Construction of turn taking and interactional moves pragmatics analysis in drama *Tarling* Cirebon

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Abstract

This study examines how turn construction talks and the conversational interaction movements that have been distributed by Cirebon Tarling drama actors that are in the form of conversation. Analysis of identity, motivation, and ideology complements this analysis to identify identity, motivation, and ideology which are the backgrounds for the turn construction of speech and the movement of conversation interactions. Data was obtained from two sources, namely first, the Cirebon Tarling drama entitled "Gila Harta Warisan" and "Mencari Wali Sejati". The initial data is in the form of video. Then the researcher listens and looks at it and changes it into a conversation transcript. The method that used is descriptive method. Techniques used through transcription, recording, collection, reduction, and analyzing. The results of the study show the following: Identified turn taking construction and the construction of interactional moves in the Cirebon regional languages are not much different from English. It was identified that there were participants who started the conversation with small talk or older siblings. A person's identity plays an important role in acting speech. Identity influences the speech of the speaker. Motivation is the impulse of someone in acting well or acting in speech. In this study motivation becomes a person's background in speaking. Ideology is a person's principle in acting behavior and acting speech. The relation between the identity, motivation, and ideology of participants is very related.

Keywords: turn taking; interactional moves; identity; motivation; ideology.

INTRODUCTION

Tarling is one of the most popular types of music in the northern coastal areas (*pantura)* of West Java, especially in Indramayu and Cirebon areas. The name *Tarling* is a clipping from the words *gitar* (guitar) and *suling* (flute) as well as in the phrase *Yen wis mlatar gage eling* (if many sins, repent immediately). The genre originated in the 1930s in Kepandean village, Indramayu regency. The strains of guitar and bamboo flute that presented *Dermayonan* and *Cerbonan* music began to spread widely during this time. *Tarling* drama is known for carrying moral messages in the lyrics and speeches of the actors. It is also referred to *wayang orang* or "puppet people". As stated by Suganda (2003:2-3) that *wayang golek* or *wayang orang* in Javanese tradition always carries educational themes. Like the *Tarling* drama, the stage is full of explicit and implicit moral teachings. Another

recurring theme is the philosophy of life and other current social issue that are prevalent and developing in the surrounding community.

The understanding of conversational language in *Tarling drama* cannot be separated from pragmatic aspects affect the audience's acceptance of the performance. Not all the meanings of a word, phrase, or even sentence can be fully captured through discourse alone; it is also important to consider the context and how the word (speech) is conveyed and what it means. This can be better understood through pragmatic studies that focus on linguistic external factors, such as how linguistic unit is used in actual communication, rather than language internal factors (Wijana, 1995:56). Pragmatics, as a field study, focuses on the study of pragmatic elements including speech and interaction, while discourse emphasizes the study of contextual meaning, and formal semantics emphasizes the study of sentences. Therefore, to understand the above case, a pragmatic study was used as a tool to analyze the data.

Furthermore, research on the construction of speaking turns and interaction movements in *Tarling* conversations has been examined from several related previous studies on the formation of these constructions. Theories that serve as tools for analyzing *Tarling drama* conversations include identity theory, motivation theory, and ideology. These three theories are used tools for several reasons, including the following: the theory of identity is used to analyze the conversation in *Tarling* drama with the main objective of identifying the identities of the participants in the performance of the drama to facilitate the decomposition of the elements of other speech events. The identity of the speaker is the basis for deciphering the utterances uttered by the participants in each speech context. The social status of the participants greatly determines the variety of language used. For example, a child's language style and variety will differ when talking to his parents or teachers compared to when talking to his friends. Thus, the urgency of motivation theory in analyzing the utterances spoken by participants is to help identify the speaker's intentions or impulses that are implied in his speech or actions. An ideological theory is used to explore the participants' principles in life. Using this ideological theory, the directions, goals, and life guidelines of the participants can be identified, which are implied in the speech.

The research that will be studied by the author is oriented towards pragmatics and several theories that serve as material for analyzing the construction of conversational interaction movements and speaking turns. Similar studies that have been carried out include the following.

