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# Traditional Drama Literary Genre Texts of Sasak Community: Preparation of Teaching Materials for Local Content in Sasak Language

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**Abstract**

This research aims to: describe the text structure of the Sasak people's traditional drama genre, describe the form of linguistic tools of Sasak people's traditional drama; prepare teaching materials for local content material in the Sasak language. The theory used is theory relating to the meaning of drama, the meaning of traditional drama, the difference between drama and theater, elements of drama, structure of traditional drama, elements of theater, and traditional theater. Research data was collected using the "observation method". This method is realized using the documentation method assisted by note-taking techniques. What is documented is the drama structure and use of linguistic tools in Sasak drama texts. This research succeeded in documenting 6 Sasak language drama texts that are popular in society, which *Princess Mandalika*, *Sabuk Bidadari* and *Amaq Abir*, *Amaq Bangkol Inaq Bangkol*, *Cupak Gurantang*, *Kemedi Rudat*. From 6 drama texts, only two titles were analyzed. The result is that the structure of traditional drama texts in society generally consists of, a) exposition, conflict, peak of conflict, remission and end of the drama; The story play ends in a happy ending, which the text entitled Amaq Abir, while the text entitled *Princess Mandalika* ends tragically; b) the linguistic tools found are the use of personal pronominals, the use of conjunctions between words and conjunctions between sentences; pronouns, repetition of words and sentences. The traditional drama of the Sasak people needs to be preserved through learning local content in the Sasak language.

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## 1. Introduction

The Government has designated Sasak language learning as local content based on NTB Governor Regulation No. 4 of 2015. The governor's regulation explicitly states that learning regional languages and literature in primary and secondary schools must be carried out as local content. As a follow-up to this policy, it is necessary to design teaching materials with local Sasak language content.

The results of the study relating to Sasak language local content teaching materials are research: 1) "*Teks Genre Sastra dalam Bahasa Sasak: Penyiapan Bahan Baku Penyusunan Materi Ajar Muatan Lokal Bahasa Sasak*" (Paridi, dkk., 2023); 2) *Bahan Baku Teks Cerita Rakyat Berbahasa Sasak dan Pemanfaatannya sebagai Sumber Belajar Muatan Lokal Bahasa Sasak* (Paridi, dkk., 2021); *3) Teks Genre Sastra Puisi Rakyat Sasak: Penyiapan Bahan Baku Penyusunan Materi Muatan Lokal Bahasa Sasak* (Paridi,dkk., 2021b)

It is clear from the background information above that there has never been a specific research done on traditional drama/theater genre literature in the Sasak language. As a result, learning about Sasak traditional play texts is crucial for creating lesson plans with authentic content. It is a given that traditional Sasak theatre and drama will eventually disappear if this is not pursued. Thus, study, instruction, and learning in schools are some of the most effective ways to keep theatre and drama alive.

This research seeks to address the following question: How are traditional drama/theatre texts structured in the Sasak people on Lombok Island? What linguistic devices are used in the Sasak community's traditional drama and theatre literary texts on Lombok Island?

## 2. Material and Method

*Literature Review of Lesson Study for Learning Community*

Sastrowardoyo (Waluyo, 2019) defines drama as a staged narrative that challenges people's understanding of life and its relationship to major life themes, such as life and death, fate and will, rights and obligations, society and the individual, and God and mankind. There is a staging method for drama production as well; this staging procedure is known as the theatre process (Satoto, 2012).

Defines the definition of drama as a story of human life presented on stage based on a script, which uses conversation, movement, supporting elements such as stage settings, and is witnessed by the audience (Suyatno, 2014). Meanwhile, according to drama is defined as *Handlung* or "play" which is more directed towards the part of the performance (*theater*)(Rolf, 2017).

Staging, drama is divided into *Akten* (acts) and *Szenen* (scenes), the aim is to facilitate the audience's orientation towards the storyline. A traditional drama is usually written in five acts where the form of the conversation determines the action played. In a monologue, for example, the actor talks to himself, while the audience tries to understand their thoughts and feelings. On the other hand, the dialogue between several players speaks openly in raising problems and in a continuous manner. In modern drama, the strict rules in traditional drama are no longer mandatory. A uniform plot is no longer the main thing. Likewise, dialogue which is the driving force of a scene is often developed according to the situation.

