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# Dialogue Model, Conflict, and Context in Drama Text Works by Arifin C. Noer

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## ABSTRACT

Dialogue, conflict, and context are paramount in the drama text. The research of these three things can reveal the meaning, aesthetics, and ideology that blend in the drama text. Drama text research has not obtained comprehensive results if it has not revealed all three. The purpose of this research is to find the dialogue model, conflict, and context in drama text by Arifin C. Noer. The approach used in this research is the critical discourse of Teun A. Van Dijk. Data are analyzed in three dimensions, namely text, social cognition, and social context through macro structures, superstructures, and microstructures. The global macro structure is reflected in the synopsis, the superstructure is seen from its builder elements, and the microstructure contains the use of language. The results of the microstructure research found that the dialogue can be configured in several models, i.e. by topic, principles of cooperation, principles of politeness, speech acts, and speech series. The conflict was created with a model of pragmatic, socio-psychology, and ideological principles use. The context model is the use of physical, epistemic, linguistic, and social context. The results of this research contribute to the increased appreciation of drama and reference texts in its teaching.

*Keywords:* dialogue, conflict, context, drama text.

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# Dialogue Model, Conflict, and Context in Drama Text Works by Arifin C. Noer

Wahono<sup>α</sup>, Rustono<sup>σ</sup>, Agus Nuryatin<sup>ρ</sup> & Mimi Mulyani<sup>¥</sup>

## Abstract

*Dialogue, conflict, and context are paramount in the drama text. The research of these three things can reveal the meaning, aesthetics, and ideology that blend in the drama text. Drama text research has not obtained comprehensive results if it has not revealed all three. The purpose of this research is to find the dialogue model, conflict, and context in drama text by Arifin C. Noer. The approach used in this research is the critical discourse of Teun A. Van Dijk. Data are analyzed in three dimensions, namely text, social cognition, and social context through macro structures, superstructures, and microstructures. The global macro structure is reflected in the synopsis, the superstructure is seen from its builder elements, and the microstructure contains the use of language. The results of the microstructure research found that the dialogue can be configured in several models, i.e. by topic, principles of cooperation, principles of politeness, speech acts, and speech series. The conflict was created with a model of pragmatic, socio-psychology, and ideological principles use. The context model is the use of physical, epistemic, linguistic, and social context. The results of this research contribute to the increased appreciation of drama and reference texts in its teaching.*

**Keywords:** dialogue, conflict, context, drama text.

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## I. INTRODUCTION

A literary work is a text. It is based on the logic that in literature works there are topics that are the core problem, language as a means of delivery,

and the context that supports the topic. The concept refers to the opinion of Luxemburg (1992, p. 86) that the text is a language expression which, according to content, sentence, and context is a unity. Content, relating to the content of a text, a sentence as a means of delivery, and context relating to the situation used in certain circumstances. In this case, Luxemburg (1992, p. 87) reveals that context is related to how language is used in certain social conditions.

In line with that view, literary research is now developing. Literary works are not only analyzed with the science of literature, but also analyzed from various branches of science, one of them is discourse analysis. The analysis of literary texts from the point of view of discourse analysis focuses on the utilization of language in a context. This is in line with Halliday's (1992, p.13) view about the text. He argues that the text is a language that is performing a specific task in the context of the situation. It is further said that the text seen from the point of view of social semiotics theory is a social process oriented to a social goal. In this case the literary text is also a social process that has a social purpose as well.

Discourse analysis towards literary texts is a practical implication of linguistic theories. The practical implications can be in contact with literary theories because the object of study is the same, i.e. the actual use of language (Beaugrande 1993, p. 120). The interlinked implications of linguistic theory and literary theory can reveal the meaning, aesthetics, and ideology that sublime in literary works. No wonder, if these three things become important in analyzing literary texts. In fact, it can be said the analysis has not obtained

comprehensive results if it has not revealed all those three things.

The literary genre that is the focus of this research is the drama text. The reason the researchers choose drama texts as the focus of research because the attention to this genre is not as strong as other literary genres, such as poetry, short stories, or novels. No wonder if the research on the drama text, the development is not as fast as the research of other literary works. Therefore, drama research is needed to keep up with other literary genres.