Suganda in his dissertation entitled "*Wayang Golek Purwa Dalang Asep Sunandar Sunarnya, A Study With a Reduction and Pragmatic Approach.*" In his research, Suganda writes in six (6) chapters, namely Introduction, Theory Study, Reduction Mechanisms, Pragmatic Mechanisms, Utilization of Other Pragmatic Parameters, and Conclusions and

Suggestions Suganda explains that the core of his research is to examine the mechanism of reduction markers to support cohesiveness and coherence of discourse , as well as the implications for pragmatic mobility, both structurally and semantically. Besides that, it also examines the mechanism of the principles of cooperative conversation, the principles of politeness, and the concept of "face", as a tool of politeness. Furthermore, he complemented the research with a study of the motion of conversational interactions to see how the conversation mechanism worked; the composition of the speech acts in regulating the turn of speech, as well as the patterns used in arranging the topicalization.

With regard to data sources, Suganda's research was obtained from two sources. Firstly, the discourse of the *wayang golek* that had been recorded. Secondly, other oral and written sources related to the research object. The method used by Suganda is a descriptive method with a synchronous time range. The techniques used include transcription, recording, interpretation, and analysis.

In this research, several problem formulations have been studied, as follows: 1. How are the turn taking and conversational moves constructed by the characters in *Tarling* drama? 2. What is the relationship between identity, motivation, and ideology brought by the participants? 3. What are the pragmatic implications that appear in the drama conversation through Identity theory, Motivation theory and Ideology theory? The research objectives are as follows: 1. To identify the distribution of *interactional moves and turn-taking performed* by the characters in the Drama *Tarling*. 2. Identify the relationship between identity, motivation, and ideology brought by the participants. 3. Identifying what pragmatic implications emerge after analyzing conversations through Identity theory, Motivation theory and Ideology theory.

METHOD

This type of research is qualitative research using a descriptive qualitative approach. This study aims to describe the structure and variations of the text in the dialogue of *Tarling* drama. Qualitative research is an activity that takes place simultaneously with data analysis activities (Mahsun, 2005:257). According to Moleong (2014:2), qualitative research is research that does not use calculations or numbers. Meanwhile, according to Bogan and Bikle (in Kaelan, 2012: 5) qualitative research methods are research procedures that examine descriptive data in the form of words (can be spoken for religious, social, cultural, philosophical research), notes related to meaning, value and understanding.

In collecting data, the researcher gets data by downloading videos from YouTube. Previously, the researcher had consulted with the *Nada Ayu* Group, namely how the researcher obtained a video recording of the *Tarling* drama that had been staged. The group leader gives instructions for downloading from YouTube. Furthermore, after downloading the video, the researcher listens and pays close attention and while listening and paying attention to the video being watched the researcher also does note taking, namely, copying

or typing all the conversations in the drama video. After translating the conversations from the Cirebon regional language into Indonesian, the researcher classifies the conversational discourses of the *Gila Harta Warisan* and *Mencari Wali Sejati.*

The researcher analyzes the construction of speaking through two components. First, the construction of the speaking turn is examined through the interaction strategies used in the conversation through three things, namely: taking the floor (getting a turn to speak), holding the floor (mastering a turn to speak), and yielding the floor (giving a turn to speak) as stated by Strensom (1994:69). Through the study of interaction strategies in the construction of this speaking turn, it can be seen what markers are used by the conversation participants to share their speaking turn.

The research objectives are as follows: 1. To identify the distribution of *interactional moves and turn-taking performed* by the characters in the Drama *Tarling.* 2. Identify the relationship between identity, motivation, and ideology brought by the participants. 3. Identifying what pragmatic implications emerge after analyzing conversations through Identity theory, Motivation theory and Ideology theory.

DISCUSSION AND RESULT

The research that would be studied by the author is oriented towards pragmatics and several theories that become the material for analyzing the construction of conversational interaction movements and speaking turns. Similar studies that have been carried out include:

Tarling researchers use macro-linguistic analysis, namely from psychology, communication, and sociology. Broadly speaking, the researcher analyzes the speech turn construction through two components. First, the construction of the speaking turn is examined through the interaction strategies used in the conversation through three things, namely: taking the floor (getting a turn to talk), holding the floor (mastering a turn to talk), and yielding the floor (giving a turn to talk) as stated by Strensom (1994:69). Through the study of interaction strategies in the construction of this speech turn, it can be seen what markers are used by the conversation participants to share their turn. Second, the construction of the speech turn is analyzed through the device. The tools in question are turn-constructional units (TCU), syntactic units (words, phrases, clauses, and sentences) in speech that function as places to construct speech turns, and transition relevant places (TRPs), momes that are found at the end of the speech. speech (TCU) as a signal of the turn of speech. After the assessment of the speech turn construction through the two components is carried out, the next step is to analyze the data through conversational interaction movements which include opening moves, supporting moves, challenging moves, bound opening moves.), and re-opening moves.

