

ADDING DRAMA TO AN EFL CLASS TO REFRESH STUDENTS' MIND & IMPROVE STUDENTS' ENGLISH SKILLS

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ABSTRACT

Comprehending passages, developing vocabularies into dialogues, creating scenes and plays, and its picturing of an approximate real communication provide a dynamic format in which language skills can be introduced and reinforced. The article is a report of the writer's experience in using of drama in EFL classes. It is aimed at giving an alternative technique in teaching EFL in Indonesian context. It describes (a) the benefits of implementing drama that performing the integrated language skills in EFL classroom b) how to set it up, and c) how to do it. It was proofed that creating and performing a script-based on improvisation can be a highly successful learning experience for ESL students. While it motivates them to generate imaginative and detailed ideas, greatly expand and mobilize their vocabularies, actively practice language skills and attain far greater fluency. It also provides a setting in which they can explore the social values of a different unique characters among students. Participating in this kind of activity strengthens students' confidence in their academic ability, an essential component of successful language acquisition. Finally, it develops cultural and social awareness, an effective and delightful way to personalize a principle or illustrate a correct thought pattern of live that should be known and implemented by the students.

Key-words: drama, EFL class, refresh students' mind, improve students' skills

Drama activities are a valuable tool in the language teacher's tool belt. The activities can give students and teachers alike a break from the daily routine of worksheets, grammar drills, and tests. While maintaining limits, teachers can add the learning by discussing and performing about human characters, social value, culture and art that would develop students' knowledge, sensitivity, responsibility, attitude, emotion that bring to the mature of the students 'character while at the same time control a sense of language use.

Many teachers are most comfortable with a teacher fronted classroom and in their role as dispenser of knowledge; drama activities call for the teachers to model language which involving learning about human characters. Rather than

merely concentrating on grammatical structures, drama activities serve and explore on releasing emotion, eliciting, acting using phisic and expression that incorporate students' feelings, intellect, and bodies for a truly creative and social language learning experience. Drama activities can also foster self-motivation among students who may find other forms of language learning boring. Although teachers still set up activities by pre-teaching vocabulary or modeling grammatical structures, drama tasks aren't seen as chores one has to do, but as likable activities that students look forward to. Because students enjoy drama activities and have some controls over the content, students start to take control of their own language learning. In addition, drama activities have a direct correlation to real world activities. By

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seeing and participating in familiar events being carried out in the target language, students start to see the target language as a living, meaningful part of their world, rather than dead print on a page or meaningless memorized responses to a teachers prompt. Through the tools used in learning language through drama, students can discover new ways to experience the target language that is not only fun but it is also an effective teaching method.

BACKGROUND

Students sometimes need a refreshment to avoid boring but still keeping the learning by using a methodology which is not the same as students faced for every meeting students have, a learning methodologies that can make students feel fun and enjoy the atmosphere. Games can be chosen as one of methodologies to be used to fun students (for once in a while) since it can make students happy but generally it doesn't increase a lot on the knowledge or the experience of the students' learning, it is used to amuse the students 'atmosphere. Then drama activities would be a choice which has a complete meaningful of senses, one of the meaningful sense meant is anxiety, *Anxiety plays an important affective role in SLA along with other psychological factors such as self-esteem, inhibition and risk-taking* (Brown, 1994). MacIntyre, 2002; describes *how language anxiety occurs when a student associates anxiety with the second language. Students doing well in other courses may find language-learning to be very different, possibly because of personality, specific problems with language acquisition, or specific reactions to a language learning context.*

The notion of *facilitative anxiety* has been identified as a positive factor by some researchers. The determination to complete a task spurs students to success. Bailey in MacIntyre, 2002, states that *facilitative anxiety was one of the keys to success.* In Brown, 1994, *it is closely related to competitiveness which causes learners to work harder. "Both too much and too little anxiety may hinder the process of successful second language learning."* While Holden, 1981 indicates *"the aim of using drama is to bridge a gap between the classroom and outside world; students have learnt English in*

the overprotected world of the classroom, and are unprepared for the 'coughs and hesitations' of the outside world. It is up to the teachers to prepare them for this element of the unexpected and, as we shall see, this can often be done through drama." ...The teacher can provide situations in which his students can experience the emotions and impulses from which communication develops. Drama is a useful medium in the communicative language classroom where the 80 percentage focus is placed on the meaning of the language rather than the form.

