

SPEECH STYLE IN THE LYRICS OF BANYUWANGI FOLK SONGS

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ABSTRAK

Lagu daerah Banyuwangi merupakan produk budaya etnik Using. Lagu daerah tersebut merupakan hasil interaksi masyarakat Using dengan lingkungan alam dan lingkungan sosial budayanya. Sebagai produk budaya, tuturan lagu memiliki karakteristik yang khas yang dalam perspektif teoretis merupakan ekspresi budaya masyarakat Using. Tuturan lagu daerah Banyuwangi menggunakan gaya tutur yang beragam. Keberagaman ujaran tersebut menggambarkan keberagaman strategi tutur dalam budaya komunikasi etnik Using. Penggunaan beragam gaya tutur ini memiliki fungsi untuk menjadikan keutuhan dan kesatuan gagasan, menjelaskan dan menegaskan makna ujaran, dan mengembangkan kekhasan ujaran. Dalam bahasa Using, penggunaan beragam gaya tutur tersebut menggambarkan dinamika sosial etnik Using dalam membangun kesantunan dalam bertutur.

Kata Kunci: lagu daerah Banyuwangi, gaya tutur, etnik Using, budaya

ABSTRACT

Banyuwangi folksongs are the cultural products of the Using ethnic community. They are the results of the interaction between the Using people and their natural and socio-cultural surroundings. As cultural products, the folksongs contain utterances having distinct characteristics, which, from a theoretical point of view, are cultural expressions of the Using people. These utterances have a variety of speech styles reflecting the diversity of communication strategies of the Using people. These various speech styles serve to unite ideas and make them coherent, to articulate and emphasize the meanings of the utterances, and to develop the characteristics of the utterances. In the Using language, the use of these various speech styles reflect the social dynamics of the Using people in expressing politeness in their speech.

Keywords: Banyuwangi folksongs, utterance style, Using ethnic, culture

INTRODUCTION

Banyuwangi folk songs are cultural products that serve as a means for the Using community of fulfilling the needs in their life. Chapman (1978) states that in a social life, the presence of songs has a functional role. Individually, songs serve

the function of expression and sublimation, while socially, songs are related to belief, religion, politics, education, and economics. According to Duranti (1997), songs serve as mediation and a means of communication.

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As cultural products, Banyuwangi folk songs belong to among the *Using* community. They have unique characteristics. The songs were born out of the social interaction between the *Using* community and their environment and they are meant to fulfill the needs of their community. This is consistent with Sumardjo (2005), who argues that culture is aimed at fulfilling the needs of the community itself (to achieve self-sufficiency) and it is unique in each community.

A study of the lyrics of Banyuwangi folk songs is part of cultural studies. In this case, the speech expressed in the song lyrics is a cultural resource, while its performance is a cultural practice. This is consistent with Duranti (1997), who states that a study of language as cultural resource and speech performance (*tutur*) as cultural practice. This implies that the performance of songs is a language expression which is laden with cultural message and also reflects the culture of the speech community. Meanwhile, the performance of songs is seen as the use of language in a speech activity which is carried out by the song creator or performer in expressing cultural messages to the community of listeners.

As an expression and use of language, songs express and reflect the thoughts, feelings, and cultural experiences of the speech community. This means that songs serve as a means of expression for the community to fulfill their social and cultural needs and the demand of its environment. Therefore, songs as a means of expression have characteristic relation with the contents that they express. Dilthey (in Kleden-Probonegoro, 2004) notes that cultural expression has the following characteristics: (1) it always has a certain meaning, (2) it has a unique relation with the expressed meaning, (3) it refers to the mental content of its speakers, (4) it appears in context or part of the socio-cultural configuration, (5) it has a certain pattern or rules, and (6) it has two opposite characteristics, that is purposive (appearing as writing, voice, and deliberate movement) or incidental (appearing as unintended act, but still meaningful).