Talking Turn Construction
Taking the Floor

This study of speech turn and conversational interaction movements is to find patterns of speech turn construction and conversational interaction movements in the Cirebon *Tarling* drama conversation. The next data assessment is through critical pragmatics, namely the assessment through the identity, motivation, and ideology of the participants. This study aims to: first, identify whether there is a relationship between identity, motivation, and ideology. Second, to find out what pragmatic implications appear in the Cirebon *Tarling* drama conversation. In the data below, the current speaker (C) is Kaji Kardun. And the next (N) speakers are Rijal and Nunung. But positions C and N can alternate. In data (2) it can occur that the position (C) is Rijal and Kaji Kardun becomes the next speaker (N), and so on. In analyzing the data, the authors classify the construction of the speech turn into Taking the Floor, Holding the Floor, and Yielding the Floor. This is done by the author to make it easier to identify the construction of speech turns and conversational interaction movements.

The data used in this study is a conversation in the Cirebon *Tarling* drama entitled Looking for a True Guardian and Gila Harta Warisan. Here the author briefly describes a drama review entitled Looking for a True Guardian and Crazy Inheritance.

Participants	: *Rijal sebagai penutur pertama (C) Kaji Kardun dan Nunung sebagai penutur berikutnya.* Rijal as speakers (C), Kardun and Nunung as speakers (N)
Conversation situation	: *Penutur sedang membicarakan tentang Kaji Kardun yang akan menjual rumah warisan* Participants are talking about Kaji Kardun who will sell the inherited house.
Kaji Kardun	: *Maksude ira apa? Maksude apa?* what do you mean?'It means?'
Rijal	: Kang Kaji*!*
Nunung	: *Priben mas kang Kaji Kardun?* How about him, mas?
Rijal	: *Sing tenang, Nung.* Stay calm, Nung.

The first description of the conversation above is about the identity of the participants. In the conversation fragment above, there are three participants, namely Rijal, Kaji Kardun,

and Nunung. In this drama, Rijal is the husband of Nunung and the younger brother of Kaji Kardun. From the explanation regarding Rijal's identity, the identities of Nunung and Kaji Kardun have been accommodated, namely Nunung is Rijal's wife and Kaji Kardun is Rijal's sister and Nunung's sister-in-law. The type of identity that has been described is the type of relational identity. Relational identity is an individual's identity with other individuals. Their personal identity in this drama is identified by Rijal as an adult male, Nunung as an adult woman, and Kaji Kardun as an adult male figure who finds it difficult to perform the pilgrimage. These two identities in conversational analysis will be the same, the difference is the type of enactment identity, namely identity based on the perception or views of others.

Before explaining further about the *Starting up Hesitant Start* 'Hesitant Beginning' first explains that starting up is a strategy used by a conversation participant when he/she has a turn to speak because C designates him as N. The basic mechanism is that the next speaker (N) gets a turn to speak by answering questions, chiming in, or comment on the speech spoken by the speaker (C).

From data (1) above, at the beginning the speaker (C) was Rijal and the speaker (N) was Kaji Kardun. However, what will be discussed here is the participant's utterance, namely A11 utterance. A1 utterance is a speaker's utterance whose illocutionary act aims to ask for an explanation, answered by speakers Rijal and Nunung is a form of *taking the floor* which is included in the category *start* 'a hesitant start'. discourse markers in the form of V<F>, namely **Kang Kaji 'Mas Haji'** and ***cold engko, Nung. Kang Kaji. 'Later, N ung. Mas Haji'**. *Kang* is a greeting for men in the Cirebon local language to: first, older people, and secondly, for people we respect because of their identity. In the conversation above, Rijal uses the greeting *kang* to Kaji Kardun because of Kaji Kardun's identity as Rijal's older brother. Those words were **Kang Kaji 'Mas Haji'** and ***cold engko, Nung. Kang Kaji. 'Later, Nung. Mas Haji'***. is a marker of the speaker's unpreparedness to become N. As stated by Strensom (1994:90-91), the verbal <filler> of each language is different. In the Cirebon regional language, when the speaker is not ready to say something, he will repeatedly call or greet the name of the interlocutor as was done by the speaker Rijal in data (1) above.

With regard to the device that builds the turn-taking in the utterances spoken by the participants in data (1) above, it appears that *the turn-taking* in the utterances is constructed in the TCU in the form of short sentences in the form of illocutionary questions and answers. In addition, the TRP or the final moment in N's utterance can be heard clearly, which is marked by a rising intonation.