Traditional drama is written and performed in five acts (*Akten*) or what is usually known as Aristotelisches Theater. The first act (1. *Akt*) is called *Einleitung* or *Expositur* which is the introduction of place, time and actors, as well as introducing the initial situation and problems which will be used as the starting point for conflicts that will emerge in the next act. The second act (2. *Akt*) is the *Verwirkung* or *Steigerung der Handlung*. If in the first half, the actors begin to introduce the problems that will arise, then in the second half these problems begin to lead to tension and conflict. Some of

the characteristics of the second half are that the conflict begins to be identified, the plot of the story condenses, and the involvement of the characters or actors. The third act (3. *Akt*) is called *Höhepunkt der Handlung*, characterized by tension and conflict peaking. The fate of the hero as the main character is usually different from what was expected (unexpected). The fourth act (4. *Akt*) is called *Verzögerung* or *fallende Handung*. In this act, when the audience feels that the conflict will soon end, it turns out that tension or new problems reappear that still need to be resolved. The fifth act (5. *Akt*) is the final act called *Lösung* where the story will end with a disaster, as happens in tragedy stories. The structure of this traditional drama can be seen in the picture on the following page(Rolf, 2017).

Drama and theatre arts contain structural components, just like other artistic disciplines. These components begin with the subject and message, which serve as a vehicle for delivering messages to the public or audience during the performance; The process of presenting a character's personality in a performance is known as characterisation (character); plot, which is a performance's plotline that outlines the events; setting, which is a performance's representation of time and location; and conflict, which is the way in which one or more characters interact with themselves or other characters through language and events; There is both discourse and monologue in this conflict. (Satoto, 2012); (Siska,dkk., 2023).

Lombok Island has traditional theater which is divided into two groups (clumps), those are traditional Javanese-Bali theater and Malay-Islamic traditional theater. These two groups coexist and influence each other, examples of these two groups are explained as follows: a) Traditional theater from the Java-Bali group is traditional theater whose presentation takes the form of song and dance, such as the Gambuh and Arja dance dramas in Bali. In Lombok, traditional Javanese-Bali theater developed in two forms, which *Kayaq* theater, such as *Cupak-Gerantang* and mask theater, such as *Amaq Abir*. b) Traditional Malay-Islamic theater is traditional theater with the influence of western concepts and the influence of Malay culture. The story/play in this Malay-Islamic theater comes from the story One Thousand and One Nights. This type of theater is found on the island of Sumatra under the name *Komidi Bangsawan* or *Komidi Stanbul*, while in Lombok it is known as *Kemidi Rudat*. (Waluyo, 2019).

*Methods*

The drama structure and linguistic devices found in Sasak language drama texts constitute the traditional Sasak drama covered in this article. The primary source of the data, which comes from a variety of sources, was informants. In addition to informants, information was gathered from Sasak language course materials used in schools and online resources(Suwardi, 2015). To gather data, the "listening method" was employed. In its implementation, this method is assisted by tapping techniques and note-taking techniques(Sudaryanto, 2018). Next, the drama text data that has been collected is analyzed for its structure/form; linguistic tools used in the text. The results of the data analysis are then presented informally with sentences that are non-technical in nature.

Furthermore, a taxonomic analysis was carried out to obtain a more specific description of the research data sources obtained (Cresswel, 2022); (Setiawan, 2023) . The steps taken in the data analysis process are as follows.

1) Identification. The researcher examines all data obtained through observations with the aim of knowing data that is relevant to the research problem
2) Data that has been identified, analyzed using methods and techniques appropriate to the data. If the data can be analyzed based on the research objective domain, then a qualitative descriptive method can be used to describe the implementation of this learning pattern model.

3) The next stage is to classify data according to function. At this stage the data is grouped according to its category.
4) The final stage is drawing conclusions based on the results of data analysis.