Because the physical form of the drama text is a dialogue (conversation), the research certainly cannot be separated from the conversation discourse as part of pragmatics. It is in line with the opinion of Levinson (1983, pp. 284-285) that in order to gain a very basic understanding of pragmatic phenomena, one can examine the conversation because conversation is the essence or the most basic kind of prototype of language use. Pragmatic aspects are clearly demonstrated in the conversation.

Conversations in drama text are different from everyday conversations. It is revealed by Black (2011, p. 3) that the conversation in the drama text has been carefully composed and revised. In drama dialogue, an unintentional error, repetition, elisi (incomplete submission), and unclear references are rarely represented, except to obtain certain effects. Drama text is a portrait of the life of a society that contains dialogues of characters. However, the dialogue in drama texts has been manipulated to have literary value.

The drama text is written when the audience does not exist. Certainly, the writer will try to compose the dialogue he created to represent his thoughts and feelings. The process of producing the dialogue cannot be separated from the process of creating certain patterns. The patterns relate to the sequence of who will speak first, how the creation of patterns of interaction that can reflect interactional or transactional relationships, and how the dialogue patterns are able to move the

flow, even the authors will formulate a dialogue that can bring the conflict.

Conflict in the drama text is sometimes packed very symbolic. It is not surprising if you want to understand the conflicts of a drama text, you must be able to uncover behind the symbols in the conflict. This is in accordance with the opinion of Kolin (in Masoud, 2011) that the symbol is very important in the critical discourse of the drama. The main function of the symbol is to build an emotional bridge with the audience.

Dialogue in the drama text is certainly associated with the speaker. For that, the meaning of the text is formed by two sources. The first source is the intention desired by the speaker when it is spoken, the second source is contained within the text itself, either formed internally through the grammatical equipment of the language used or by the reference to things outside the text. In other words, the meaning of the drama text is the embodiment of the intended intention of the speaker. The embodiment does not only take place through grammatical and lexical elements, but also through the attitude and behavior as well as the act of the speaker as he speaks. Therefore, the meaning of drama texts is essentially influenced in a dialogical situation.

The concept is in line with Austin's opinion (in Ibrahim 1992, p. 106) that part of the speech is not a statement of something but an act. Stating something can be called an action or activity. It is possible that a speech has a specific purpose. This purpose can have a certain effect on others, such as pinching or hitting. Thus, a speech that affects others who listen will generate a response and there is a communication. This communication in the drama text materializes in a dialogue.

The text of the drama is always present in the dialectics of text and contextuality, namely the representation of the author's ideology in perceiving the social group of society (subject-collective). Teeuw (1980, p. 11) argues that literary works are not born of a cultural vacuum. It means that the drama text also

contains ideology and power. Though loaded with ideological content, the drama text still has a distinctive feature that distinguishes it from other discourses, namely the dominant aesthetic aspect. It is this aesthetic existence that makes the drama text able to convey the ideology indirectly. The ideology in drama texts will fuse in the facts of the story it presents.

The drama text is about the life that the author has figured out. The drama text actually brings out the world's views and the author's ideology. Such ideology can gradually affect the reader's perspective. This is in accordance with the opinion of Jorgensen (2007, p. 1) that language is a tool that moves and organizes the social world itself. Language also organizes social relationships and identities. It means that the changes that occur in discourse are a tool to change the social world.

Referring from that concept, the drama text is no longer seen merely reflecting the reality, but it can be the central in the creation of reality. Words are never neutral because they carry the power that reflects the interests of those who speak or write. This reality is often manifested in ideological representations. Certainly, the representation is used with a specific purpose and objective. That purpose can be meant to change a person's mental to fit what the author intended. In other words, there is the distribution of ideology in the written drama text. This is in accordance with what is expressed by Van Dijk (1997, p. 35) that discourse is the reproduction of an ideology.

In addition to dialogue, another important point in the drama text is conflict. The events in a drama text are closely related to the conflict. Events are able to create conflicts and conflicts are able to trigger other events. The form of events in a story can be both physical and inner. Physical events involve physical activity, the interaction between the character of the story with a figure outside of himself, other figures, or the environment. The inner event is something that happens within the inner, the heart, of a character (Nurgiyantoro 2007, pp. 123-124).

Most conflicts are motivated by differences characteristics that individuals bring in an interaction. These differences include the physical characteristics, intelligence, knowledge, customs, beliefs, etc., which he carries in social interaction. Wellek and Warren (1993, p. 285), states that conflict is something dramatic, referring to a struggle between two equal forces, implying action and action revenge. Conflict can occur in the absence of an agreement or regular arrangement between a desire and another desire. Conflict can also occur if there is no agreement between one ego and another ego.