DRAMA

According to Charlyn Wessels (1987) *"Drama is doing. Drama is being. Drama is such a normal thing. It is something that we engage in daily when faced with difficult situations. We get up in the morning with a bad headache or an attack of depression, yet we face the day and cope with other people, pretending that nothing is wrong [...] getting on with our day-to-day lives requires a series of civilized masks if we are to maintain our dignity and live in harmony with others."* Drama is actually an intrinsic part of everyone's life - not something that demands special talent.

Dramatizing is not the same as drama

The word drama may produce the image of an end-of – term play, staged by nervous children, organized by overwrought teacher and watcher by fond parents. But drama is not only about the product (the performance) it is also part of the process of language learning (LiubovDesiatova, 2011). Drama allows students to own the simple and mechanical language students use by involving their personalities. It gives students, who are shy when speaking foreign language, another character to "hide behind ". "Dramatizing" is a better word for this than drama. Dramatizing means that the students become actively involved in a text. This personalization makes language more meaningful and memorable than drilling or mechanical repetition.

The benefit of implementing drama in the EFL classroom

Using drama activities has clear advantages for language learning. It encourages students to give them the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expression (Jill Hadfield, 1992). There are also a number of other factors which makes drama a very powerful tool in the language classroom. Besides having educational, physical, linguistic, emotional and intellectual benefits, drama in the classroom also has own pedagogical objectives which are the following: (1) to break the routine of teaching English frontally and traditionally, (2) to have fun and a pleasant teaching practice experience, (3) to provide opportunities for experiencing innovative ideas that could be used in the future, (4) to have a first hand experience in witnessing the language improvement among the participants, and (5) to create an atmosphere of cooperation between student teachers.

According to LiubovDesiatova, (2011) implementing drama in the classroom has a lot of benefits. The benefits are described below.

First, it is to give learners an experience (dry-run) of using the language for genuine communication and real-life purposes; and by generating a need to speak. In the classrooms, teachers usually expose students to small bits of language such as individual words, rather than whole phrases or "chunks". Drama is an ideal way to encourage students to guess the meaning of unknown language in a context. Students will need to use a mixture of language structures and functions ("chunks") if students want to communicate successfully.

Second, it can make language learning an active, motivating experience. In addition same activity can be done at different levels at the same time, which means that all the students can do it successfully.

Third, it can help students gain the confidence and self-esteem needed to use the language spontaneously. By taking a role, students can escape from their everyday identity and "hide behind" another character. When teacher give students special roles, it

encourages them to be that character and abandon their shyness. Teacher can use roles to encourage children who would otherwise hold back, and control children who dominate the weaker ones.

Fourth, it can bring the real world into the classroom (problem-solving, research, consulting dictionaries, real time & pace, cross-curricular content). When using drama, the aims can be more than linguistic. Teachers can use topics from other subjects: students can act out scenes from history, work on ideas and issues that run through the curriculum, such as respect for the environment. Drama can also be used to introduce the culture of the new language, through stories and customs, and with a context for working on different kinds of behavior.

Fifth, it can be used to emulate the way children naturally acquire language through play, make-believe and meaningful interaction. Dramatizing is part of students' life from an early age. Students try out different roles in make-believe play, in day-to-day situations (shopping, visiting doctors). Students rehearse the language and the "script" of the situation and experience the emotions involved, knowing that students can switch back to reality whenever students want to.

