st̥l ə̥lḁv ə̥nd ə̥l̥rḁt.] with assimilation [d] between ‘and’ and ‘allright’.

From his video recordings, it can be summed up that he has a tendency not to pronounce a word completely. In some cases, it is allowed to do that. However, in the case like the one above, the cast should pronounce the word ‘and’ completely. Moreover, he got stuttering.

Stuttering (*alalia syllabaris*), also known as stammering (*alalia literalis* or *anarthria literalis*), is a speech disorder in which the flow of speech is disrupted by involuntary repetitions and prolongations of sounds, syllables, words or phrases, and involuntary silent pauses or blocks in which the stutterer is unable to produce sounds (Jablonicky, 2011).

In his case prolong the sound [s] every time he speaks. Furthermore, as wearing a mask, he must have got extra difficulties in delivering his dialogs well.

#### ***h. Jomblo***

Jomblo, is an additional character in this drama. Jomblo is a loyal servant of Anoman. He is figured as a cool monkey who is really skeptic with the existence of women. He admires Rahwana a lot. The character of Jomblo is paired with

Playboy, whose characteristic is the opposite of Jomblo. They both are the icebreakers of the drama.

As the icebreaker, Fiska Pramaningrum, the cast of Jomblo, has to play her character well. She has to make a good combination with her playmate, the cast of Playboy. She also has to portray the character of Jomblo which is cool without disregarding the character as a monkey. This duality is suspected as the concentration breaker which is caused her making some errors. The most common errors made by Jomblo are r-sandhi. An example of r-sandhi can be found in his dialog in scene 2 Univalry (Unity and Rivalry).

**We can live without a woman beside us.**

[wi kən lɪv wʊðɑt/ə wʊm.ən bʊsɑd s.]

It should be pronounced [wi kən lɪv wʊðɑt ə wʊm.ən bʊsɑd s.], with intrusive [r] between ‘without’ and ‘a’.

#### *i. Playboy*

Playboy, is an additional character in this drama. Playboy is the pair of Jomblo, whose characteristic is the opposite of Playboy. They both are the icebreakers of the drama. Jomblo is a loyal servant of Anoman. He is figured as a cheerful who really admires women.

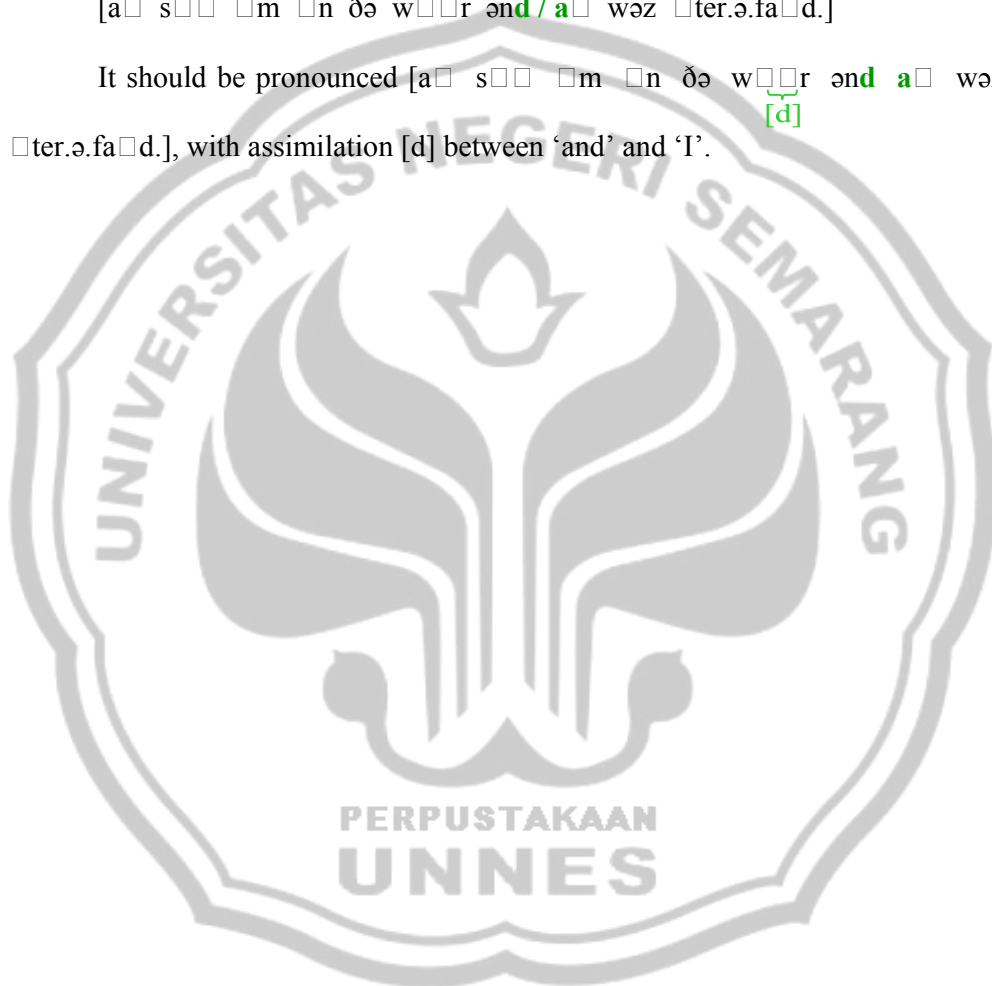
As the icebreaker, Putri Novita Atfal, the cast of Playboy, has to play her character well. She has to make a good combination with her playmate, the cast of Jomblo. She also has to portray the character of Playboy which is cheerful without ignoring monkey-like habits. As the same with Jomblo, this duality is suspected as

the concentration breaker which is caused her in making some errors. The most common errors made by Jomblo are assimilation. An example of assimilation can be found in his dialog in scene 5 Pati Obong.

**I saw him in the war and I was terrified.**

[a s m n ðə wər ənd / a wəz ter.ə.fəd.]

It should be pronounced [a s m n ðə wər ənd a wəz ter.ə.fəd.], with assimilation [d] between 'and' and 'I'.



## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

Based on the data analysis in chapter IV, the following conclusions and suggestions are offered.

#### 5.1 Conclusions

This study is aimed to find out the types of connected speech errors, the dominant connected speech errors done by the major actors of drama *Ramayana, Upon the Corona* and the reasons they make such errors.

The major actors often make three kinds of connected speech errors; assimilation, elision and r-sandhi. It is because of the limitation of the study which is indeed limited the connected speech being analyzed as those three types; assimilation, elision and r-sandhi.

From the analysis results, it can be seen that there are two dominant errors made the major actors. Those are assimilation and r-sandhi. There are five majors actors whose dominant connected speech errors are assimilation. They are the casts of Shinta, Rama, Subali, Anoman and Playboy. The rest four actors' dominant connected speech errors are r-sandhi. They are the casts of Rahwana, Laksmama, Sugriwa and Jomblo.

As analyzed from the video recordings, it can be concluded that there are six reasons why the major actors made those connected speech errors.

1. *Most of the major actors are getting into a duality.*

This phenomena is happened to almost all major actors; the casts of Shinta, Rahwana, Rama, Laksmana, Subali, Jomblo and Playboy. Most of them got some difficulties in combining they as themselves and they as the characters. For the case of Jomblo and Playboy, they got some difficulties in portraying the characteristic of their character without disregarding the monkey habits they have to imitate.

2. *Some actors got speech disorder and speech impediment.*

The speech disorder here happens to the casts of Rahwana and Anoman. For the cast of Rahwana, he got an ankyloglossia, which is commonly known as tongue tie.

Ankyloglossia is a congenital oral anomaly which may decrease mobility of the tongue tip and is caused by an unusually short, thick lingual frenulum, a membrane connecting the underside of the tongue to the floor of the mouth. This can make a speech disorder, by making the phones include sibilants and lingual sounds such as [t, d, z, s, θ, ð, n, l] difficult to pronounce (Lalakea and Messner, 2003: 1).