It is viewed from the concept of psychoanalysis, the occurrence of conflict due to the encouragement of Id. As revealed by Frued (in Barry 1995, pp. 96-97) that the human soul has three categories, namely id, ego, and superego. Id is a part of the human soul that includes instincts that arise in the body. Id is subject to hedonism and always aims at gratification regardless of ratio, morality, or reality, such as anger, sex, and so on. The ego is the part of the soul that control and overcomes the instinctive desires arising from the Id. Ego permits satisfaction on instinctive desire he wants, suspends what is deemed necessary to be suspended, and curbs what needs to be restrained by paying attention to the reality or the external world which has the norms, values, morals, and religious teachings. If the ego succeeds in carrying out its function as an alignment, it will manifest balance and mental health. Super ego is a part of the soul that is formed from the teachings obtained by the individual from his parents, the school, and the cultural values in which he grows up. Super ego is an internal psychic force that will introspect individuals, control, criticize, and threaten them with punishment. Super ego is commonly known as a conscience.

In the view of ethnographic of communication, a conversation has patterns of communication as a cultural and behavioral part (Schiffrin 2007, p. 184). It is not surprising that a person doing cultural deviations will cause a friction, because in a culture has a bond that is upheld and believed

by the people of its speakers. Similarly in drama texts, the conflicts authors construct may depart from behavioral discrepancies due to deviations from cultural norms. Therefore, it would be complete if conflict research in drama texts is highlighted from the point of view of ethnographic of communication.

In the view of critical discourse, conflict is one of the results of speech acts between the characters or with himself. The speech act of the characters in the drama text is a description of a social event that can cause conflict and become a source of conflict. This is in accordance with the opinion of Thomas (1995, p. 2) that speech acts can be highlighted from a social point of view, namely connecting with the meaning of the speaker; and can also be highlighted from a cognitive point of view, which connects with speech interpretation. Furthermore, Thomas (1995, p. 22), assumes that meaning is a dynamic process involving negotiation between speaker and listener and between speech context (physical, social, and linguistic) and possible potential meaning of a speech. Therefore, if the process does not work properly conflict will occur.

Conflict in drama text is needed to support the content of the story. If there is no conflict in a story, it is certain that the story will not be alive and interesting because there is no event that can be felt. It is no exaggeration to write drama text is to build and develop conflict. The more and more interesting the conflicts that occur then the story will be more interesting to read or watch when staged.

Another thing that cannot be ignored in the analysis of drama text is the existence of context. Context is everything that surrounds the text. Text and context are always related and inseparable. The meaning realized in the text is the result of the interaction of the language user with the context, so the context is the vehicle for the formation of the text.

To understand the drama text, it is necessary to understand the context, both intralingual and

extralingual, namely the context of situation and culture. Halliday (1978, p. 110) argues, the context of the situation consists of three elements, namely (1) the field of discourse, (2) agent of discourse, (3) means of discourse. The field of discourse as the context of a situation that refers to the ongoing social activity and the institutional setting in which the units of matter emerged. In the field of discourse, there are things that need to be revealed, namely (1) the realm of experience, (2) short-term goals, (3) long-term goals. The realm of experience is a matter of contrast that questions what happens with all processes, participants, and circumstances. Short-term outcomes are very concrete referring to the immediate goal of text production. Long-term goals are more abstract objectives that refer to where the text is in the scheme of a larger problem.

Jones (in Darma 2009, p. 190) views discourse as the context of situations that refers to the nature of mutual relationships among participants, including their understanding and status in social and linguistic contexts. There are three things that need to be disclosed in the agent of discourse, namely (1) the role of agent or society, (2) social status, and (3) social distance. Roles, status, and social distance may be temporary and may be permanent. The role of agents or communities is the roles that speakers and participants run. Social status is a person's position in society, relationships with others, parallel or not. Social distance measures how well participants know other participants, whether they are familiar or distant.

Examining drama texts from the side of critical discourse analysis can obtain more comprehensive results. It is based on the logic that through the analysis of critical discourse can obtain an explanation about the correlation between what is being said, what is meant, and what is understood in a particular context. Cutting (2002, p. 1) also argues that discourse analysis is an approach that explains the relationship between language and its underlying context.