Next, it can be used to make what is learned memorable through direct experience and affect (emotions) for learners with different learning styles. Dramatizing appeals to all kinds of learners. When students dramatize they use all the channels (sight, hearing, and physical bodies) and each student will draw to on the one that suits them best. This means students will all be actively involved in the activity and the language will "enter" through the channel most appropriate for them. Dramatizing allow students to add emotion and personality to a text that they have read or listened to. This makes language memorable.

Seventh, it can be used to stimulate students' intellect and imagination. Make-believe play encourages students' creativity and develops their imagination, and at the same time gives them the opportunity to use language that is outside their daily needs. Language teachers can use this natural desire to act out situations.

Further, it can be used to develop students' ability to empathize with others and thus become better communicators. Students often work in a group or pairs when dramatizing. Students have to make decisions as a group, listen to each other, and value each other's suggestions. Students have to cooperate to achieve their aims.

Ninth, it helps students acquire language by focusing on the message they are conveying, not the form of their utterances. Important messages can be conveyed and explored. Finally, it helps students imitate and improve their characters by focusing on the actors' characters they are learning on the story/drama performed

Drama is picturing of a part human-being's life from an early age. Students try out to see, to learn and to consider, the bad and the good characters from the actors on the story or drama performed and then students rehearse and perform the characters on the stage, meaning the characters they learnt would describe the picture of human life should be or what they have seen in the real life and although it is only a little but it could influence and keep in their mind and perform on their behavior, because one of the human characters' has is imitating..

Drama Reveals Aspects of the Human Condition

Drama is a method to reveal aspects of the human condition; life is nothing more than a grand series of improvisations (Price 1980). Through the games, students begin to realize the importance of shared space, time, attention, information and ideas. The games spark spontaneity and minimize self-consciousness which often inhibits learning. The games are also good for developing concentration and trust in the classroom. While students are having all this fun, they are developing skills of coordination, imitating, focusing on the task at hand. The improvisation enables students to flex their emotional, mental as well as physical muscles in a safe and controlled setting. A good example of this was a role-play one group performed where student displayed their displeasure with the

school principal. There was no harm done and all the students were feeling the same.

Class Experience

Below is a report on the writer has done with her students in the class using drama. The student-made script can be seen in the appendix.

How to Set It Up

For a class of about 25 students, this activity requires about a half hour of class time twice a week for approximately four weeks. The amount of time can be increased or decreased according to the length of the script, the degree of participation and the level of performance desired by the students. The class and the teacher (writer):

1. Choose a dramatic life situation, such as: an immigration interview, the first day of school, a bank loan, a college interview, a first date, a new job, a new neighborhood, the school bully, work problems, trouble in a foreign country, a frightening experience, getting lost, finding something valuable, writes of passage, getting married, winning the lottery.
2. Create two characters basic to the situation. Ask for volunteer actors.
3. Using chairs, the desk and a few props, create a simple set. Block actors in place, elicit the opening dialogue from the class, and introduce new and familiar vocabulary, sentence structure and verb tense. Write the opening script on the board or overhead projector. Have everyone copy it.
4. Using simple stage directions have the two characters read and rehearse the script. As students read, have the class create new characters one at a time. As each is created, elicit an opening dialogue, write the script on the screen, and have the class copy it.
5. Rehearse the play from the beginning as often as possible for three to four weeks. Be sure the scripted dialogue is repeated before the actors are allowed to improvise.

6. Integrate writing assignments as the play evolves that analyze plot, characters and themes, as well as reinforce vocabulary, grammar and sentence structure.
7. If possible, perform and videotape the completed play in an audio-visual studio before invited guests.

Tips for Avoiding Pitfalls

Be flexible. This encourages improvisation as well as language expression and experimentation. By allowing for variation, the play can more closely simulate real life communication:

1. Be flexible about roles in case students do not work out. Allow students to try each others roles until they find comfortable ones. This also enables creative ideas to germinate.
2. Be flexible about the script. Include various choices if the students suggest them.
3. Don't rehearse scenes excessively. Keep the momentums of the play going.
4. While assignments can be precise, let the improvisation stimulate expression, variation and fluency.