From the paradigm of speech acts, the speech expressed in song lyrics can be seen as

a form of speech act. In carrying out the speech act, the speaker is bound by the various components of speech, that is the background of song creation and performance of song, the participants targeted by the song, the aim of expressing the song, the topic of the speech, the register it uses, and the norms that is applicable and held in high esteem by the community (Hymes, 1974). The choice of speech in songs is adapted to the characteristics of the speech components on which it is based.

In accordance with the discussion above, this article focuses on the speech style in the lyrics of Banyuwangi folk songs. The speech style in the lyrics of Banyuwangi folk song is approached from three aspects, that is: (a) the form of speech performance, (b) the technique of idea presentation, and (c) the pattern of idea development. These three aspects are described in the following parts.

THE FORMS OF SPEECH PERFORMANCE IN THE LYRICS OF BANYUWANGI FOLK SONGS

The form of speech performance in Banyuwangi folk songs can be classified into two forms: direct and indirect expressions or representations. According to Barthes (1972), a direct expression is a performance or representation on the denotative level, while an indirect representation is on the connotation level. The denotative level explains the relation between speech as signifier and its reference to reality which creates an explicit, direct, and certain meaning. The connotative level explains the relation between signifier and signified where the meaning is implicit, indirect, and uncertain. The two forms of expression is described as follows.

Direct representations in Banyuwangi folk songs are reflected in the forms of direct speech which refers directly to the meaning of speech that is being expressed. Each speech refers to a thing or an object being related. In Banyuwangi folk songs, the direct expression is contained in old and new songs. In old songs, the direct expression is limited to the exposition of topics on activities, game, legends, and struggles. The

topics on feelings, censure, and criticism in old songs are not expressed directly. However in the lyrics of new songs, almost all of the topics are expressed directly.

The use of direct expressions in old songs can be illustrated by an extract from the song called *Mancing* below:

Quotation 01

/Kadhung dino preian jare paman/ Tangi subuh terus nang pasar, nawani empan/ Empan urang kari larang yara diterjang/Mancing nang Ketapang paman, kanggo kesenangan/Ampen diuntring-untring diuncalaken/Karepe ati keliwat sangking, empan saupan/...

(During holidays, uncle said/wakes up at dawn, then goes to the market, offering baits/shrimp bait is so expensive, but bought anyway/fishing in Ketapang, oh uncle, doing it for fun/The line is swung round and round then cast/the heart wishes for more, and the bait seems to be taken/...)

This song describes an activity which is carried out by a person during the holiday. The person wakes up early in the morning and then goes to the market to buy bait, in this case shrimp. It is an expensive one but he buys it anyway because he wants to do something exciting that day. He goes to Ketapang and begins to fish with high hopes of catching a lot of fish. But until afternoon, he does not catch anything. At last, he goes home and gets scolded by his wife.

Each word in the lyrics of the song in the quotation above directly and plainly refers to certain objects or things. The words contain denotative meaning which can be easily understood by the speech partner. Therefore, without having to interpret the meaning of the words, everyone who listens to the speech can understand the content and intention. Everyone who has acquired the Using language can understand the information in the song lyric.

Another example of direct expression in the lyrics of old songs can be discerned in the song called *Sewo-Sewo Kucing*, as quoted below:

Quotation 02

Kawitane memengan gantar, ngelompok nang ngarepe latar/Kesel memengan podho gesah, ono ring ngarepe umah/Kumpul sak kanca memengan, sewo bebarengan/Ambi munyik cekikikan lan sundhung-sundhung/Sara sing suwe hang cilik gaur-gaur/Endhas buncur kegentus bentur/ Karepe yara mung apen-apenan/Tibane tukaran temenan/...

(At first playing hide and seek, all gathered round in the yard/tired of playing and joking, being in front of the house/together with other friends, having fun together/giggling and pushing/not long afterwards the little one cries/his head was hurt because he fell/it is a just a joke at first/turns to a real fight/...)