If drama texts are examined in terms of critical discourse analysis (CDA), the results obtained are more than just describing the use of language. However, it can also help to understand the rules that are part of the language user's knowledge that is reflected in the literary work. Through CDA, it will also reveal the ideology implied in the text. The dominance of what is reflected in the dialogue brings a certain ideology, given that the drama text reflects social practice. In it, there is a dialectical relationship between a particular discursive event with the situation and the social structure that form it. This is in accordance with Fairclough's opinion (in Darma, 2009, p. 56) that social practice as a paradoxical form of discourse displays the ideological effects.

The drama texts studied in this work are drama text by Arifin C. Noer because many of the drama texts he wrote are very monumental. His works attract the interests of the theater actor from generation to generation so that his work is staged everywhere. His works have contributed greatly to the development of acting in Indonesia and are in great demand by the theater actors in Indonesia as well as the international world. Many of Arifin's drama texts are then translated into other languages such as English, Swedish, French, Dutch, Flams, and Chinese and performed in various countries such as Malaysia, America, Australia, Singapore and Sweden.

The focus of this research is the model of dialogue, conflict, and context in drama texts by Arifin C. Noer. The purpose of his research is to find a drama text dialogue model seen from the topic of conversation, principles of cooperation, the principle of politeness, speech acts and speech series; find the model of drama text conflict seen from pragmatic, socio-psychological and ideological principles; finds a drama text context model seen from two elements, namely the linguistic context, and the extra linguistics.

This research is useful theoretically and practically. Theoretically this research is useful (1) to make meaningful contributions to the research

of critical discourse analysis, especially in relation to drama texts; (2) to make a contribution in combining two disciplines, namely language science and literature in the research of literary works (drama) so that will produce more complete research.

The practical benefits that can be obtained are to increase the appreciation of the drama, especially in understanding the drama text highlighted by critical discourse analysis. Another practical benefit is with the identification of patterns of dialogue, conflict, and context it can be used as a reference in learning the appreciation and writing of drama texts.

## II. METHOD

This research is qualitative descriptive research with critical discourse analysis approach. This descriptive research aims to obtain a systematic, factual, and accurate description of the facts and properties of the research object. The critical discourse analysis approach is used to find out how a text is produced so that it is obtained a knowledge of why the text can be that way. The critical discourse analysis approach used is the analysis model by Teun A. Van Dijk. The model consists of three dimensions, namely text, social cognition, and social context. The three dimensions are integral so they are analyzed together. In the text dimension, the text structure is examined, the dimensions of social cognition are highlighted how the text is produced, and the dimensions of the social context are examined how the social context surrounding the birth of the text. The drama text is analyzed into three parts, namely macro structure, superstructure and micro structure. The macro structure contains a synopsis as an overview, a superstructure contains builder elements of drama text, and a microstructure contains dialogue models, conflicts, and drama text contexts.

This research is framed in the design of stages, namely (a) determination of focus, (b) submission of research questions, (c) data collection, (d) analyzing and interpreting data. This research

refers to the principle of qualitative analysis. As Bogdan & Biklen (1982) explains that qualitative data analysis is conducted by organizing data, sorting into manageable units, synthesizing, searching and finding patterns, finding what is important and what is learned, and deciding what can be delivered.

The research data are in the form of drama text works by Arifin C. Noer, they are: *Pada Suatu Hari, Kapai-Kapai, Sumur Tanpa Dasar, Kisah, Cinta dll, Matahari di Sebuah Jalan Kecil, Telah Pergi Ia Telah Kembali Ia, Madekur dan Tarkeni Atawa Orkes Madun I, Umang-Umang Atawa Orkes Madun II, Sandek Pemuda Pekerja Atawa Orkes Madun III, dan Ozone Atawa Orkes Madun IV*. The data are pieces of speech characters in drama texts that contain variations of dialogue, conflict, and the particular context of a scene or fragment contained in the drama text dialogue. It investigated the macro structure, superstructure, and micro structure contained in Arifin C. Noer's drama text.