## 3. Results and Discussion

Traditional drama texts in the Sasak language found include: *Princess Mandalika*, *Amaq Abir*, *Sabuk Bidadari*, *Cupak Gurantang*, *Kemedi Rudat*, *Ianq Bangkol Aamaq Bangkol*. In this article, the discussion of traditional Sasak language drama texts is limited to only two titles, which *Princess Mandalika* and *Amaq Abir*. The problem discussed is the structure and linguistic tools used in two examples of drama texts entitled *Amaq Abir*, *Princess Mandalika*, considering the limited space available for discussion.

In general, traditional drama in Sasak society has a storyline as described below. Traditional drama in the Sasak community generally has a structure as stated below. *Amaq Abir* Drama Text Structure. As a text, traditional drama in terms of its performance structure still follows the structure of traditional drama in general. For example, the *Amaq Abir* drama performance uses masks with a cast of 12 characters. The structure of the *Amaq Abir* theater text includes the main elements of the performance. Below we discuss the structure of the *Amaq Abir* theater as follows:

The first act (1. *Akt*) is called *Einleitung* or *Expositur* which is a round of introducing the place, time and actors, as well as introducing the initial situation and problems which will be used as the starting point for conflicts that will emerge in the next act. In other literature, this initial round is known as exposition.

### a. *Einleitung* or *Expositur* (Exposition)

The exposition in the Amaq Abir theater performance begins with a synopsis reading, followed by a song reading, then the character Amaq Tempenges enters the stage and introduces himself with a monologue:

*Amaq Tempenges: Eeee inaq amaq semeton jari tiang niki sak teparan aran Amaq Tempenges sak jari pengawal Datu. (*sambal berjalan*).Amaq Tempenges bercicara dengan dirinya sendiri. "Paling bagus aku antos kerauhan Datu.*

After *Amaq Tempenges* gave a monologue, the *Datu* (King) character entered. After that, the *Datu* and *Amaq Tempenges* figures had a dialogue on stage asking about the condition of the people in their chiefdom's territory. Next, *Amaq Tempenges* was told to go to *begocek manuk* (cockfighting) and buy palm wine/*tuak* by *Datu*.

### b. (*Akt*) is *Verwirkung* or *Steigerung der Handlung* (Conflict)

If in the first half, the actors begin to introduce the problems that will arise, then in the second half these problems begin to lead to tension and conflict. Some of the characteristics of the second half are that the conflict begins to be identified, the plot of the story condenses, and the involvement of the characters or actors.

The conflict part in *Amaq Abir*'s theater performance arose when *Amaq Tempenges* did not obey *Datu*'s orders to go cockfighting but instead he went to meet *Princess Ayu* in the park. This incident was discovered by the *Datu* and *Amaq Tempenges* was seen holding *Princess Ayu*'s hand as she was going to cross the river, which caused *Datu* to become angry with *Amaq Tempenges*. *Princess Ayu* explained to *Datu* about what really happened, but *Datu* told *Princess Ayu* to leave. Then *Princess Ayu*

and her *lady-in-waiting/dayang*, *Inaq Rangde*, left the two of them in the forest. The following dialogue and images explain the conflict section below:

*Datu* : *Amaq Tempenges (calling from distance)*
*Amaq Tempenges* : *Kaji Datu kaji.*
*Datu* : *Angkak kamu ganggu anak aku Amaq Tempenges*
*Amaq Tempenges* : *Ampurayang Datu kaji*
*Datu* : *Lamun mene jaq; mate kamu Amaq Tempenges*
*Princess Ayu* : *Ampun mamiq, Tempenges ndekne salaq, sengak tiang suruk ye bedenden. Menggahin ye mamiq*
*Datu* : *Tedok kamu (show anger to princess) nyedi to!*

### c. *Höhepunkt der Handlung* (Peak of Conflict)

In the third act, complications in *Amaq Abir*'s theater performance occurred when the daughter and *Inaq Rangde* walked into the forest. After they reached the forest they stopped in front of the cave where the giant lived. Until finally the giant felt disturbed by the sound of the two of them, then the giant shouted from inside the cave. Here's the Giant's dialogue:

Giant : *Siape hiku prapte hanaring jembar niki?. Baye hiku jalme. Jalme paran hiku wani Prapte. Sadieee ingong hiki hanilikne hing jabe. Malih ho ho ho ho*
Princess Ayu : *Suare ape sak meno ongkatn saiq, maraq ongkat guntur teker Saiq Rangde*
Inaq Rangde : *Aduh gusti Princess, kaji. Ngiring becat pelai gusti . nike wah isian gue dende Ayu. Becat pelai Gusti becat!*

Then the giant came out and immediately took *Princess Ayu*. *Inaq Rangde* ran and shouted for help, then *Amaq Tempenges* heard *Inaq Rangde* screaming. Until finally *Amaq Tempenges* and *Inaq Rangde* reported to *Datu* (King) about the incident. The following is a picture of the scene where *Princess Ayu* is captured by a giant and *Inaq Rangde* screams for help.

### d. *Verzogerung*or *fallende Handung* (Climax)

In the fourth act, when the audience feels that the conflict will soon end, tensions or new problems emerge that still need to be resolved. The tension increases which is known as the climax. The climax of the *Amaq Abir* performance occurs in the scene where the characters *Inaq Rangde* and *Amaq Tempenges* tell *Datu* about *Princess Ayu* having been kidnapped by a giant. Immediately, the character *Datu* felt sad, shocked, and his heart was shaken because his only daughter had been kidnapped by a giant. *Datu* felt very guilty because he had scolded *Princess* at that time. Then *Datu* held a contest and ordered *Amaq Tempenges* to announce it to the entire population. The following is the dialogue and scene images at the climax:

Amaq Tempenges : *Ampurayan Datu kaji, anak pelungguh dekaji tepelaik siq Raksase.*
Datu : *Ah (terkejut). Lamun ngeno Amaq Tempenges pinak sayembara nane. Lamun menang yaq-k upak-m, pertame jari Datu leq kedatuan sine Amaq*

*Tempenges, kedua ku kawin kance anak-k Princess Ayu*
Amaq Tempenges *: Meran Datu kaji.*

### e. *Lösung* (Denouement)

In this part, the story will end with a disaster, as occurs in tragedy stories. In other literature, round 5 is called dissolution. The ending stage in the Amaq Abir theater performance begins when the character Amaq Abir and his troops enter the stage, then meet Amaq Tempenges on the way. Until the giant was defeated and the giant's head was taken to be taken to Datu. Then Princess Ayu was rescued by the character Amaq Abir from inside the cave. Amaq Tempenges invited Princess Ayu, Amaq Abir, and his bodyguards to take the giant's head to the palace to meet Datu.

Amaq Tempenges *: Nteh lamun meno lalo ngelapor juk Datu (while carrying the giant head).*

### f. Completion (Ending)

In this theater performance, the ending occurs when *Princess Ayu* returns to the palace and meets *Datu* directly. Meanwhile, the character *Amaq Abir* was appointed king and married to *Princess Ayu*. In conclusion, the ending of the *Amaq Abir* theater performance ends with a happy ending.

The following is the scene dialogue at the end:

Datu *: Mbe sak bau kalahan raksase no Amaq Tempenges?*
Amaq Tempenges *: (Ne lye Amaq Abir) ne ye saq kalahan Raksase no. Ye ne saq teparan aran Amaq Abir.*
Datu *: Lamun meno Amaq Abir, ndekku yaq ingkar janji oleq Amaq Tempenges. Sak kesekeq yak langsung kawin kamu dait anak aku. Sak kedue langsung ku angkat jari Raje (handing the keris).*

*Text Structure of Princess Mandalika Drama*

The dramatic plot of the *Princess Mandalika* theater performance consists of: exposition, conflict, complication, climax, denouement and resolution. The following is a description of the structure of the Princess Mandalika theater.