How We Did It

Our class chose "Job Interview," a write of passage that everyone had either anticipated or already experienced. This situation possessed the key elements that would stimulate self-generated, adaptive language: the flexibility to include a range of characters, and the need to refer to all time planes: past, present and future.

The "kernel" plot consisted of the president of an important manufacturing company, and Mr. Jose Martinez, a job applicant. Scripting the beginning of the interview, the class immediately created a third character, the president's secretary. The scene opened with the president seated at our desk, the secretary standing nearby, and Mr. Martinez waiting outside in the hall. The class wrote the initial introductions and the questions the president would ask Mr. Martinez about his education, work experience, present

circumstances, and future expectations, along with Mr. Martinez's responses. Inevitably, the script required different types of sentences, varying syntactical patterns and shifting verb tenses. To describe the position, the president required a greatly expanded vocabulary to cover its responsibilities and salary; the company's benefits (health insurance, expense accounts, bonuses, sick days and vacation time); the working environment (physical facilities, colleagues and office hierarchy); and possibilities for advancement (promotion, lateral moves, travel). After Mr. Martinez departed, the president interviewed a competing applicant. This conversation was not scripted but entirely improvised based on the previous dialogue.

Dividing the class into groups, the class then brainstormed for potential conflicts. After discussing their ideas, crises erupted in rapid succession: an unexpected visit from the president's angry wife whose birthday had been forgotten; desperate phone calls from their two children after a high school suspension and car accident at college; an emergency phone call from the president's brother in the company's South American factory about a violent workers' strike; a disturbing phone call from a scheming cousin demanding a share of the family business; an emotional phone call from the president's mistress, threatening to call his wife; various phone calls from meddling neighbors, concerned friends, anxious relatives and pressured business associates. At the end of the improvisation, all the characters arrived at the president's office for a climactic, full-scale confrontation.

Every student participated in the play, volunteering for roles with increasing confidence. As the plot developed, students improvised dialogue that recalled prior vocabulary and sentence patterns, and experimented with new variations. Significantly, as the drama evolved, the class began to address issues other than language; under the "cover" of their roles, students debated American social and cultural norms that differed from those of their native cultures. This aspect of the experience became an added stimulus to expression. After several weeks of rehearsal, the class videotaped the entire play in the audio-visual studio where unexpected expression on

the president's part spontaneously produced a surprising end to the conflict.

During the weeks that the improvisation evolved, the class also read about jobs and working, reviewed grammar that pertained to the dialogue and wrote a variety of papers including a full "master" script of their own improvised scenes, character analyses, imagined conversations between characters, interpretations of the social, psychological and moral issues of the story from their own and their character's point of view, and descriptions of actual employment experiences that had happened to them and others students interviewed, all of which enriched their contributions to the play.

The role of the teacher

In this technique, students have more responsibility for their own learning. However, this does not diminish the importance of the teacher in the instructional process. It is the responsibility of the teacher to guide the language learning process by: (a) modeling pronunciation, intonation, stress, rhythm, and oral expression, (b) facilitating comprehension of vocabulary, idioms, cultural aspects, and plot, (c) stimulating interest and conversation, and interacting with the students, (d) establishing an acting workshop atmosphere, and (e) creating a student-participatory language learning experience.

CONCLUSION AND SUGGESTIONS

Creating and performing a script-based improvisation can be a highly successful learning experience for ESL students. While it motivates students to generate imaginative and detailed ideas, greatly expand their vocabulary, actively practice language skills and attain far greater fluency, it also provides a setting in which students can explore the social values of a different culture. Finally, participating in this kind of activity strengthens students' confidence in their academic ability, an essential component of successful language acquisition.