Data collections conducted by researchers by using the listening method. According to Sudaryanto (1993, p. 133) Listening methods is method that is conducted by listening to the use of language, in this research is a drama text dialogue. The data collection is conducted by the researcher himself by reading thoroughly and repeatedly on the dialogue in the drama text. Technique of data collection through Uninvolved Conversation Observation Technique (SBLC). SBLC is a data collection technique conducted by researchers as observers of language use without any involvement in speech events. The researchers listened carefully to the use of the language contained in the drama text by Arifin C. Noer's through note technique. This technique is carried out by the researcher by recording the entire conversation, then data are separated and classified according to the dialogue model, conflict model, and context model. Then, the data is put into the data classification table that has been provided.

Data processing techniques conducted by researchers, namely (1) find the discourse elements in drama text; (2) analyze and describe all elements of drama text based on Van Dijk's critical discourse analysis theory; (3) draw conclusions based on the results of critical discourse analysis. After the data collected, the researchers analyzed the data by the identity method. The techniques used are referential techniques and pragmatic techniques. Referential technique is used to describe the speech dialogue of characters in the drama text, while the pragmatic technique is used to explain the meaning of the speech.

In presenting the research results, the researchers use the informal method because the form of the presentation is in the form of description with ordinary words. It is in accordance with the opinion of Sudaryanto (1993: 145) that the method of informal presentation is the formulation with ordinary words even with technical terminology. Thus, the presentation of the research results is conducted by presenting verbal descriptions with ordinary words without symbols.

### III. DISCUSSION

The drama text by Arifin C. Noer mostly raises the issue of marginalized society. Conflict is complicated, but delivered in fresh, simple, and communicative language. The dialogue is varied and the conflict is unique. The dialogue model in the drama texts by Arifin C. Noer is outlined in several categories, namely (1) the dialogue model seen from the topic of conversation, (2) the dialogue model seen from the principle of cooperation, (3) the dialogue model seen from the principle of politeness, (4) the dialogue model is seen from speech acts, and (5) the dialogue model is seen from the speech sequence. Conversational topic models can be classified into several types, i.e. dialogue models with old-new topic patterns, dialogue models with real topic patterns, dialogue models with imaginative topic patterns, dialogue models with continuous topic, and dialogue

models with unsustainable topic. Here is one of the models of dialogue with imaginative topics.

CONTEXTS: SPEECH DELIVERED BY EMAK TO THE ABU, HER SON, AND TO GIVE ADVICE THROUGH STORIES.

Emak: As the soldiers with their spears surrounded the palace of the light, the Prince of Rupawan slipped between the puspa pyramids, while the water in the pond shimmered with full light. As for the Princess Jelita, with the heart pounding in her newly grown chest, waving her sailing arm behind the curtain of merjan, at the window that was being closed by her ladies. The water flicked from her eyes like pearls.

Abu: And the prince, Mak ?

Emak: And the Prince, son? My son, one hundred sharp spearheads aiming in one direction; the full moon in the sky wrinkled her face with anxiety, the pool water instantly froze, all the pale lethargic flowers clamped her lids, and ...

Abu: And The Prince is safe, Mak ?

Emak: Always safe. Always safe.

Abu: Is he happy, Mak ?

EMAK: Always happy. Always happy.

(KK)

The dialogue between Emak and Abu in the quotation is imaginary. What Emak says is a fairy tale that contains good dreams. Abu is lulled with his reverie about the Prince's characters, and happiness. This is the pattern of topic development with imaginative topic models.

The pragmatic principle has an important role in writing drama texts. Through the use of violations and adherence to pragmatic principles, both principles of cooperation and politeness in speech figures, the author can exploit the drama text with a variety of dialogue models. Here is one of the violations of the principle of cooperation in the drama text by Arifin C. Noer in the development of a dialogue model.

CONTEXTS: EUIS COMES, ANGRY AND JUKI FEELS BAD THERE. JUMENA HAS NOT KNOWN WHAT TO DO. HER BREATH WAS PANTING)

EUIS: God damn it! Do not talk haphazardly, yes! Crazy!

SI EDAN: Talking haphazardly? Rights of the rich, right? Talking haphazardly, Serong! Hidir prophet cursed your!

EUIS: Bitch! Shut your mouth!

SI EDAN: I shut my mouth? I silence the truth? If I shut my mouth then it means that honesty has ended. Or do you want to bribe? You forgot God cannot be bribed?

EUIS: Do not say nothing, Akang! Do something Juki!