### g. *Einleitung* or *Expositur* (Exposition)

In the first act of *Princess Mandalika*'s theater performance, it started with an introduction to a large work called *Tojang Beru* Kingdom. It is said that the king had an empress and a beautiful daughter named *Princess Mandalika*. Apart from being beautiful, *Princess Mandalika* was also known to be intelligent, *Princess Mandalika* became the idol and target of the princes from her neighboring kingdom, none other than her cousin. The princes wanted to marry *Princess Mandalika* to be their wife.

In act I, a conversation begins between the King and his queen. In this conversation, the king and queen's desire of *Princess Mandalaika* to be married, who looked mature enough, emerged. Pay attention to the story dialogue below

*Tojang Beru : "Permaisuri, kembeq kamu leq luah? Ne kan wah tengah malem, tame wah adik."*
*Goddess Seranting : "Aok kakak.*
*Tojang Beru : "Anteh k juluk adik," Adik kembeq m jelu ne? Lain gati ruen kemos- m? Marak sinar bulan bercahaye?"*
*Goddess Seranting : "Eh, kakak. Arak sikn adik pikiran kakak."*
*Tojang Beru : "Ape bae sik m angenan adik? Coba ceritak kakak maeh! Kakak yakn tetep turutan ape sak kemelek m adik."*
*Goddess Seranting : "Hm…Bagus meno jak…sikn adik lamunan kak, wah waktun anak te Mandalika bedoe beraye/pasangan idup."*
*Tojang Beru : "Aok tetu n adik, meno endah angen kakak. Sang lamun kakak bukak lamaran jok anak t yakn idek gati yak mele berangen."*
*Goddess Seranting : "Santer sik n adinda kakak. Pasti loek sak berangen. Loek dengan taon kenal dedare t sak solah/enges, leman ujung timur sampe bat Pulau Lombok. Yakn loek bajang gagah sak berangen lek Putri."*

Round 2. *Verwirkung* or *Steigerung der Handlung* (Peaking)

In the second half, it is told about the existence of 4 neighboring kingdoms which had princes known at that time, The *Maliawang* Kingdom, the *Pane* Kingdom, the *Daha* Kingdom, and the *Kuripan* Kingdom. The crown princes of these four kingdoms, wants to propose to Princess *Mandalika*, is the princess of the Tojang Beru Kingdom. In this round, the situation starts to move up (peaks). Watch the dialogue in act 2 below

*Datu Taruna : "Aku datang adinda Putri Mandalika."*
*Maliawang : "Wah sampe aku lek puri dinda Putri."*
*Putri Mandalika : "Mamiq, napi arak nike mamiq? Sai jak pade dateng lek puri nike?"*
*Tojang Beru :" O…Ye pade bedatengan selapuk pangeran langan Kingdom tetangga te dinda. Pada dateng aok…anak ne selapuk pangeran sak dateng langan Kingdom tetangge anak. Pde dateng lek puri yak ngelamar kamu anak."*
*Putri Mandalika : "Maksud mamik berembe nike?"*
*Goddess Seranting : "Aok, melen pade ngelamar kamu anak dait kamu harus pilek salak sekek sak jari pendamping idup m anak."*
*Tojang Beru : "Terimaksih atas kedatengan m selapuk m. "Aneh jelasan maksud m pade.*
*Datu Taruna : "Aku lek te dateng lamar m adinda, side pasti mele lek aku!*
*Maliawang : "Ndek, ndek mungkin mele niek lek kamu! Sak pantes kance side no aku putri,"*
*Pane Kingdom : "Heh, ape unim? Putri aku doang pangeran saq lebih pantes jari pendamping m"*
*Kuripan Kingdom : "Kamu, kamu dait kamu ndek m pantes kance nie, aku doang suami idaman"*
*Daha Kingdom : "Ndek m waras selapuk m, kamu pade cume ngimpi mauk nie! Engat aku, aku doang sak pantes kance nie"*
*Beru Kingdom : "Dendek kance nie pade! Putri, melem merarik kance aku?"*

*Goddess Seranting : "Wah,wah. Lebih baik kamu pade besaing sik m pikat anak."*
*Tojang Beru : "Tetu gati, aneh sai sak mele mulai bejulu"*

### h. Act 3 *Höhepunkt der Handlung* (Conflict)

In act 3, events experienced a situation that culminated in conflict, because each prince expressed his desire to propose to Princess *Mandalika* but all the proposals had not been accepted by Princess *Mandalika*. Princess *Mandalika* is known not only to be beautiful, but also intelligent. In complicated conditions, the princess thought and weighed all the possibilities before she made a decision. Watch the dialogue in act 3 below.