In his case, he has a difficulty in pronouncing 'dh' (in Javanese, [d] in English), he can only produce 'dh' (in Javanese).

Different with the cast of Rahwana, the cast of Anoman got a stuttering.

Stuttering (*alalia syllabaris*), also known as stammering (*alalia literalis* or *anarthria literalis*), is a speech disorder in which the flow of speech is disrupted by involuntary repetitions and prolongations of sounds, syllables, words or phrases, and involuntary silent pauses or blocks in which the stutterer is unable to produce sounds (Jablonicky, 2011).

In his case, he prolongs the sound [s] every time he speaks.

Besides, a speech impediment happens to the cast of Rama. He got a lisp, or historically also known as stigmatism.

Stereotypically, people with a lisp are unable to pronounce sibilants (like the sound [s]), and replace them with interdental. The result is that the speech is unclear. In his case, he got a "lateral" lisp, where the [s] sound is produced with air escaping over the sides of the tongue, is also called 'slushy ess' or a 'slushy lisp' due to the wet, spitty sound (Bowen, 1999).

In his case, he replaced the sound of [s] into [θ] (like in Arabic 'tsa' ث).

3. *Some actors have tendency not to pronounce a word completely.*

Those actors who have tendency not to pronounce a word completely are Subali, Anoman and Playboy. The word which is often not pronounced completely is *and*. *And* can be pronounced as strong form [ænd] , as weak form [ənd, ən]. *And* which is followed by a vowel should be pronounced [ænd] or [ənd] which is caused assimilation [d]. Nevertheless, those three casts often forget to pronounce the sound [d] in the end of [ænd] or [ənd], which automatically make them not pronouncing the assimilation [d].

4. *Lack of proper pronunciation treasury.*

Lack of proper pronunciation treasury here means that the cast often make errors in pronouncing the word itself. According to the video recording results, it is shown that the cast of Sugriwa who has this weakness.

5. *Tendency to pronounce a sentence word by word.*

Tendency to pronounce a sentence word by word here means pronouncing a sentence per words it contains, so there is no flows, there is no transition between

words. According to the video recording results, it is shown that the cast of Rama who has this weakness.

6. *Tendency to pronounce a word the way it is spelled.*

Tendency to pronounce a word it is spelled here means pronouncing a word according to its syllables, so it sounds awkward because there is no transition between syllables. According to the video recording results, it is shown that the cast of Sugriwa who has this weakness.

## 5.2 Suggestions

The results of the analysis of this study as shown in table 4.1-4.14 show that the major actors of drama *Ramayana, Upon the Corona* have weakness in connected speech type assimilation and r-sandhi. Based on the result of the study, some suggestions which hopefully will give valuable and useful contribution to the teachers and students in English pronunciations, especially in pronunciation using connected speech, will be given.

1. *The teacher should*

- a. give more acting practice to the students (drama performers), so that the problem like duality can be avoided,
- b. give speech therapy sessions such as isolating sounds and work on correcting the sound in isolation for the students who have a speech impediment like stigmatism. The basic sound, or phoneme, is selected as a target for treatment. Typically the position of the sound within a word is considered and targeted.

The sound appears in the beginning of the word, middle, or end of the word (initial, medial, or final).

Take for example, correction of an [s] sound (lisp). Most likely, a speech-language pathologist (SLP) would employ exercises to work on “ssssss.” Starting practice words would most likely consist of “s-initial” words such as say, sun, soap, sip, sick, said, and sail. According to this protocol, the SLP slowly increases the complexity of tasks (context of pronunciations) as the production of the sound improves. Examples of increased complexity could include saying words in phrases and sentences, saying longer multi-syllabic words, or increasing the tempo of pronunciation.

- c. give fluency shaping therapy, also known as ‘speak more fluently, prolonged speech or connected speech’ (Jablonicky, 2011) and train to speak fluently by controlling their breathing, phonation, and articulation (lips, jaw, and tongue) for the students who have a speech disorder like stuttering, It is based on operant conditioning techniques.

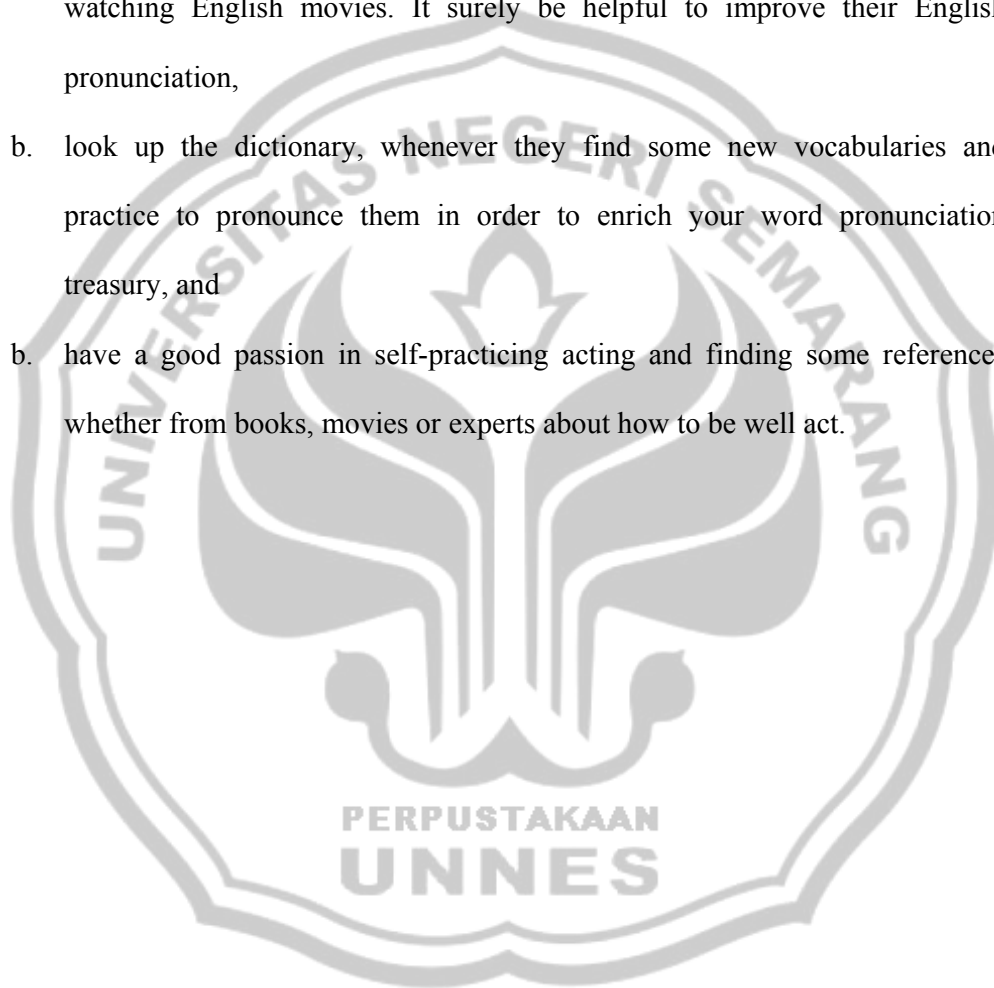
Here, stutterers are trained to reduce their speaking rate by stretching vowels and consonants, and using other fluency techniques such as continuous airflow and soft speech contacts.

*(Speech disorder like ankyloglossia can not be fixed by using therapy.*

*‘It can only be fixed by using surgery called frenuloplasty, though it is not 100% fixed. Surgery can only reduce the effect of ankyloglossia toward speech’ (Lalakea and Messner, 2003: 1<sub>2</sub>.)*

2. *The students (drama performers) should*

- a. have a good self awareness in motivating themselves to practice pronounce English words properly as the word itself or within utterance such as by reading English books, novels or magazines, listening English songs, watching English movies. It surely be helpful to improve their English pronunciation,
- b. look up the dictionary, whenever they find some new vocabularies and practice to pronounce them in order to enrich your word pronunciation treasury, and
- b. have a good passion in self-practicing acting and finding some references whether from books, movies or experts about how to be well act.