(STD)

In the quotation above, there is a pattern of dialogue by utilizing the pragmatic principle of maximal quality violation. Edan's speech, "Barbarous? You call yourself the rich" and "Philosophers do not need a head" is a manifestation of maximal quality submissiveness because it is out of touch with reality. Is it possible for a person to be called barbarous and is it possible that the philosopher does not need a head. Therefore, the speech did not make a positive contribution. The purpose of the speaker to convey the speech was to mock her partner. Due to the ridicule, the partners said to be annoyed that led to increasing clashes.

The compliance in the violation of the principle of politeness can also be device in the creation of drama text dialogue patterns. Here is one of the speeches that adheres to the principle of politeness of wisdom maxims.

CONTEXTS: THE SPEECH WAS SAID BY EMBAH PUTRI TO RANGGONG. RANGGONG COMES TO ASK HELP TO EMBAH PUTRI, TO HELP HIS LEADER WHICH IS SICK. THE PURPOSE OF EMBAH PUTRID IS TO SERVE HER GUEST.

Ranggong: But our leader should not die.

Embah Putri: So what?

Ranggong: At least his death was postponed for several years until he had time to realize his spectacular dream.

Embah Putri: Wait a minute, you better have a drink first.

Borok: We do not need to drink, Mbah. We need to ask the herbs.

(OM 2)

The speech spoken by Embah Putri is said to obey the maxim of wisdom as she seeks to maximize the profit for others (Ranggong and Borok). Maximizing is conducted by Embah Putri by offering drink to her guest before she gives the medicine. Maximization is seen in the statement you better have a drink first. Despite constantly urged by Ranggong and Borok, Embah Putri calmly and patiently offers drinks to Borok and Ranggong.

Dialog models in drama texts can also be constructed with speech acts. This is conducted because the dialogue in the drama text contains action of the character that are able to move the groove. The action of the character is manifested in a speech. Speech is the same as doing the action. Here are some examples of speech acts the author uses in building a drama text dialogue model.

CONTEXTS: SUDDENLY WARYA AND SOME MEN COME IN

Warya: Gan, factory burned, gan!

Jumena: Ha?

Warya: burned

Lelaki: The weaving factory, Gan!

Euis: Oh my God

Jumena: This must be a bastard demon

JUMENA Comes in to TAKE PISTOL AND THEN They TOGETHER TO THE BURNED WEAVING FACTORY

(STD)

The dialogue model is a form of dialogue pattern by utilizing the act of representative speech. This speech act to define or explain something as it is. Warya's speech delivered to Jumena and Euis are real information / statements, in accordance with the circumstances that have occurred or just happened, i.e. the factory owned by Jumena has been burned.

Another type of speech act used by the author in the modeling of dialogue is the act of expressive

speech. Expressive speech acts are speech acts that include feelings and attitudes, such as apologizing, thanking, or praising his/her partner.

CONTEXTS: SUDDENLY FATHER & FATHER & MOTHER & MOTHER CHANGED ATTITUDE)

Ayah & ayah: (With a fierce holding on his son's shoulders)

I'm touched, son. Really touched on your fortitude. The trials I and your mother give did not seem to wobble at all for your sincere intentions. Now we're just sure how much you love your lover.

Mad & tar: Not too big but great.

Ibu & ibu: (grab her son from her husband and hug him) My son, you graduate.

Ayah & ayah: Forgive me, because I am too rough. Forgive me too because I have said your future wife / husband is a prostitute / pickpocket.

(OM 1)

Father's statement, "I'm touched, son. Really touched your fortitude. The trials I and your mother give did not seem to wobble at all for your sincere intentions. Now we're just convinced of how much you love your lover." was a form of praise given to Mad & Tar, especially about his fortitude in facing the trials. Another father said, "Forgive me, because I am too rough." is an expression of apology. Dad's statements are expressive acts of speech acts. This speech act is deliberately used by the author in creating a dialogue model.

A series of speeches that have a major role in the creation of a drama text dialogue model. A dialogue is marked by a change of role from a speaker to a speaker partner or vice versa. The event of the role change is called an event of speech change or pattern of speech transfer. Here is a drama text dialogue model built with a series of speeches.

CONTEXT: PAIRS OF LOVE, MADEKUR AND TARKENI chatting IN THE brothel)

Tarkeni: "What is that?"

Madekur: "Wait a minute"

Madekur: "Why do not we just get married!"