In data (1) above, Kaji Kardun made an opening gesture by asking what Rijal meant in the previous conversation. The utterances spoken by Rijal function as *supporting moves* , namely utterances in response to the speech partner. The support movement was also repeated by Rijal after responding to Nunung's words, previously Nunung made a re-opening motion.

From the construction of the turn of speech and the movement of conversational interactions above, identity, motivation, and ideology are accommodated. The author identifies that there is a correlation between identity, motivation, and ideology. The correlation can be seen in the conversation above. Kaji Kardun, who identified as the eldest of the participants, felt compelled to say what A11 *meant?* 'It means?' because of the curiosity motive for the utterances spoken by Rijal. Kaji Kardun's identity and motivation form his own ideology, namely arbitrariness. As for Rijal and Nunung as siblings and sister-in-law of Kaji Kardun, they have the urge to know what their husband will do with Kaji Kardun's desire to sell the inherited house. From what Rijal and Nunung said, they accommodated their own motivation and ideology, namely trying to defend themselves from Kaji Kardun's arbitrariness.

From the construction of the turn of speech and the movement of conversational interactions with the category *Starting up-* hesitant start and the correlation between identity, motivation, and ideology, pragmatic implications are identified that occur normally and naturally. The pragmatic implications that take place naturally and normally are accommodated in the movement of conversational interactions that are not challenged by the participants in accommodating their motivations and ideologies in the conversation above.

Holding the Floor

Basically mastering the turn to speak or *holding the turn* is to use the opportunity to speak to say what you want to say. However, when it comes to taking the floor, sometimes at the beginning of the speaking turn, the speaker does not have a sufficient plan to prepare what he has to say and often the speaker has difficulty planning and doing the speech at the same time. Therefore, speakers often speak and plan again in the middle of their turn. However, to avoid the silence being too long, there are a number of strategies that the cover maker uses to cover it up. However, in the author's data, the holding of the floor was not identified with a pause of silence, instead, all data in the construction of holding the floor went smoothly. Maybe this is because the dialogue in *Tarling*'s drama is not spontaneous but has been planned before the performance. For example, consider the conversation below:

Partisipants	**: Kaji Kardun, Rijal, dan Nunung.**
Conversasation topic	**: Rijal ask for Some inheretance to Kaji Kardun.**
A1 Kaji kardun	: *Sawah karo pabrik bae tek edol bae ira ora jaluk.*
	Sekien umah arep tek dol ira jaluk
	Rice fields are sold without asking, factories are sold
	without asking, now the house is for sale you ask for
B Rijal	: *Karena kula emong meneng ning umah kontrakan*

		Because I don't want to live at Boarding House
C Nunung	: *Karo bayar kontrakan.*
		Pay for Boarding House
A2 Kaji kardun	: *Yawis.*
		Ok.

In the data, it appears that the construction of holding the floor is running smoothly indicated because there is no pause of silence in the form of FP(.), FP (Ə), and F<V>. This is because each speaker knows when it is their turn to speak differently from conversations in talk shows or debates. At the debate or talkhow event, each participant scrambles to share statements and questions and they must spontaneously provide answers or comments to questions and statements.

With regard to the equipment used by each participant in the conversation above, it appears that the TCU uses simple sentences using *holding the floor*. The construction of holding the floor went smoothly and realized that there was no silence between FP(.o), FPs (Ə), and F<V>. Meanwhile, based on the TRP of each participant at the end of the speech. Therefore, the conversation becomes smooth because as stated by Sack (in Mey, 2001: 139) that one of the characteristics of a conversation that runs smoothly and effectively is shown by not too long a pause.

In the data above, it appears that Kaji Kardun was the first speaker to utter an utterance. The first utterance uttered by Kaji Kardun in sentence A1 became the opening gesture. In that sentence, Kaji Kardun, whose identity is Rijal's older brother, implied the motivation that Rijal wanted to convey was that when selling other property, does not sk now when you want to sell an inherited house, ask for a share. From the opening gesture spoken by Kaji Kardun, Rijal chimed in what was realized in sentence B. In that sentence it appears that Rijal's motive was that the portion of the money would be used to pay for the house rent. Not only Rijal who chimed in, Nunung also chimed in on Kaji Kardun's opening move. Nunung's utterance is realized in sentence C. The supporting movement from Rjial and Nunung in the form of a retort language act received another response from Kaji Kardun in the form of a chimed in language act as a bound opening motion which was realized in sentence A1. The sentence A2 *yawis* 'Yaasuh' is a sign of agreement in the Cirebon regional language.