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## APPENDIX 1

### LIST OF THE MAJOR ACTORS OF DRAMA *RAMAYANA*, *UPON THE CORONA*

NO.	CAST	NAME
1	Shinta	Asri Tiara Farhati
2	Rahwana	Muhammad Khoirul Fuadi
3	Rama	Agung Dewantoro
4	Laksmna	Tegar Andika Prasetyawan
5	Sugriwa	Dinar Budi Rustanto
6	Subali	Abu Huda
7	Anoman	Satriadi Basuki
8	Jomblo	Fiska Pramaningrum
9	Playboy	Putri Novita Atfal

## APPENDIX 2

### THE SCRIPT OF DRAMA *RAMAYANA, UPON THE CORONA*

#### SCENE 1

#### FREENDOMRY

**Characters :**

1. **Hermit** (*Rahwana in disguise, a weak old man*)
2. **Shinta** (*a beautiful princess, the wife of Rama in the "Ramayana" story*)
3. **Rahwana** (*the King of Giants. Evil and greedy*)
4. **Rama** (*a knight, handsome, and graceful*)
5. **Laksmmana** (*Rama's brother, handsome, faithful*)
6. **Jatayu** (*an eagle, a friend of Rama*)
7. **Kaikayi** (*only mentioned in this script, Rama's stepmother, jealous, ambitious*)

**Setting :** A Jungle called Dandaka

#### Puppeteer:

Since Adam and Eve were sent to the earth, the game of the universe has begun. Every gain of sand offers mysteries that challenge women and men. What is the mystery behind the power of Kaikayi that sends Rama to the Jungle and what charm is in the circle that Laksmmana draws around Shinta? What is behind the freedom of Kaikayi? What is behind the boundary of Shinta? Will man and women reach the world wisdom and understand freedomry.

#### Narrator:

This story begins with the eviction of Rama and his wife, Shinta, from their Palace in Ayodya Kingdom, as plotted by Queen Kaikayi, Rama's stepmother, to keep Rama away from the throne. Rama's brother, Laksmmana, accompanies the couple. Meanwhile King Rahwana of Great Alengka, spellbound by Shinta's beauty, tries any way to separate her from Rama and Laksmmana, so that he can bring her to his palace. Rahwana knows that he cannot defeat Rama easily, so, he sends his squires to disguise as a golden deer and hunters to entice Rama and Laksmmana away from Shinta. Rama joining the hunters, goes after the deer. He instructed Laksmmana not to leave Shinta thinks Rama is in danger. She asks Laksmmana to leave her for Rama. Unable to leave her alone, Laksmmana draws a magic circle to protect Shinta so nobody can get in without being hurt by the spell.

*(The deer and hunters are dancing. Rama joins the hunters. The dance ends with a loud voice of the deer. Laksmana appears to join them. All exit when the music fades. On the stage, Shinta stands alone in the magic circle drawn by Laksmana. Rahwana appears, disguising as an old hermit, begging for Shinta's favor.)*

**Shinta:**

*(Feeling lonely and desperate, talking to herself)*

This forest is silent, though the sound of animals never stops. Apparently, a forest doesn't always mean freedom because right now I am in the middle of a forest but I'm imprisoned. Iron bars yes, I am behind the iron bars, as this moment, this circle becomes the boundary of my movement ... Woman, woman. What can you do now? Oh, I cannot help my husband. Why am I so weak? I have to be a man's burden, so that this magic circle must be drawn when I am alone. I am nothing I can't do anything ... useless stupid. Now, my husband is not around. Who will take care of me? O, Rama, forgive me. I am nothing but your burden. I deserve to feel this loneliness. The stillness of the forest is mine, the stillness of the wind is mine, - the stillness is mine.

*(Singing)*

Can a woman be free  
What is freedom for  
What will I do if I am out there  
What will I do if I am out there

**Hermit:**

*(Cough softly, so Shinta notices his coming)*

Oh, a beautiful lady, the only beautiful light on the darkness of the forest.

**Shinta:**

I really love those words. Who is the owner of the pleasing voice?

**Hermit:**

It's I, young lady. O, please, don't give me too high praise, young lady, I don't deserve to get that since I'm just a poor old man, who walks to find God's way. I pray for who have help me to survive.

**Shinta:**

Your life must be very hard, old man - I must be embarrassed. I complain all the time. Wish that I could help you.

**Hermit:**

A thousand thanks to you, my lady. If you are willing to prove the beauty of your heart, please, help this very poor old man. I need some betel leaves to chew. I have revealed the world wisdom to people. I have given light to people's darkness. Now, save the holy words in my tongue. Help me young lady. Respect the revelation. Give me some betel leaves ...

**Shinta:**

Man is made to do the goodness. In faith, man is made to help others. Old Man, I wish that I could help you, but I'm sorry, I have a promise to my husband, not to leave this circle. I can't break my promise as breaking my promise is breaking my honor. I will not do it. I cannot move out. This circle is my guidance, Old Man, I wish that you understand.

**Hermit:**

Oh, please, don't you feel sorry with this powerless person.

**Shinta:**

Sorry, old man. I can't give you a betel leave. I can't get out of this place.

*(The old man hegs to Shiinta and tries to enter the circle. However, every time he steps his foot across the line, he is hit by an invisible power.)*

**Shinta:**

This circle is to protect me. The love of my husband and his brother to me guides this circle.

**Hermit:**

*(begging to Shinta)*

Oh...oh...what a poor life! Life is only once and your feet are tight and your life is gone as men's life is freedom. But you? Oh, you are in prison. You cannot do anything including just to help the needy. Ha...ha...*(mocking)* Beautiful Lady, you've dropped your dignity. Poor...poor you!

**Shinta:**

Don't laugh at me that way. I am not in prison. I have dignity.

**Hermit:**

Alright...alright I hope the beauty of your face will be in your heart too, and you will destroy the iron bars to get your higher dignity. You will be written in history. You the most courageous lady who destroys the tyranny to save this universe. Oh young lady please come here, give me the betel leaves...or I will die and God's words will be gone as my tongue is dry.

**Shinta:**

In the name of freedom. *(Sighing)* All right, I will help you. There's no reason for me to be in this circle. You are a good person and I cannot suspect everyone. Here you are, Sir. Here are some betel leaves, the freshest ones I picked up in Ayodya's garden.

*(Shinta moves out from the circle, approaches the hermit. But as soon as Shinta stretches her hand, the old changes into Rahwana.)*

**Shinta:**

Who are you? Where is the old man?

*(Rahwana, coming closer)*

**Rahwana:**

I'm Rahwana, the king of Alengka. Come with me, Shinta, I'll fly you to my Kingdom and I will give you my everything, affection, gold and glory.

*(Get closer and trying to hold Shinta)*

**Shinta:**

No, don't touch me. Your dirty hands don't deserve to do it, even to get close to me.

**Rahwana:**

I'll give you my heart, Shinta.

**Shinta:**

Thank you for your love, Rahwana, but love is not supposed be strated with force and deceit. Please go, Rahwana. Let me be here to keep my promise to my husband, Rama. Don't bet your honor as a king for low things like this. Take my word, Rahwana.

**Rahwana:**

*(Laughing)*

Don't be too naive, my lady. I know your true love is me. I've learned what women want and what women need. They love gold and glory, so I'm sure that you'll be happy with me, to be my wife, my Queen, Queen of Great Alengka.

**Shinta:**

Do you think so, Rahwana? Is it that all in your mind, as a king, about women? Rahwana, you're so...pathetic.