Tarkeni: "It is easy. Just pay that now .  
 Madekur: "Bastard! Do not you believe me. He takes the money out of his pocket. With the rich man's style he counted a few sheets then handed it to Tarkeni) How much I paid last week?"  
 Tarkeni: "Just as usual. Two."  
 Tarkeni: " It is a windfall?"  
 Madekur: " There is no windfall. There are only stacked ear droppings.  
 Tarkeni: "Why should we marry?"  
 Madekur: "Like most people. Let it be easy."

(OM 1)

The drama text quotation dialogue model is a series of chain speeches. It is said that the nature of chain of speech because on the quote the conversation between Madekur and Tarkeni chain after Tarkeni question there must be an answer from Madekur. The contents of their conversation are about Tarkeni who tried to convince himself who was invited to marry by Madekur who insisted on persuading him.

The researchers classify the conflict model in drama text work by Arifin C. Noer into three types, namely (1) conflict model seen from pragmatic principle, (2) conflict model seen from sociopsychology, (3) conflict model seen from ideologi. It is seen from the pragmatic principle; the conflict model is manifested in the form of violation and compliance with principles of cooperation and the principle of politeness. Here is a model of conflict established by violation / compliance of principles of cooperation.

CONTEXT: SABARUDIN NATAPRAWIRA, JUMENA'S FRIENDS, TALKED ABOUT ALL THINGS, WHETHER PERSONAL PROBLEMS OR SOCIAL ISSUES.

Sabar: Yes, in a broad sense. We will expand the mosque, beautify it.

Jumena: Ha? Beautify? Materialistic! Materialistic! (HEAVY BREATHING) Yes, God forgive ME (SHOOK HIS HEAD) I'm sure. Let me ask you again. Whose plan is that?

Sabar: (REFRAIN) Most of the clergy, and also most of the residents here.

Jumena: Then it's easy: Most of the people here are mad and corrupt faith! Oh God, forgive me. Some scholars, mostly? Allahu Akbar! I believe. I believe. Sabar, you are being swept up in a fancy stream and you are unconscious. You are facing the great temptations Sabar. And I am sure, you really understand because you have been recited the Qur'an many times. God does not expect the doors and windows to be painted merrily; God does not expect the floor of the tiles; God does not expect a rug from Turkey; God does not expect fluorescent lights, no, no! God does not want that. God especially wants the hearts and minds of a clear man to work eagerly. God forgive me! Sabaruddin, (tightness) matrealistis! Listen, materialistic! Do not put the body first before the heart and the mind. The ugly face of someone is not a problem, the important is his heart as well. The worst place of worship or mosque, the important thing is important the people as well ...  
 Sabar: You speak so that much. You actually want to say that you will not support that development. I wonder why uncle Jumena did not speak frankly saying that uncle Jumena objected to the expansion of the mosque because it will take a lot of uncle's land.

Jumena: (ANGRY) I also wonder why you did not immediately explain that the mosque construction plan will concern my land?

(STD)

Jumena's words in the dialogue quote constitute a violation of the principle of cooperation, especially the quantity thimble. The speech that Sabar expected is to actually be frank about whether uncle Jumena makes a donation or not. However, Jumena gives a very long talk that is not really required by Sabar. The speech is a form of violation of quantity thimble. The violation has the potential to build conflict in drama texts. It is proven by the reaction of Sabar with a dislike statement. Dislike is a form of conflict that is the embodiment of a conflict building.

In addition to the principle of cooperation, the principle of politeness was used by the author in constructing a drama text conflict drama by Arifin C. Noer as seen in the following quotation.

CONTEXT: EUIS COMES, ANGRY AND JUKI FEELS BAD THERE. JUMENA HAS NOT KNOWN WHAT TO DO. HER BREATH WAS PANTING

Euis: God damn it! Do not talk haphazardly, yes! Crazy!

Si edan: Talking haphazardly? Rights of the rich, right? talk haphazardly, Serong! Hidir prophet cursed your!

Euis: Bitch! Shut your mouth!