*King Tojang Beru : "Ape maksud m pade dateng jok te?"*
*Arya Bawal : "Kamu bae bejulu"*
*Arya Bumbang : "Ndek, ndek aku takut, kamu bae kan tamu bejulu dateng te"*
*Arya Bawal : "Kamu sak juluan dateng te, ndek n aku, kamu bejulu"*
*Aarya Bumbang : Aku ndek-k mele, kamu bae bejulu"*
*Arya Bawal : "Lamun meno ite swit bae, aok?*
*Tojang Beru : "Kembek pade beriak lek julung k! Aneh becat jawab ndak Maen-maen kance aku"*
*Arya bawal : "Ehm, hamba jok te tesuruk sik pangeran Datu Teruna leman Kingdom Johor yak lamar Putri Mandalika datu"*
*Tojang Beru : "Hum, meno jarin, Terus kamu ape?*
*Arya Bumbang : "Pade marak nie Tuan Raje, laguk tyang te perintah sik pangeran Maliawang leman Kingdom Lipur"*
*Tojang Beru : "Oh aok aok, laguk putri k ndek mele terima sai-sai. Nie tolak selapuk lamaran sak dateng."*
*Arya Bawal : "Lamun Putri Mandalika tolak lamaran ne, ndek n yak ajak-ajak Kingdom Johor yak serang Kingdom Tanjung Beru."*
*Arya Bumbang : "Aok Kingdom Lipur ndah yak n serang Kingdom Toyang Beru sampe n rate sik tanak, lamun yak tolak lamaran ne."*
*King Tojang Beru : "Laguk anak ndek n yak tao pilek salak seke leman kamu pade"*
*Arya Beru : "Pesan n pangeran nie yak arakn perang adu kekuatan"*
*Arya Bumbang : "Aok, sai sak memang ye yak berhak mauk Putri Mandalika"*
*Putri Mandalika : "Sampean maaf k ntan sikap k onek lek raje-raje n kamu pade, laguk aku mule ndek taok"*
*Arya Bumbang : "Aok aneh lamun meno, nteh te lalo sanak"*
*Arya Beru : "Aok, Sanak"*

### i. Act 4 *Verzögerung* or *fallende Handung* (Climax)

In act/scene 4 there is a conflict that reaches its peak/climax, because the princes from all the fields want to wage war to get the Princess as their wife. The princes want war to find out who is worthy to be Princess *Mandalika*'s companion/husband.

Datu Taruna : *"Eh kamu Maliawang! Wah siap mental m yok lawan aku hah?*
Maliawang : *"Ndek perlu yak siepan mental k yak lawan teres marak kamu"*
Datu Taruna : *"Ne laik kamu lamun bani, serang aku!*
Maliawang : *"Oh, ruen kamu tentang aku? Bani m aran kamu?"*

Arya Beru : *"Aneh tuan, pasti m menang"*
Arya Bumbang : *"Kalahan nie tuan!"*

### j. *Lösung* (Denouement)

In act/scene 5, or the end of act, the unexpected event, the decision that Princess took seemed to be a disaster as happened in the tragedy story. At the time the character Princess *Mandalika* was thinking hard about being able to overcome the difficult situation of the kingdom. A complicated situation occurred because all the princes had the same goal, whichwanting to propose to Princess *Mandalika* to become his queen consort. If *Mandalika* chooses one of the four princes who is still his cousin, then royal wars and disputes cannot be avoided, and of course there will be many victims from various parties. With various wise considerations of the heart and mind, Princess Mandalika chose the decision expressed in her last message by throwing herself into the sea. Which then transformed into beautiful, colorful worms