**Rahwana:**

Whatever you say, Shinta. No matter how hard you try to keep your pride as a lady, you are a woman. A woman who needs a man beside her. And look at you now, Shinta. Where is the knight of your love, where is Rama? Where has he brought you to? Open your eyes, Shinta.

**Shinta:**

You can say so but I'm not such kind of a woman like that. It's better for you to stop begging on me, Rahwana. That won't work at all.

**Rahwana:**

I do appreciate your idealism and strong principles. But your rejecting me makes me love you more. (*approaching Shinta*) And I'm Rahwana, the king of Alengka, won't just stop to get what I want. Come, Shinta!

**Shinta:**

(*moving away*)

Nice try but you'll get nothing.

**Rahwana:**

Whatever you do, you are alone and unprotected. It's impossible for you to get away from me. Now, come with me, Shinta...ha...ha...ha.

(*taking Shinta away*)

**Narrator:**

Meanwhile, Rama and Laksmana are on their way back from hunting for the golden deer. When they finally get back, they find that Shinta is gone. Rama keeps on arguing with his brother, Laksmana, due to his carelessness. Finding that arguing doesn't bring any good to Shinta's existence. Rama and Laksmana starts to look for Shinta. Meanwhile, Jatayu, King of the Birds, spies Rahwana carrying off Shinta and they fight in the air. Rahwana delivers a fatal wound to Jatayu who falls to the ground, in front of Rama and Laksmana. Jatayu, dying, manages to tell Rama about his failure to rescue Shinta.

**Rama:**

Laksmana, don't you feel so tired?

**Laksmana:**

Yes, my brother---How about finding some place to take a rest?

**Rama:**

You got my vote, Laksmana. I think sitting under that tree can help us.

(*point at a tree*)

**Laksmana:**

Right,---That good tree is shady enough

**Rama:**

Come, Laksmana.

**Laksmana:**

After you, brother.

*(Rama and Laksmana sit under a bushy tree)*

**Laksmana:**

Rama, forgive me...how is Shinta now? Where is she now? Is she still alive? How could I do this. I am careless.

**Rama:**

I know. It really hurts me. I'm her husband. I can't think how she feels right now. She must be suffering, living unprotected I know her, Laksmana. But, being worried and emotional won't help us. Give me a chance to think about the best way to get her back.

**Laksmana:**

I'm sorry, I just can't stop blaming my self.

**Rama:**

I understand, Laksmana but we're going to have a hard journey. We've got to be ready, Laksmana. Beware of everything's that you see. Once, we've been fooled by the golden deer and in the end, my wife disappeared. Temptation is around human. Only those who are aware will be saved from its charm. And today, we've been stumbled by our confidence. Now, I don't wanna be trapped further.

**Laksmana:**

Yes, brother. I now understand that I am only a human being and have flaws that not face all charms. Believe me, brother. I am ready to fight and stand beside you with all of my faith. I give you my word.

*(Laksmana, hearing a groan)*

**Jatayu:**

Argh---please---argh---help---me---

**Rama:**

What's wrong, Laksmana?

**Laksmana:**

Sssstttt...listen, Rama, I hear someone asking for help.

**Rama:**

Mmmm...yeah, you're right, let's take a look.

*(Rama dan Laksmmana observe their surroundings and find the source of the sound)*

**Laksmmana:**

Rama, I think that's Jatayu.

**Rama:**

Jatayu, wake up. What happened with you? Who did this to you?

**Jatayu:**

Oh, your majesty Rama, I'm—sorry—I failed—

**Rama:**

Oh, come on, Jatayu. Please, tell me what happened.

**Jatayu:**

I do apologize, your majesty, I failed to get Shinta back to you—It's Rahwana, Rahwana, who abducted your wife, Shinta.

*(dying)*

**Rama:**

Rahwana!

**Jatayu:**

I—do—say—sorry

**Rama:**

Jatayu, history will write this. You are one of my best friends. You are a true knight. Thank you, Jatayu. Let's go, Laksmmana, let's find Shinta. I don't want to let Jatayu's struggle be in vain.

**Laksmmana:**

As you wish, brother.

## SCENE 2

### UNIVALRY

- Characters :**
1. **Anoman** (*a white ape, the Commander in Chief of Gua Kiskenda Kingdom*)
  2. **Sugriwa** (*an ape, the King of Gua Kiskenda Kingdom*)
  3. **Subali** (*an ape, Sugriwa's brother who fought his brother for the throne and the Queen*)
  4. **Rama**
  5. **Laksmana**
  6. **Jomblo** (*an ordinary ape, servant of the King*)
  7. **Playboy** (*an ordinary ape, servant of the King*)
  8. **Ape Troops**

**Setting :** A Jungle called Pancawati

#### Puppeteer:

Brothers, sisters, family, are they bound in this world only? Can they reunite in the hereafter? Do they nurture their love forever? Will pride and rivalry prevent the form saying "sorry"? The same blood runs in their body" is a hug just mist that ruptures faith when the storm breaks? Brothers will be called brothers; sisters will be called sisters where there is trust. O. The earth is moved with the engine of univalry.

#### Narrator:

In journey to find Shinta, Rama and Laksmana arrive in Gua Kiskenda Kingdom, the Kingdom of apes. There, they meet Sugriwa and Subali. They ask Sugriwa to support him fighting Rahwana. When Rama and Laksmana come to the kingdom, there is a party, celebrating the reunition of their King, Sugriwa and his brother, Subali. Both brothers have just reconciled after a bloody rivalry. They were the victims of Rahwana's plan to break up the strength of the two brothers.

*(Sugriwa, Anoman, and the apes are dancing.)*

#### Anoman:

Your majesty, thank you for thinking about us, your people. I think ceasing the war is the best way to stop people's suffering. Long live our country.

#### Sugriwa:

Anoman, don't you think I am just supposed to do so? Don't kill my knighthood by praising me too high? I am just glad that my brother, Subali agreed to finish this mis understanding. From now on, let's make this kingdom much better. Let's pray that God will bless our country with continuous beauty. With the people working hand in hand peacefully.

**Anoman:**

Yes, your Majesty.

*(While Anoman and Sugriwa are talking, around Sugriwa and Anoman there are two ape servants arguing with each other about the occasion.)*

**Jomblo:**

*(comically)*

Yeah...his bloody war with his brother, Subali, happens because of a woman. Women...women...and women. They are the cause of all these chaos in the world.

**Playboy:**

No, you are wrong. Women are so amazing. They make our world colorful. You can't imagine if they were gone. This world will be just like black and white TV.

**Jomblo:**

Black and White? Oh...Come on. Stop your melancholia. We can live without a woman beside us. What is important is Money.

**Playboy:**

You say that because you haven't dealt with any woman before. Just try to know them, then you will know the rainbow over the world. Men, women, young and old. Well, colorful, colorful rainbow, not just man, just plain black and white.

**Anoman:**

Jomblo, Playboy. Can't both of you shut up while we were talking?

**Jomblo:**

*(saluting like a soldier)*

Yes, Sir. Sorry, Sir.

**Playboy:**

Black and white, Sir!

*(Sugriwa checks his fur that is black, and Anoman looks at his fur that is white.)*

**Anoman:**

*(loudly)*

Jomblo, Playboy, get out of here!!

*(Subali comes to meet his brother. Subali and Sugriwa, hug each other.)*

**Subali:**

My brother...oh my brother, it's been a long time. *(hugging)* It's a great joy to see you again.

**Sugriwa:**

Welcome, Subali! It's great to see you too. How have you been?

**Subali:**

I'm just fine. Sugriwa, I'm so sorry for the disruption lately. I know I shouldn't have done it because it was wrong. You, only you, should lead this kingdom and I have no right to take Tara from you. I do apologize. I took Rahwana's words. He was in the middle of us and made use of our misunderstanding.

**Sugriwa:**

O, brother, it was not only your fault. This was mine. I did not catch the sign that you were concerned about this kingdom and my family. I should have thanked you instead of getting offended. I was too foolish. We could lead this country together. I need your advice on how to be a good leader. The war has made our people suffer, and some of them might have lost their relatives.