(STD)

Based on the dialogue quotation, Edan speech "Talk haphazardly? Rights of the rich, right? Talk haphazardly, Serong! Hidir Prophet cursed you!" is a reaction to the impositive speech delivered by Euis "Do not talk haphazardly, yes! Crazy!". The backlash is detrimental to Euis as his partner. The disadvantage experienced by Euis because she became embarrassed and uncomfortable towards her husband. She feels that through the speech, her disgraces are revealed. It has also violated negative politeness. The reason is that the partner is not given the freedom to act so that the speech threatens the negative face of the partner. The losses suffered and threatened the negative face, the partner to give a negative reaction with the impositive speech that has a command mode "Bitch! Shut your mouth!". This speech that marks the emergence of the conflict of two figures, namely in the form of a quarrelling. Because the incident caused a quarrel between the two figures, the conflict that was built including the conflict of birth by utilizing the violation of the principle of politeness of maxim contrast.

The conflict model seen from drama texts sociopsychological by Arifin C. Noer can be divided into four types, namely (1) conflict model seen from instrumental conflict, (2) conflict model seen from socioemosional, (3) conflict model seen from negotiation, and (4) ) conflict model seen from power and dependence. Here is one of the conflict models created through sideopsychological conditions.

CONTEXTS: HUSBAND (JUMENA) IS SITTING back WITH THE FOURTH WIFE WITH A DIFFERENT AGE

Jumena: (Spoiled-old) Euis, how old are you?

Euis: Twenty six

Jumena: That is why!

Euis: Believe me. Euis will still love akang even though you are eighty-three years old

Jumena: Really?

Euis: I swear

Jumena: If I am eighty five years old?

Euis: Love

Jumena: a hundred years old?

Euis: Euis will still kiss akang's neck

(STD)

The dialogue quote is a conflict model created with socio-emotionality, especially the existence of prejudice. The speech delivered by Jumeno is full of prejudices against his wife Euis. The form of prejudice will bear the suspicion that the love of his wife, Euis will fade with the passage of time, let alone the age of husband and wife is so much different. Euis is too young compared to Jumena. This is the embryo of conflict.

Ideology also has an important role in the creation of drama text conflict, gender ideology, feminism, capitalism, and bourgeoisie. The conflict model in drama work by Arifin C. Noer is seen from the ideology seen in the following quotation.

CONTEXTS: JUMENA GETTING THE REPORT OF HIS MEN ABOUT HIS BURNED FACTORY

Jumena: Want to do next? I will not change my decision. I do not want. I still will not give a dime. I have said many times since you became a second supervisor that the current salary standard is good enough, fair to all parties. My principle is quite realistic because based on the real needs of each family. Moreover, I have calculated carefully how much each family spends the fee every month and how much money can be saved.

Emod: I'm sorry Sir, but I think the other people's habits, and also the nature of people. I mean it is possible that the salary earned by someone is big enough but it is not impossible that there are people who think it is still not enough for him.

Jumena: That's because most of people is wasteful. I'm sure of it. Ask your wife how much the rental cost of this house. Maybe you do not believe me if I say the monthly rental cost of this house is less than the salary you receive every month.

Emod: But this is special condition, Sir. I mean not every time people have a wedding party

(STD)

Based on the quotation, it is seen the arbitrariness of business owners who hold full control over all assets, including workers. Jumena is indeed the person who holds sole control of his property. Other people cannot easily change the decisions he makes, including the workers who help him collect the coffers of his money. Jumena refuses to raise the salary of the worker on the assumption that he thinks the salary standard he has set has been carefully calculated so that it has been feasible and sufficient to meet the needs of his workers. Jumena is not a "boss" who can easily accept the advice of his workers. This is the ideological bourgeois / marxist struggle. According to this ideology, the society is divided into classes. Jumeno is a group of rulers that considers himself superior to the workers. With his power, all decisions are absolute in his responsibilities, including salary increases. The workers are merely subordinates who must obey the decisions of the ruler. This ideological struggle triggered the birth of conflict in the drama text by Arifin C. Noer.

#### IV. CONCLUSION

Based on the research results and discussion, it can be concluded that the drama text is prepared with a particular configuration to form a model. The model is in the form of dialogue, conflict, and context. The dialogue model is developed with the use of pragmatic principles (principles of cooperation and politeness), speech acts, and speech sequences. The conflict models are developed on pragmatic principles (principles of cooperation and politeness), sosiopsychological, and ideological. The drama text context models are physical, epistemic, linguistic, and social

contexts. The physical context covers where the use of language in a communication. The epistemic context is the background of the knowledge by the speakers and the partner. A linguistic context is consisting of sentences or speeches that precede and follow a particular speech in a communication event. The social context is social relations and background that complement the relationship between the speakers and partner.

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