*Putri Mandalika* : *"Amak dait Inak dait selapuk pangeran maafan aku, aku endeng side pade tao jari pemimpin sak baik, ndek harus ngalah satu same lain. Maafan aku rakyat negeri Tojang Beru lamun aku lalo bilin side pade nani."*
*Seranting Goddess* : *"Ape maksd m anak k?"*
*Putri Mandalika* : *"Aku wah tetakdiraan jari nyale sak mauk side pade nikmati bareng, aku yak hadir setiep taun, sengak aku ndek untuk sekek pangeran doang, aku no untuk side pade selapukm, aku no untuk rakyat untuk negeri k…"(Mandalika menceburkan diri ke laut)*
*Tojang Beru* : *"Mandlika-Mandalika, mbe taok m anak?*
*Seranting Goddess* : *k? kembek side lao bilin Inak m ni?*
*Tojang Beru* : *"Engat binatang ne cacing laut, k solah gati warne n cantik"*

### k. Language Tools of Drama Text

There are dialogue exchanges between the actors in a play script or text. Naturally, linguistic techniques are used in conversation and plot scenes to allow a text or script in a drama to become an integrated language unit, ensuring the text's coherence and cohesiveness. These language devices can take the shape of conjunctions, pronouns, or word repetition (parallelism). Below we discuss various linguistic tools found in the two drama texts presented above.

### l. Pronouns

Pronouns or pronominals are one of the linguistic tools used to establish cohesiveness between sentences in drama texts. To achieve cohesiveness of sentences in dialogue, pronominals are used to replace the names of characters or actors both anaphorically and cataphorically. The following are examples of pronouns in the dialogue excerpt below.

Datu Teruna *Kerajaan* : *Terserah ape sak uni-m putri, aku cume melek leq side! Engat lemak*
Tojang Beru : *Aku yak-n ndeq-k tedok*.
Daha : *Ndek-m waras selapuq-m, kamu pade cume ngimpi mauk nie !*

(Scene II PM)

In the dialogue above there is the *side* word 'you' which refers to the name of the character Princess *Mandalika*. Likewise, with the words *aku*, first person singular, *kamu pade* 'all of you', which is a pronoun that refers to a group of princes being spoken to. Meanwhile, the word *nie* 'her' is a pronoun used to refer to the character Princess *Mandalika*. Data about pronominals in the text can also be seen in the following dialogue excerpt.

Tojang Beru : "*O..Iye pade bedatengan selapuk pangeran langan kerajaan tetanggan te dende. Pada dateng aok…anak ne selapuk pangeran sak dateng langan kerajaan tetangge anak. Pde dateng lek puri yak ngelamar kamu anak.*"
Princess Mandalika : "*Maksud mamiq berembe nike*?"
Seranting Goddess : "*Aok, melen pade ngelamar kamu anak dait kamu harus pilek salak sekeq saq jari pendamping idup-m anak*."(*PM*)

In the dialogue excerpt above we find the pronominal *kamu* 'you'. This pronoun refers to the character Princess *Mandalika*. Apart from that, there are the words *dende* 'dear' and *mamiq* 'father'. For the Sasak people, the word *dende* 'darling' is a word of affection for a father or mother towards their child, and the word *mamiq* 'father' is a word of respect for a father.

### a. Conjunctions

Conjunctions are additional language devices in addition to the pronouns mentioned above.One linguistic device used to create coherence between phrases is the conjunction. Conjunctions give lines in the theater text that assist the conversation coherence and cohesion. Coordinating conjunctions and subordinating conjunctions are the two sorts of conjunctions that are employed. Connecting sentences with equal places is done with coordinating conjunctions; connecting sentences with numerous levels is done with subordinating conjunctions. The conversations that are shown here explore inter-sentence or inter-clause conjunctions.

*Coordinating conjunction*

Coordinating conjunctions are used to connect compound sentences that have equal positions, meaning that one sentence does not depend on the other sentences. Pay attention to the equivalent compound sentences in the dialogue below.