**Subali:**

Yes, Sugriwa. We were so foolish. War just causes disaster and sufferings. I believe Rahwana just liked to see our Kingdom ruptured or one or both of us die. Huh, I think I know what happened. He was building his tyranny, and he regarded us as rivals that threatened his authority. Sugriwa, I trust you as a good leader of Pancawati and Tara. Tara loves you. Please, take care of her.

**Sugriwa:**

It's over now. Let's just focus on the future of Pancawati Kingdom.

**Subali:**

Yes, brother. I will devote my life to help you lead this Kingdom. For our father and mother, who always taught us to be together.

*(Anoman and the ape troops cheer up. Rama and Lakshmana come to get information about Rahwana and Shinta)*

**The apes:**

Long life our king!! Long life our king!!

*(Rama and Lakshmana approach the king)*

**Rama:**

Wise King...my name is Rama and this is my brother Laksmana. It's my honor to witness your great kingdom and the people who live in peace and prosperity. If I were a king, I wish that my people could love me as your people love you.

**Sugriwa:**

Oh, are you Prince Rama from Ayodya? Welcome, Rama. Thank you for visiting my Kingdom. Who doesn't know you, the Prince who has won the competition for the beautiful Shinta. And, this must be the faithful Laksmana? Ha...ha...I am really honored. Now, what brings you here, that I can get this honor?

**Rama:**

Actually, Your Highness. We are facing a big problem. Rahwana, the king of Alengka kidnapped my wife Shinta. I have to find her. I heard that Rahwana is a cruel king. Therefore, I beg your favor to help me find where Alengka is to save my wife.

**Jomblo:**

See...women again. They just get you in trouble. They will only make your life become chaotic. It will much better to live without them.

**Playboy:**

No, they do have to be protected. If they do not exist, what would happen to this earth? Can you imagine? Remember, you were delivered to this world by a woman.

**Jomblo:**

Yes, and now this world is full because they keep delivering babies.

**Playboy:**

Aha! That's because of men! Whatever you say. I still respect women.

*(Anoman takes the two monkeys out)*

**Subali:**

I'm sorry to hear that. Yes, I also heard that rumor that he brought to his palace a princess that he adored.

**Sugriwa:**

Oh, sorry Prince Rama. Allow me to introduce my brother, Subali. He used to be close to Rahwana. And because of him we almost killed each other.

**Subali:**

Yes, I was so foolish that I took his word. I know now that he only wanted to break up our strength, because if both of us and Anouman are united, we will be very powerful. He didn't want any country stronger than his.

**Sugriwa:**

So, if he kidnapped your wife, we'd better not waste our time. I want to help you. It is an honor to fight behind you. My brother, my people and I will do everything to get your wife back. We will fight them. We believe that goodness will always win.

**Rama:**

Thank you, Your Highness. I appreciate your kindness, but while we are planning our strategy, I want to ask one of your people to meet my wife. I want to give her something that can make her calm. I know she must be worried. She must be thinking about me.

**Jomblo:**

*(Silently to Playboy, laughing)*

Ha ha ha. He must be afraid that Shinta will fall in love with Rahwana.

**Playboy:**

Would...you...kindly...have...your mouth...SHUT UP?

**Sugriwa:**

All right prince Rama. I will send my commander in chief. Anoman, to do his job. And you two, Jomblo and Playboy, go with Commander Anoman to meet Shinta.

**Jomblo & Playboy:**

Yes, Sir!

**Rama:**

Thank you, Your Majesty. Anoman please give this ring to my wife and tell her that I'm all right. Thank you for your help.

**Anoman:**

Yes prince Rama. I will do it. Come on guys, let's go!

### SCENE 3

### FAITHONOR

**Characters :** 1. Anoman  
 2. Sinta  
 3. **Indrajit** (*Rahwana's oldest son from his first wife*)  
 4. **Giant troops**  
**Setting : Alengka's Garden**

**Puppeteer:**

When a tiger is proud of its fangs, when a nightingale is praised for its lovely sound. What is a man proud of? It's not his wealth, nor his brain, but faith and honor.

**Narrator:**

Finally Anoman arrived in a beautiful garden. Birds are chirping on the angoka trees, while on the grass yard there are deer playing peacefully. Anoman is sent to give Rama's ring to Shinta

**Shinta:**

*(sitting on a bench, singing a sad)*

Why does the moon cry? Why has the cloud seized her. If ever I had wings, I would set her free.

**Anoman:**

*(walking slowly toward Shinta, coughing slightly)*

Ehm...ehmmmm...

**Jomblo:**

Oh my God...so this is the woman has brought us here? Just for her...come on, I'm just so tired to deal with women.

**Playboy:**

You're supposed to be proud to save a woman. Remember your mother. Who do you think the one give birth to you?

**Jomblo:**

Monkey, of course. I'm a monkey.

**Playboy:**

Huh....pig-headed!

**Shinta:**  
*(surprisingly stand up)*

Who are you?

**Anoman:**  
 I know you must be wondering who am I, beautiful Lady. I am sent by Prince Rama to present you this ring.

**Shinta:**  
*(longing for her husband)*

Thank God, so you met my husband. O, Rama, how is he now, is he all right, where is he now?

**Anoman:**  
 Well I am Anoman. I know you must be missing him, but please calm down. I'll tell you everything. Would you sit down, Princess.

*(Sitting on a bench)*

**Shinta:**  
*(Following anoman, sitting on the bench).*

OK. Now, please tell me about him, I can't stop thinking of him.

**Anoman:**  
 See the ring, lady. This ring shows that Rama is still alive and all right.

**Shinta:**  
*(Taking a look on the ring, and holding it tightly).*

Yes,yes!! This ring is not just the symbol of our love but our soul that is bound into commitment to serve the world. Marriage is not just about a man and a woman but a continuation of passion and responsibility. Many people don't think about it but sooner or later they will end up there. What makes us different is we prepare for this duty, other's don't. Anoman, have you ever fallen in love?  
*(Anoman shaking his head)* So, you might not know how I miss him. I wish I had just stayed in the circle and waited for Rama.

**Anoman:**  
 It's happened, Lady. We are only human, it happens to everyone. But, you can take as a lesson. At least, you know that Rama does love you. He will do everything to be with you ever after.

**Shinta:**  
(crying)

How could I be so tempted to leave the boundary? Free or not free what's the difference, if one doesn't know where to go?

*(Wiping and putting off her hair pin)*

Bold Anoman, could you please do me a favor?

**Anoman:**  
My life is for you dear Lady.

**Shinta:**  
*(giving the hair pin to Anoman)*

Please, give this to Rama as proof that I am faithful to him.

**Anoman:**  
*(taking the hair pin)*

I take this honor, madam. Allow me to proceed to Pancawati right away.

**Shinta:**  
Thank you, Anoman. I know you are trustworthy. I'll remember you as the knight of truth.

*(Meanwhile, there is a giant, a squire of Alengka who knows that a stranger is inside the garden, he tries to catch Anoman, but Anoman defeats him and destroys the palace. With an expression of hatred, he starts to ransack the garden, uproot the trees, pull out flowers, and smash the pots.)*

**Shinta:**  
*(looking afraid, screaming)*

For God sake, Anoman. What are you doing? Please stop! But...if you mean better die than lose dignity, I'm ready...

**Jomblo:**  
*(to Playboy)*

Damn it! It is because of women... Anoman's going crazy. He is going wild.

**Playboy:**

It's not a right time to argue about women. Move... move! Come on!

**Jomblo:**

The contract says Anoman is just to give the ring to her, not to rescue her. Oh, everything is a mess, now. Too bad, too bad. Let's go.

**Anoman:**

I do this for you, for Rama, for my self and for freedom.