The lyrics of *Sewo-Sewo Kucing* directly and explicitly tells about children playing hide and seek. At first, the children play hide and seek in front of the house. After getting tired of running around, they gather round in front of the house and joke about. They laugh and push each other, but it gets too rough and one of them gets hurts and it turns into a fight.

Direct expression in old songs can also be illustrated in such songs as *Sumber Wangi*, *Gendhongan*, *Mbok Irat*, *Pahlawan Belambangan*, and *Makarya*. In *Sumber Wangi*, the singer tells about the legend behind the name Sumber Wangi. The song *Gendhongan* tells about the tradition of the Using community. *Mbok Irat* is a song about a person looking for a job in the city. *Pahlawan Belambangan* tells the story of Menakjingga, and *Makarya* is an exhortation to work hard. The lyrics of these songs contains information related to the topics of work, tradition, play, legends, and history.

The use of speech style in old songs as described above is different from the speech style from the new songs. In the new songs, love is expressed directly. It can be illustrated by the lyrics of *Yo Mung Riko*, which goes: */Yo mung riko dhemenan isun/Yo mung riko nang pikiran isun/Yo mung riko nang urip isun/Saiki lan sak lawase. (Only you my love, only you in my mind, only you in my life, for now and forever). The same feeling is expressed in the song Nungsep,*

which says: *Riko wong wadon hang paling sempurna/Hang paling ayu riko ring alam donya/Isun dhemen riko sing apus-apusan/Tapi isun dhemen riko temenanan/*. This song is a praise and expression of love which is expressed directly, because it says “you are the most perfect and beautiful woman in the world” and “I love you deeply”.

Another example of direct expression in the lyrics of new songs is the following quotation from *Wis Sing Seneng*:

Quotation 03

Buru-buru bain riko seneng/Riko janji janji urip bareng/Isun dieman disayang-sayang/Koyo-koyo sing ono wong lian/Saikine riko yo wis beda/Janji-janjine gampang suloyo/Bengen nang isun yo weruh paran/Kari gampang lali nang kawitan/...

(You are so happy and in a hurry/You promise of a life together/I was loved and treated well/As if there will be no other/Now you're acting different/Promises are broken/You used to be so nice, but how would I know/It's so easy to forget/...)

This song expresses the hatred of the narrator to his/her lover. This hatred is caused by the changes in his/her lover's attitude. At first, s/he loves him/her very much, but after a time, the love is gone because many promises were broken.

Based on the descriptions above, it can be said that the direct expression is the norm for new songs. Old songs use direct expression only for topics which are free from emotional feeling and social ethics. In order to express things related to emotional feeling and social ethics, old songs tend to use indirect expression.

Indirect expression in the lyrics of Banyuwangi folk songs is performed by using connotative words or double-entendre, that is a word having a denotative meaning with additional meaning from the association of the denotative meaning. The use of indirect expression can be observed in the following lyrics of *Tenong-tenonga*.

Quotation 04

.../Serta tunjeg srengenge, alak emas/Kaya kacang ninggal kulite/Aja mangan – mangan roti, mangana kelembene/Ya aja nyawang saiki nyawang bengene/Tenong – tenonga, irig mengkureb/Ngomong – ngomongo, nglerik bain sing arep.

(After the sun is high above the head, alak emas/Like peanuts forgetting its shell/Don't eat the bread, eat the kelemben/Don't look at what is now, look at what was formerly/Tenong-tenonga, irig lying face down/Let alone talk, even take a look he won't)

The connotative meaning is present in the words “tunjeg srengenge”, meaning “the sun above our heads”. These words are not meant to refer to the day at noon when the sun is high, but they refer to the prime of one's life. In other words, the expression refers to a person during his/her heyday.

The insight on the meaning of *tunjeg srengenge* can be obtained by relating the phrase with the context of the next parts. The context of the continuing section in the song mentions about *koyo kacang ninggal kulite* (like a peanut forgetting its outer shell), and the statement *ya ojo nyawang saiki nyawango bengene*, (do not look at the present condition, remember what it used to be). In this context, it can be inferred that as a whole the song recounts someone who has had successes in life but forgetting those who have helped him/her before.