If teacher could plan it carefully, students will take it seriously and perform better, therefore benefiting more and wanting to do more. Some important points to consider in

preparation for an English lesson using drama are presented below.

First, choose the right activity. When teacher plan a drama activity teacher need to know our aims. There can be activity for different purposes. The students' age affects the kind of activity teacher plan. The more dramatizations the students do and the more students reflect on what they have done, the better students will become.

Second, start in small steps. Not all students are good at acting, especially if drama isn't part of their curriculum. Introduce drama into our classroom in small steps. Start with easy guided activities and move on to less-controlled ones.

Third, give feedback. Teacher are not training professional actors and actresses but giving students an enjoyable way of practicing and using their English. Teacher need to give feedback on what students have done, not only the end product and language, but also the process that students went through, the way students co-operated with each other and how students came to decisions. Find something positive to comment on. There will be areas of students' work that can be improved and this should be part of teacher feedback to students. While students are doing the activities, teacher watch and listen to them, try not to interfere, and take notes on what are observing. The process is teacher main aim, but students will see that "the performance" as the most important part of the lesson. Teacher need to value students' performance. When teacher have finished give students feedback. There are many ways of doing this in oral or written forms. If constructive feedback becomes a regular part of dramatization activities, the students will gradually improve their dramatizing abilities and their language.

APPENDIX 1

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Students’ drama-script (already performed in the classroom)

D3- Semester 4-Accounting students – 2010/2011 – State Polytechnic of Malang

Kartika as Timus Mas
 Agus Rudi as Butoljo
 Vita Wardha as Mother
 Oki as Herbal Seller
 Fajar as Hermit
 Riska as Sylph

DIALOG DRAMA TIMUN MAS

Act. 1

Once upon a time, in a place deep inside the forest, there were a green giant named Butoljo and a sacred hermit. They were best friends since toddlers. One day, the hermit came to the grotto to see his best friend.

Hermit : Is anyone inside? [*Walks inside the grotto*]

Butoljo : I’m here.

Hermit : There you are Hermit, what are you doing?

Butoljo : Eating. Can’t you see it?

Hermit : Oh... I see. What are you eating?

Butoljo : [*No response, just continue eating*]

Hermit : You’re so annoying! Can I have some?

Butoljo : [*Turns his body away, not willing to share his foods with the hermit*]

Hermit : [*Little bit angry*] As usual, you never share me your foods though I always shared mine with you! You stingy giant! I loathe you!

Butoljo : Hah.. As if I care! [*Continue eating*]

Hermit : Someday your greed will get its return!
Don't regret it! I'm leaving! *[Gets out of the grotto with anger]*

Butoijo : [angry] I'm still sleepy. Grrr. Why do you wake me up ha? You're so annoying me. grrr

Act.2

One day, there was a widow. She lived in a village near the forest. Unfortunately, she didn't has any children yet. Everyday she prayed to God for a child. The widow has a friend, the herb seller.

Mother : Oh God... please give us a child. I promise I will always protect my child. Please answer our prayer. Thank you God.

Mother : I'm sorry if I wake you up, but I need your help now. I have been desired this so long. I believe that you can help me. Please buto..

Butoijo : ah you are so fussy. What do you want?

Herb Seller : *[Comes to the widow]* don't be sad. I have heard that there is a giant in grotto that can help you to fulfill your request.

Mother : ooh thank you Butoljo, thank you so much. I want.. I want.. emmm I forgot it!

Herb Seller : You want have a baby, don't you?

Mother : Really?! Would you accompany me to there?

Mother : oh yes, I remember. Please give me a baby.

Butoijo : oooo that's easy, I can manage it. But...

Herb Seller : ha?! Now? To the grotto?

Mother : I will do everything that you want if you grant my wish.

Mother : yes.

Butoijo : hmmm. I will grant your wish if you give your daughter to me after she is 17 years old.

Herb seller : Okay. 5 thousand!

Mother : okay.

Mother : Come on... we are best friend, aren't we?