*(still destroying the garden and the palace)*

I couldn't wait to bring you back to your husband. Forgive me, take my hand and let's go away.

*(Shinta is about to go away with Anoman, but someone comes. It is Indrajit, the Prince of Alengka. Seeing the destruction, Indrajit rages. He takes his arrow and, supported by some giant troops, fights Anoman. The city of Alengka is chaotic.)*

**Anoman:**

*(mocking at Indrajit and still destroying the garden)*

**Indrajit:**

Hey, you! Stop! Who do you think you are?! Look at you, monkey. You don't even deserve to step your feet in this country. Guards! Arrest and burn him

**Giants:**

Yeah, Siiir!

**Anoman:**

Bite me, bone-eater!

*(still mocking and jumping around)*

*(Indrajit, seeing Anoman, gets angry and shoots him with his arrow. Anoman falls down. The giants arrest and tie him at a tree. Then, the giants set a fire and burn Anoman. However, Anoman does not die. He suddenly gets his strength back because he has supernatural power. He jumps high to the roof with the burning tree. The giants at the palace are panicky because fire is everywhere. Finally Rahwana comes up to handle the chaos.)*

**Rahwana:**

Hey you little monkey!! Stop it or I'll kill you by my bare hands.

**Rahwana:**  
How dare you, monkey!!! You don't know me, wait until I shut your big mouth.

**Anoman:**  
Just so you know, I don't care. Though you are the king of giants, to me you are just a poor loser. You can never play a trick to me like what you did to my king.

**Rahwana:**  
Aaaarrrrrrrrrrrrrgggggggggggggggghhhhhhhhhh...



**Anoman:**

Just so you know, I don't care. Though you are the king of giants, to me you are just a poor loser. You can never play a trick to me like what you did to my king.

**Rahwana:**

Aaaarrrrrrrrrrrrrgggggggggggggghhhhhhhhhh...

(*exit*)

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## SCENE 4

### VICTLOSS

**Starring** : 1. Rama  
 2. Laksmana  
 3. Rahwana  
 4. Anoman  
 5. Ape troops  
 6. Giant troops  
 7. Jomblo  
 8. Playboy  
**Setting** : The battle field

**Puppeteer:**

Be wise in five things before the other five come:  
 In your health before you are sick  
 In your life before you are dead  
 In your youth before you old  
 In your wealth before you are poor  
 Your freedom before you are subdued  
 O, Victory and Loss, Victory and Loss  
 Happen alternately

**Narrator:**

Knowing the report from Anoman that Shinta is waiting for him, Rama feels determined to fight Rahwana as soon as possible. He thinks it's time to give a lesson to Rahwana. Rama and Sugriwa make a strategy to defeat Rahwana. Sugriwa's troops, which consist of apes, are committed to help Rama.

**Rahwana:**

Stop..!

*(Shouting loudly while the troops are standing and Rama is facing him).*

You have shaken Alengka's greatness. Who the hell are you, causing this turmoil in my country?

*(Looking at Anoman)*

Oh....your comrades? The little monkeys?

**Rama:**

They are my ambassadors.

**Rahwana:**

What?

*(Surprised).*

Your ambassador?

**Anoman:**

Little monkey, you said? I am small, but I could destroy whole your country. You'd better not look down on me. Look at yourself, poor loser ugly giant.

**Rama:**

*(getting closer to Rahwana)*

Rahwana, may I tell you something. A woman is to be respected and protected not to be won. Women have the right to decide with whom they will spend their lives. And, what you did to Shinta is just hurting her.

**Rahwana:**

*(not caring)*

Hahaha.....Rama, Rama! A woman is to be won, to be struggled for. I did it. At least I am a gentleman. I can struggle my love more than you do. I love her Rama. Well, we did the same thing. We put a boundary around her. But, your boundary is just a circle in a forest. O, look at me, I put her in a beautiful boundary showered with gold and diamonds. Ha...ha...Women know what to choose.

**Rama:**

Love always brings joy and happiness. I never forced Shinta to come with me to the forest. She decided to follow me. That means she loves me, she chooses me. Laksmana and I put a circle around her for her safety.

**Rahwana:**

There lies the problem. Sometimes a woman wants to feel needed. You said you did not ask her to follow you to the forest? O, Rama. She must have thought you did not really love her. Hm...hm...*(trying to raise Rama's anger)*. So, when I asked her to come with me, when I said "I want you Shinta", Hahaha *(laughing)*, she must have been touched she felt wanted, she felt needed. Hahaha. I could feel her heart beat. And when she cried "Leave me alone!", oo it is a cry of joy, a cry of love. And when her hands tremble, that's the tremble of love. Yes, I won her heart, and that is respect for her. I respect women. Ha...ha...ha.

**Rama:**

Stop it. Shinta is not that kind of woman. I know how to love her. Our love is more than just worldly love. It is love born out of faith.

**Rahwana:**

Nonsense. She is a woman, and women will be women. I don't care what you said but I have witnessed a glance of happiness in her eyes. That's enough. Or let's make a deal. You can marry her ideas, I will marry her in reality. O, Shinta..O, that glow of love in her eyes. O, her heart beats.

**Rama:**

*(taking out his sword)*

Enough, Rahwana. Don't just speak, you, sick Don Juan. This will be the end of your life.

**Jomblo:**

*(to Playboy)*

See...two great kings fight against each other only because a woman. Unbelievable...!! What do actually women do?

**Playboy:**

They bring happiness to your life. Those kings want to give her happiness, because a good woman deserves the best man.

*(In the war, Indrajit is killed by Laksmana. Rahwana is angry. He hits anyone close to him wildly, until, finally, Rama shoots him with his arrow. The troops stop the war after the fall of Rahwana.)*

**Rahwana:**

*(Dying)*

Whatever it takes Rama. I believe I have won Shinta's heart. I know how to make her happy and she...she...will always recall this memory.

*(Anoman drops a mountain on Rahwana )*

**Rama:**

Rahwana! You deserve to get this as punishment for the evil you've done. Let Alengka people live in peace and harmony.

## SCENE 5

### PATI OBONG

**Starring** : 1. Rama  
2. Shinta  
3. Laksmana  
4. Jomblo  
5. Playboy

**Setting** : Ayodya Kingdom, Rama's Place

**Puppeteer:**

Faith should be based on strong foundation. It has to be nurtured with body, mind and soul. A healthy body needs food, a sharp mind needs knowledge, a righteous soul needs supreme light. Those three things, who could perform, balanced life will come along.

**Narrator:**

After struggling and waiting for a long time, Rama is waiting to meet Shinta at the Palace of Ayodya. Here, a beautiful love story of the world is presented. However, the rumor questioning Shinta's loyalty to Rama spreads out. Rama, who is only a human being, is fighting with his own self to avoid jealousy. He loves Shinta so much that he feels hurt by the rumor. Will their love be as strong as coral stands in the raging ocean?

**Rama:**  
*(alone)*

Shinta you have taught me about life and now you give me another lesson of love. I miss you, Shinta. I realize how painful it is to live away from you. I've been so busy with the throne that I thought I married you only as the symbol of greatness. You were the queen of all women, the famous princess dreamt by all kings and knights. I was too proud of myself when you accepted me. Shinta, our marriage has grown a true love.

*(Jomblo and Playboy, coming suddenly, talking loudly, ignoring Rama.)*

**Jomblo:**

Too bad, too bad. O, too bad.

**Playboy:**

What do you mean?

**Jomblo:**

OK, I just remembered when we were in Alengka Garden.

**Plavboy:**

What do you mean?

**Jomblo:**

I mean it is a great garden.

**Plavboy:**

What do you mean?

**Jomblo:**

I mean it was a very beautiful garden. Everyone was surely happy to live there.

**Plavboy:**

What do you mean?

**Jomblo:**

Yu Min? Yu Min? I am not talking about Yu Min...

**Plavboy:**

Sorry. I mean.

**Jomblo:**

Nor Aimin.