From the description above, it appears that there is no challenger movement that can have pragmatic implications. the absence of challenger movements indicates the conversation is proceeding naturally and harmoniously.

Yielding the Floor

Yielding the turn is basically a speaker's strategy in giving the interlocutor a turn to speak. Of course this strategy can be done in various ways. Among other things, to give a turn to talk to the interlocutor can be done by telling the type of utterance that contains an illocutionary act in the form of a question or request so that it invites a direct response from the interlocutor. Pay attention to the data below:

> **Participants** : **Rijal and Kaji Kardun**
> **Conversational Situation** : **Rijal asked Kaji Kardun for the money from the sale of the house but Kaji Kardun refused.**
> Rijal : Well. I take it.
> Kaji kardun : Wait a moment.

From data above, it can be seen that the speaker who is speaking (C) is Rijal and the next speaker Kaji Kardun. Rijal said the utterance in the form of a sentence with a request to Kaji Kardun as the next speaker. Rijal used a lowered intonation and directly interlocutor, Kaji Kardun took the turn to speak. Based on this, it can be concluded that the strategy of giving the turn of speech (*yielding the floor*) used by Rijal is to use down intonation. This is in accordance with the thinking of Finegan (2003:294) who said that giving a speech turn can be done by giving a clear signal as the end of a speaking turn. one of them is realized by lowering *the pitch* at the end of the speech.

Regarding the device that builds the turn-taking in Rijal's speech, it appears that the turn-taking in the speech is constructed in the TCU in the form of a request sentence. Meanwhile, TRP or the final moment where the transition of the speaker's role in Rijal's utterance is marked by a descending intonation.

From the data above, it appears that the construction of conversational interaction movements is different from the previous two data. In this data, Kaji Kardun's challenger moves to Rijal are identified. The movement began when the speaker of Rijal asked Kaji Kardun for the money from the sale of the inherited house. Rijal opened the conversation with the act of asking. However, Kaji Kardun refused Rijal's request. Kaji Kardun's refusal is accommodated in sentence A16. The identification of the challenger movement by Kaji Kardun to Rijal indicates a pragmatic implication, namely the relationship between brothers and sisters is not harmonious and will have an effect on the emergence of new topics. From this analysis, it is identified that the relationship between identity, motivation, and ideology of Kaji Kardun is directly proportional.

CONCLUSION

The strategies in the turn-taking mechanism above work through syntactic units called turn-constructioinal units (TCU). The units which are the turn-taking tools are

essentially the utterances put forward by the speakers which function as a place to construct speech turns. These units are determined by various features of the linguistic structure in the form of syntactic units. From the data obtained, the turn of speech in the speaker's utterance is constructed in the TCU starting from phrases, simple sentences, to long sentences. Another turn-taking tool is turn relevant places (TRPs). TRPs as the final moment of an utterance as a place for the turn of speech transition are shown in the data in the form of rising and falling intonations. However, not all speakers arrive at their TRP. This kind of situation is usually caused by interruptions or overlaps made by the interlocutor. The proper use and understanding of markup in any turn-taking construction strategy contributes greatly to the fluency of the conversation. Because with this, each participant is able to understand his role well (when he should listen, when he should speak) so that the conversation runs smoothly.

The use and understanding of markers in each speech turn construction strategy correctly contributes greatly to the fluency of the conversation. Because with this, each participant is able to understand his role well (when he should listen, when he should speak) so that the conversation runs smoothly.

A person's identity plays an important role in speech acts. Identity affects the speech of the speaker. The identity of different participants gives rise to different speech acts. The identity of the participant as a younger brother in speaking will be more polite, the identity as an older brother in speaking has a lower level of politeness than a younger brother.

Motivation is a person's encouragement to act or act in speech. In this study, motivation becomes a person's background in speaking. Motivation for needs dominates participants in speech acts. Ideology is a person's principle in acting and acting. Ideology shapes the minds of participants. A person's basis for acting can also be called ideology. In this study identified the ideology of hegemony, simplicity, and tolerance.

The relationship between identity, motivation, and ideology of participants is very interrelated like the three corners that form a triangle. Identity is a motivating factor for participants in speaking. The identity of each participant may be different which forms the motivation of participants in speaking. In addition, identity also shapes a person's ideology. Pragmatic implications occur because of the challenger's movement in the conversation in the drama *Tarling*. The challenger's motion is identified through the construction of conversational interaction motion.

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