Seranting Goddess : *"Aok, melen pade ngelamar kamu anak,* ***dait*** *kamu harus-m pileq salak sekek n sak jari pendamping idup-m anak."*
Kuripan Prince : *"Kamu, kamu* ***dait*** *kamu ndek-m pantes kance nie, aku doang suami idaman."(*Part *ll PM)*

In the dialogue above there are conjunctions ***dait*** 'and", the word *dait* in the sentence is used to connect sentences (1) *Melen pade melamar kamu dait, dan kalimat* (2) *kamu harus m pilek salah sekek n sak jari pendamping idup-m anak*..Also pay attention to the dialogue that uses the following conjunctions.

Arya Bawal : "***Lamun*** *meno ite swit bae, aok?*
*: "Lamun Putri Mandalika tolak lamaran ne, ndek n yak ajak-*

*ajak Kerajaan Johor sak sedak Kerajaan Tanjung Beru."*

Arya Bumbang : *"Aok aneh **lamun meno**, nteh te lalo bro"*
*Putri Mandalika : "Amak dait Inak dait selapuk pangeran maafan aku, aku endeng side pade tao jari pemimpin sak baik, ndek harus ngalah satu same lain. Maafan aku rakyat negeri Tojang Beru lamun aku lalo bilin side pade nani."(* Part III*, Babak 3 PM)*

Arya Bawal *:"Amak **dait** Inak dait selapuk pangeran maafan aku, aku endeng leq side pade tao-tao jari pemimpin sak baik, ndek teharus ngalah satu same lain. Maafan aku selapuq rakyat negeri Tojang Beru lamun aku lalo bilin side pade nani."*

Putri Mandalika :*"Aku wah te takdiraan jari nyale sak mauk side pade nikmati bareng, aku yak hadir setiep taun, **sengak** aku ndek untuk sekek pangeran doang, aku no untuk side pade selapukm, aku no untuk rakyat untuk negeri k..." (Dialogue 5 PM)*

In the dialogue above there are several various conjunctions. The conjunctions contained in the dialogue above include *lamun meno* 'if so', the word *lamun* 'if'. This conjunction expresses the meaning of 'condition', which to express the meaning of the condition in the first sentence to realize what happens in the second sentence. There is also the dait conjunction *dait* 'and'. This conjunction is to connect two equivalent sentences that express the meaning of activities carried out at the same time.

### b. Subordinating Conjunctions

Subordinating conjunctions are conjunctions that connect two syntactic elements in the form of clauses but are not equal. The following is the use of subordinating conjunctions. Pay attention to the dialogue below

Putri Mandalika :"Amak dait Inak dait selapuk pangeran maafan aku, aku endeng leq side pade tao-tao jari pemimpin sak baik, ndek teharus ngalah satu same lain. Maafan aku selapuq rakyat negeri Tojang Beru ***lamun*** aku lalo bilin side pade nani."

Putri Mandalika :"Aku wah te takdiraan jari nyale sak mauk side pade nikmati bareng, aku yak hadir setiep taun, ***sengak*** aku ndek untuk sekek pangeran doang, aku no untuk side pade selapukm, aku no untuk rakyat untuk negeri k..." (*Dialog 5 PM*)

In the dialogue, we found conjunctions between sentences, which the word *lamun*, that expresses the meaning of condition, and the conjunction *sengaq* 'because' which expresses the meaning of cause and effect.

## 4. Conclusion

From the discussion of the data it can be concluded that the traditional drama text of the Sasak community generally consists of, a) exposition, conflict, peak of conflict, mitigation and end of the drama; The story play ends in a happy ending, whichthe text entitled *Amaq Abir* and the text entitled *Sabuk Bidadari*, while the text entitled Princess *Mandalika* ends tragically; b) the linguistic tools found are the use of personal pronominals, the use of conjunctions between words and conjunctions between sentences; pronouns, repetition of words and sentences. The traditional drama of the Sasak people needs to be preserved through learning local content in the Sasak language.

Based on the conclusions presented above, there are several suggestions that need to be made as follows. The findings of this study must be shared with elementary, middle, and high schools in order that students can learn more about traditional play, a type of regional literature, which can be utilized as a teaching tool in Indonesian and regional language classes. A more thorough study is needed about traditional Sasak language drama in Sasak society, especially on Lombok Island.

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