**Plavboy:**

Well, although the garden was lovely, weren't they afraid of Rahwana? He is fierce and cruel.

**Jomblo:**

Oh no. Don't you know

*(glancing at Rama and planning to tease him)*

that actually Rahwana is very handsome?

**Plavboy:**

He is not. I saw him in the war and I was terrified.

**Jomblo:**

Of course he looked ugly because he was wearing uniform when you saw him. Moreover, he had to look fierce, as he had to lead the giant troops. O. Rahwana (*musings*), when I saw at his palace in Alengka, he...he wore jeans and a T shirt. And, sports shoes. He was really to die for. You know. Rahwana was also playing the guitar.

**Plavboy:**

Never knew that.

**Jomblo:**

Poor you. Rahwana played *Moonlight Sonata* very skillfully. And, he is very romantic. He has a six packs. You know six pack?

**Plavboy:**

*(Shaking his head)*

**Jomblo:**

“six pack” means here *(pointing at his stomach)* : not round, not hollow, but full and tough.

**Plavboy:**

Did Rahwana come to the garden? He attracted Shinta’s attention?

**Jomblo:**

He was wearing a T shirt and he stood on his toes and stretched his right hand, so that his six pack was exposed.

**Plavboy:**

He must have playing badminton, reaching the shuttle cock?

**Jomblo:**

*(cranky)*

No, fixing the lamp! *Ndandani lampu*, Stupid! Of course Rahwana was just attracting Shinta.

**Plavboy:**

So he was stretching his hands and jumped, and jumped, to show his muscles? Is he a king or a bouncing doll?

**Jomblo:**

*(cranky)*

No, *odong-odong!* Huh, up to you Dunderhed! He was a great king and handsome.

**Plavboy:**

But Shinta loves Rama

**Jomblo:**

Who guarantee?

**Anoman:**  
(suddenly *appearing*)

Hey little monkeys. What are you doing here? Gossiping? Get out! Prince Rama, let's go. Princess Shinta is waiting.

*(music, played signing the coming of Rama and Shinta)*

**Shinta:**  
(*nervously meeting Rama in the garden*)

I can't wait to see you. You just don't know how much I miss you.

**Rama:**  
(*speaking gently*)

My Princess, I love you. I couldn't wait to see you.

**Shinta:**  
(*touched by Rama's words*)

How lovely your words are. I love you too, my dear. I can't even breathe without thinking of you. I'm glad that you are fine, so we can be together again.

**Rama:**  
Yes, I'll always nourish this love, Shinta. Our destiny to love each other and to teach people about true affection.

**Shinta:**  
Yes, it's our destiny. We run where the flow brings us. And, yes, we are destined to be together. Have you ever felt love rushing out your bosom in this destined life?

*(Rama looks aside; there is something which disturbs him. It's Rahawana's voice that keeps on haunting his mind.)*

**Shinta:**  
Yes, I still remember, we are created to be the symbol of purity...with you, I'll teach the world about life, about how mothers love children, about how children obey parents, and how women should shine on the world. Rama, why are you so gloomy?

*(Rama ignores her)*

**Rama:**  
*(Take a deep breath)*

No, I'm all right. Shinta, nobody could doubt my love for you, and *(clumsily)* your beauty has charmed my soul. Shinta I always want you. Do you know that?

**Shinta:**  
 Rama...it's really nice to hear that. Say it again, say it again.  
*(Closing her eyes).*

Say it again so I can always remember it.

**Rama:**  
*(Aside)*

O, God! Rahwana is right. She is happy to hear that.

**Shinta:**  
 What did you say?

**Rama:**  
 No...No, nothing. Yes, Shinta, I always want you and I love you Shinta.

*(Aside: She is happy. Her face is glowing with love and O, Rahwana was the first one to see it)*

**Shinta:**  
*(open her eyes)*

Rama, what did you say, oh, why are you so weird?

*(Rama moves away, Shinta follows)*

**Shinta:**  
 Rama, please tell me. I know something is bothering you. What is it? I don't want anything to rupture our meeting.

**Rama:**  
 Shinta, you are a woman. Who is the woman that can avoid the greatness of Rahwana. He can give you everything. And you've been with him for so long. I can understand that, Shinta.

**Shinta:**

*(Starting to cry)*

How could you say that to me? I sent you my hair pin. I tried to show you my loyalty, my faith. And, you still doubt that?

**Rama:**

*(Doubting Shinta)*

Hair pin? O, yes, the hair pin I gave you.

*(Speaking bitterly)*

Rahwana must have given you a golden hair pin. Shinta, I've learned who women are and what women want. A woman's heart is so brittle and Rahwana's gift was too handsome, Rahwana was a great king. I understand if you were once charmed by Rahwana. I am only a humbel king.

**Shinta:**

*(Standing up angrily)*

Rama, how could you forget anything about me. I am a woman, but I'm not the brittle. I am the queen of women. Wealth is not everything. It is loyalty that I uphold highly.

**Rama:**

*(Plainly)*

Oh...really?

**Shinta:**

Well, you still don't believe me. Make it easy, gentleman. Ask your people to come here to see me, to see my loyalty to you.

**Rama:**

What do you mean?

**Shinta:**

The holy fire will show the justice. Notice me, if the smell of my smoke is good, I am a loyal and virtual one, but if it is not, I am a disloyal woman.

**Rama:**

No, the holy fire will burn you, I don't want to lose you. I never want you to leave me.

**Shinta:**

Rama, your doubt has questioned the purity of our love. Is it love when doubt is the basis? In fact you have to question again the love that you follow.

**Rama:**

Shinta, I just want you.

**Shinta:**

Well, many people have suffered from fake submission. Rama I don't want you to be one of them. I have to leave you now to give you a chance to feel the love that you need. Let the world help you observe what purity is. Set the fire now!

*(Walking away)*

**Rama:**

Shinta, listen to me!

*(The fire, settled; Laksmana coming along with Shinta)*

**Rama:**

Please, stop it. Shinta, honey, I believe in you. This is enough.

**Laksmana:**

No, Rama. Do that Shinta! It is an honor for you to prove your love. Rama, brother, everyone has the right to defend herself. Not only Shinta. I am also hurt to find you breaking the love that I admire. But maybe, we need to learn more how to reach purity.

*(Shinta climbs the gallows beside the fire)*

**Rama:**

No...no..., Laksmana, you are crazy. Please stop. I beg this of you...Laksmana, I love her. Stop her! Shinta I love you, please don't leave me. Please, forgive me Shinta, I never meant to hurt you. Believe me, I am deeply hurt.

**Laksmana:**

Rama, strong faith needs examination. Humans have mind to think and senses to guide. But sorry Rama, I learnt that you were too arrogant to use them. You depend more on your greatness as hero. Though you have to realize that even a hero cannot be free from frailty.

**Jomblo:**

*(Whispering to Playboy)*

Even a king cries for a woman? That's the last straw.

**Playboy:**

That is for love, and a woman deserves that. I don't understand you.

**Jomblo:**

I learn that faith should be the basis of love and life.

**Shinta:**

Good bye, Rama. I love you.

*(Jumping into the fire)*

**Rama:**

*(Cry and scream)*

Nooooooooooooo!!! Come back, Shinta!!! I trust you with all my heart. How could I let you do this. How could I be so selfish? You don't deserve this. Forgive me.

*(Smelling the smoke of the fire and I smells good)*

It smells fragrant. Allright, Shinta I will go with you. I don't think I could live without you.

*(Taking a deep breath)*

I'm going with you...

**Laksmana:**

No, Rama, show your great heart as a knight. Shinta is destined to be the symbol of purity, and you...you have another duty---to feel the searching for purity, to learn about trust and skepticism, about the sun and the moon, that give you a camber for betterment. Use all your senses to catch the signs of eternal love. Look, the eclipse begins. In a moment, we'll see the corona, the circle of light when the sun and the moon are one.