Butoijo : [giving some cucumber seeds] Plant this seeds behind your house till it has results and the color's gold.

Herb Seller : Hmmm. Okay, Let's go.

Mother : Thank you Butoljo.

Act. 3

[In front of the grotto]

Herb Seller : spadaaaaa~ anybody here?

Act. 4

In heaven, Sylph and Sacred hermit met. They have been best friend since they were child. With Butoljo of course. Hermit looked sad and confused.

Mother : Hi stop shout please! Oh, that's him. He is seemingly sleeping. Let's we wake him up.

Sylph : Hi Hermit. What are you thinking about?

Herb Seller : Buto, buto..

Hermit : I'm thinking about how's the way to protect Timun Mas. Any idea?

Sylph : hmmm. We should work together before she was hurt by Butoljo. You have to prevent Butoljo when he will hurt Timun Mas. And I will give an incantation to her so she will be guarded. Do you agree?

Hermit : That's good idea. I hope it can be success.

Act. 5

One day in widow mother's house, mother found out the seed that she have plant before has result.

Mother : [Farming] Woaah this cucumber has had golden. But, I'm still afraid to pick its. I have to call Herb Seller to help me.

[Mother met Herb Seller on the way to the Herb Seller's house coincidentally]

Herb Seller : What happened miss? You look panic.

Mother : Come on follow me. Help me to pick the golden cucumber. Hurry up!

[Herb seller and mother run into the garden so fast. Then pick the golden cucumber and bring it to the mother's house]

[Mother and Herb Seller split the golden cucumber and find a baby out.]

Mother : hah?! Why is this baby inside this cucumber? [she's shocked]

Herb Seller : hmmm. Maybe this was the promise of Butoijo long time ago.

Mother : oooooooh yes, I remember it. Aihh she's so funny. Hmmm I will call her Timun Mas, because she was born from golden cucumber. Is it good ha?

Herb Seller : How a unique name it is! Good.

[Hermit and Sylph appear between them suddenly]

Mother : Hei, Who are you?

Sylph : I am a fairy and I will protect your daughter by my incantation. When she's 17 years old, Butoljo can't hurt her. And beside me, he's Hermit, my friend whose help me in protecting Timun Mas.

Hermit : Hi all.

Mother : Thank you. You have been protecting my daughter from Butoljo. Thank you.

[Sylph's spelling]

Hermit : I give you this necklace. Later, if Timun Mas has 17 years old, put this around her neck. When she's threatened, this necklace gives a signal to us to help her as soon as possible. [while giving the necklace]

Mother : Okay, thank you hermit. I will put this necklace away well.

Act. 6

17 years later, Timun Mas has growth. One day, she went to the forest to looking for some fresh flowers. In there, she met Butoljo.

Butoijo : hahahahaha

Timun Mas : [frightened] wh who are you?

Butoljo : I will eat you Timun Mas. hahahahhahahahahahaha

Timun mas : Don't hurt me please.. Don't hurt me..

[Timun Mas run to her house and shouted]

Timun Mas : Help! Help! Help me!

Butoljo : Don't run away!!

[Timun Mas still runs]

Act. 7

Timun Mas was frightened because there was a giant want to eat her. Then she runs, came home to keep save.

Timun Mas : Mom..Mom.. help me!

Mother : What happened? What happened?

Timun Mas : There is a giant who want to eat me when I went to the forest just now. I'm so fear mom. HUUUUUUU~ [crying]

Mother : What? Butoljo comes back. You must be careful dear.

Timun mas : Who's Butoljo mom? Why did he want to eat me?

Mother : Timun,, I must tell you about a thing honestly. A long time ago, I requested a baby to a giant, Butoljo. He will grant my request if I give you to him when you are 17 years old.

Timun Mas : No! Then, what must I do mom?

Mother : Calm down please. I remember something, wait a minutes. [goes to the room to looking for the necklace]

Timun Mas : Okay mom.

[few minutes later...]

Mother : Timun, take this necklace and don't ever you put this out. Remember this! This necklace will help you in danger. [put the necklace to TimunMas's neck]

Timun Mas : Yes mom, I will remember it. Thank you

[The following day, Butoljo goes to the Mother's house to dun her promise]

**DUM.DUM.DUM*

Butoljo : Open the door! Open the door! Where's my Timun Mas?!

[Mother and Timun Mas are frightened]

Timun Mas : That's him! The giant.

[Mother and Timun Mas are panic]

[Sylph comes between them suddenly]

**criiiiiing*

Sylph : Go far away from here, Timun. I will replace you here. And mother, open the door please and don't be panic!

[Timun Mas and Mother keep nodding. Then, Timun Mas go away to the forest]

Butoljo : Hoi, open the door!!!! [angry]

Mother : Why do you here?

Butoljo : Give your daughter now! Where's she? [still angry]

[Sylph as Timun Mas meet Butoljo]

Sylph : I'm here Buto. I know you want me to be your food but, please give me one day to life. I want spend my time with my beloved mother just a day.. Please Buto..Please..What a pity I am..Please..

Butoljo : [after thinking] hmmm. Okay. I give you a chance to alive. But remember, just a day! Then, the following day I will back to eat you.

Sylph : Thank You Buto.

[Buto comes back to the forest and goes home]

Act. 8

On the way to the forest, Timun Mas met The Herb Seller.

Herb Seller : Timun mas! [shouted] Timun Mas!!

Herb Seller : Why you look so frightened? What happened?

Timun Mas : Help me. Butoljo is looking for me now. I want to be his food by him. Where I must go? Help me. [in a hurry and panic]

Herb Seller : What? Butoljo's coming back to eat you?! Okay, calm down. I have something for you. [She's looking for a package in her pocket]. [gives the package to Timun Mas] Use these if Butoljo chase after you. Throw these one by one to the Butoljo's body. Go far away now! Hurry!

Timun Mas : Okay, I'll do what you say miss. Thank you. Bye.

[Butoljo meets Timun Mas in the forest]

Butoljo : She is Timun Mas, isn't she?! So, who have been in that house just now? [Thinking]

[after few minutes]

Butoljo : Timun Mas!!!! Come back to me!!

[Timun Mas runs away]

Butoljo : Don't go! Comes here!! Hei!! [angry]

Timun Mas : Help!! Help!!!!

[throw few salt, some needles, and shrimp paste to Butoljo]

Timun Mas : Go away!! Go far away from me!!!

Butoljo : Arrrrgh! Stop it! Stop it!

[Timun Mas still throw few salt, some needles, and shrimp paste. Its make Butoljo drown to the mud river]

[Hermit appears between them suddenly]

*criiing

Butoljo : Help!! Help me!!!

Hermit : How pity you are. That's your consequent of your greed.

Butoljo : Help me hermit, please..

Hermit : I will save you if you promise that you won't disturb Timun Mas again. Will you?

Butoljo : Yes, I will. I promise, I won't disturb Timun Mas again.

[Hermit reads the incantation and Butoljo saved from the mud flood. Then, Butoljo apologizes to Timun Mas]

Butoljo : Thank you Hermit

[Sylph comes close to Timun Mas who's running away]

Sylph : Timun..Timun..

Timun : Oh..You.. Sylph!

Sylph : Calm down, Timun.. Butoljo will not bother you again. So, follow me. I will deliver you to your mother.

Timun : Thank you Sylph. You've helped me. Thank you so much.

[in front of the house]

Mother : Oh Timun.. My daughter. [hold Timun] Thankfully, you're survived. Don't cry Timun. So, how about Butoljo?

Sylph : Butoljo promised, he will not bother you again. So, from now, live together in peace and happiness.

[Butoljo comes back to the grotto with Hermit. Timun Mas and her mother live happily ever after]