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## APPENDIX 3

### CONNECTED SPEECH ERROR ANALYSIS<sup>1</sup>

Note:

- : assimilation,
- : elision,
- : r-sandhi, and
- <sup>n</sup> : frequency of error.

#### 1. SHINTA

##### *Scene 1 FREENDOMRY (Freedom and Boundary)*

[ðs ffr.st<sup>3</sup> z sa.lənt, ðo ðə sa.nd əv æn.məls nev.  
stps. əper.<sup>2</sup>nt.li, ə ffr.st d.z.<sup>2</sup>nt l.wez mīn fri.dəm  
bkkz ra.t na a æm n ðə m.d.l<sup>3</sup>v ə ffr.st bət  
a m mpr.z.<sup>2</sup>nd. a m bks jes, a æm bha.nd ðə a m bks,  
æz ðs mo.mənt, ðs ss.kl bksms ðə ba.nd.i əv ma  
mu.v.mənt...]  
[na, ma h.z.bənd z nnt əra.nd. hu w l te.k ker<sup>4</sup>v mī?] UNNES  
[a rī.əli l v ðoz w dz. hu z ði o.n<sup>2</sup>v ðə pli.z.ŋ  
v s?]  
[do. nt bet j r<sup>3</sup> n<sup>3</sup> æ<sup>3</sup> z ə kŋ ffr lo θŋz la.k ðs. te.k  
ma w dz, r h.w n.]

#### 2. RAHWANA

##### *Scene 1 FREENDOMRY (Freedom and Boundary)*

[a m r h.w n, ðə kŋ v ləŋk. k m w ð m, nt, a l  
fla j tu ma kŋ.dəm ənd a<sup>1</sup> w l v j ma<sup>1</sup> e<sup>1</sup>v.ri.θŋ  
ə fek.ən o l d<sup>1</sup> n l r.i.]  
[w tēv. jə du, j r<sup>2</sup> lo n ən n.prə.tek.t d. ts  
m p s.ə.bl f j tə et ə we fr m mī. na, k m w ð m,  
nt.]

<sup>1</sup> The connected speech error analysis here is only 25% of the whole extended analysis.

### Scene 4 VICTLOSS (Victory and Loss)

[wɒt? jɪr æ<sup>2</sup>m bæ.s ə.d ?]

[o, lɪk ət m, a pɪt h<sup>1</sup> n ə bju. fəl bæn.d. i a rəd  
wɒð o d ə<sup>1</sup> n dæ. mənds. h. h. . w m n no wɒt ə  
t u z.]

[w ev. t te ks r m. a b l i v a hæv w n nt s  
h rt. a no ha ə me k h h æ p. i ən i... i... w l  
l. we z r i. k l ð s mem. i.]

### 3. RAMA

#### Scene 1 FREEDOMRY (Freedom and Boundary)

[b w e<sup>3</sup> v e<sup>1</sup> v. ri. θ ŋ ðæt jə si. w nt s, wiv bi n fu ld ba ðə  
o l. dən d r ən n ði end, ma wa f d s. ə p rd.]

[temp te. ə n z ə r a nd hju. mən. o n. li ðo z hu r  
ə<sup>2</sup> w e r w l bi se vd frəm ts t r m. ænd tə de, wiv bi n  
st m. bld ba a k n. f. dənt s. na a do nt w<sup>1</sup> n. nə bi  
træpd f. ð.]

#### Scene 2 UNIVALRY (Unity and Rivalry)

[wa z k ŋ... ma ne m<sup>4</sup> z r m. ən ð s<sup>4</sup> l k sm n. ts ma  
n<sup>3</sup> tə w t. nəs j r r e t k ŋ. d ə m ə<sup>1</sup> n ðə pi. pl hu l v  
n pi s ə<sup>1</sup> n pr s p e. i. f a w ə k ŋ, a w ðæt ma  
pi. pl k d l v m əz j pi. pl l v j.]

#### Scene 5 PATI OBONG

[ənt, a l. we z w nt j. du j no ðæt?]

[no... no, n θ. ŋ. jes, ənt, a l. we z w nt j ənd  
a<sup>3</sup> l v j.]

[ənt, j ə<sup>1</sup> w m. ən. hu z ðə w m. ən ðæt kən ə v d ðə  
r e t. nəs v r h w n. hi kən v j ev. ri. θ ŋ. ənd j<sup>3</sup> u v bi n  
w ð m f so l ŋ. a kən n. d stænd ðæt, ənt.]

[no, ðə ho.li fa r w l b n j, a do nt w nt ə lu z j.  
a nev. w nt j<sup>3</sup> tə li v m.]

#### 4. LAKSMANA

##### *Scene 5 PATI OBONG*

[r m, str ŋ fe θ ni ds zæm. ne. ən. hju. mæns həv  
ma nd tə θ ŋk ə<sup>2</sup> n sents s tə a d.]

[j d ppend m r<sup>4</sup> n j r re t. nəs æz h r. o.]

#### 5. SUGRIWA

##### *Scene 2 UNIVALRY (Unity and Rivalry)*

[a d d n t kæt ðə sa n ðæt j w kæn. s nd ə ba t ð s  
k ŋ. dəm ə<sup>1</sup> n ma fæm. ə. i.]

[a ni d j r ə<sup>1</sup> d va s n ha ə b ə d li. d. ðə w r  
həz me d a<sup>1</sup> pi. pl s f. ə<sup>1</sup> n s m v ðəm ma t əv l st  
ðer rel. ə. t. v.]

[ts o. v na. lets d st fə. kəs n ðə fju. t. v<sup>1</sup>  
p nt w ti k ŋ. dəm.]

[l l ra t pr nts r m. a w l send ma kə mæn. d. n<sup>1</sup> t i f,  
no m n, tə du h z d b.]

[ən j tu, d o mblo ən ple. b, o w ð kə mæn. d  
no m n tə mi t nt.]

#### 6. SUBALI

##### *Scene 2 UNIVALRY (Unity and Rivalry)*

[a no a d. ə n ə<sup>1</sup> v d n t b k z t wəz r ŋ.]

[ju, o n. li ju, d li d ð s k ŋ. dəm ənd a<sup>1</sup> həv no ra t ə  
te k tær. fr m j. a du ə p . lə. d a z.]

#### 7. ANOMAN

##### *Scene 3 FAITHONOR (Faith and Honor)*

[a no j məst bi w n. d. ŋ hu ə m a<sup>3</sup>, bju. . fəl le. di.  
a əm sent ba pr nts r m. ə pr zent j ð s r ŋ.]

[si ðə rŋ, le.di. ðs rŋ oʊz ðæt r.m. z stɪ əlav ənd  
lɪraɪt.]

[ma laʊf z fɪ jɪ dɪr le.di.]

[a du ðs fɪ jɪ, fɪ r.m., fɪ maʊself ən fɪ ʁri.dəm. a  
kɪd.ənt weɪt tə brŋ jɪ bæʁ jɪr hɪz.bənd. f.v m, teʁk  
ma hænd ə n lets o əwe.]

## 8. JOMBLO

### *Scene 3 VICTLOSS (Victory and Loss)*

[si ... tu ʁeɪt kŋs faɪt əʁəntst iɪt ɪð. o n.li bɪkɪz  
ə w.m.ən. n.bɪli.və.bl! wɪt du æk.tu.ə.li w.m.n du?]

### *Scene 5 PATI OBONG*

[oʊke, a dɪst rɪmem.bɪd wen wi w n ləŋk  
r.dʱn.]

[o no. do nt j no ðæt æk.tu.ə.li rɪhw n z ver.i hænsəm  
?]

## 9. PLAYBOY

### *Scene 5 PATI OBONG*

[hi z nɪt. a sɪ m n ðə w r ənd a wəz ʁer.ə.fad.]

[sɪks.pæk miŋz hɪr : nɪt r aənd, nɪt hɪlo, bət fɪl ən  
tɪf.]