The lyric of *Ulan Andhung-Andhung* mentions the phrase *mendem gadhung, padhang* and *mendhung*. These words have connotative meanings. The phrase *mendem gadhung* in the context of this song refers to the uneasy state of mind because an engagement is broken. The word *padhang* refers to a comfortable and secure life and the word *mendhung* refers to a sad and troubled life. So when the full moon is said to be *padhang* (bright) or *mendhung* (cloudy), it does not refer to luminosity of the moon itself but to describe a good life in comparison with troubled life.

In the song *Gerigis*, the narrator uses the phrase *udan gerigis* (shower rain) and *geludhuge jepret-jepretan* (lightning strikes repeatedly). These words do not refer to the natural phenomena themselves but actually criticize the social phenomena in the society. The song tells of a public official who forgets his promises. The phrases describes that the promises is a far cry from the actual behavior of the official. The *udan gerigis* (shower rain) refers to the fact that only a small part of the promises that have been *keputusan* while the *geludhuge jepret-jepretan* (lightning strikes repeatedly) refers to the boastful promises that has been made before.

In the song *Mak Ucuk*, there is a phrase which says *pikirana ya ring pawon dandange miring* (think about the kitchen, the rice steamer is skewed". The phrase *dandange miring* (the rice steamer is skewed) in this song has connotative meaning. *Dandang* is a cooking utensil made of copper and used for steaming rice, while *miring* (skewed) meaning that the steamer is not in a proper position. The phrase *dandang miring* is not meant to refer to the position of the utensil, but to express the inability to use the utensil in a proper way, in the sense that one cannot cook rice in it because one does not have rice to cook in the first place. This understanding is obtained from the understanding of the function of the object and of the previous lines of the song, that tells of a children crying because she wants to buy a pair of earrings.

The song *Conge-Conge Atang* contains an advice, prayer, and hope of the parents when bathing their baby. The song contains several connotative phrases, such as *mengisor tulihen* (look down below), *menduwur pandengen* (look above), *sarane dalan* (the hard road), and *sorote lintang* (the light of the stars). The phrase *mengisor tulihen*, which is emphasized further by the words *sarane dalan*, has a meaning that one should not be arrogant, but should pay attention to the life of poor people living in hardship and misery. While *menduwur pandengen* which is followed by *sorote lintang* implies that one should look into the future to obtain a better life.

From the description before, it can be concluded that the use of connotative words and phrases in a song can improve the clarity of the ideas put forward. The use of these words will improve the effectiveness and efficiency because the idea that normally requires more words can be expressed in a shorter line. Using connotative words can even enable the performer to express a more complete and integrated ideas in their songs.

In presenting the speech, Banyuwangi folk songs use direct and indirect presentation. This is a reflection of the communication culture of the Using community. In daily life, they do not always present the meaning of the speech in direct way but sometimes hide the meaning behind a speech. This is consistent with Coulthard (1979:25-26), who distinguishes between direct and indirect speech act. Direct speech act is where the act is presented in explicit way, while indirect speech act is one where the act is implied and does not refer directly to the thing in question.

Indirect presentation of meaning is applied by using words with connotative meaning. The use of connotative words is meant to lessen the impact and reduce the vulgarity in the songs. The use of connotative words is also meant to present a more complete and integrated nuances in the song. In relation to lessening the impact of words, Wardhaugh (1998) explains that language is used in a culture to present a meaning, but sometimes it is also used to avoid the mention of a certain things or meaning. Certain things when presented directly can disturb the peace of other people and therefore it should be referred to by using other words to lessen its impact.

THE TECHNIQUES OF IDEA EXPRESSION IN THE LYRICS OF BANYUWANGI FOLK SONGS

In Banyuwangi folk songs, ideas are presented using 6 techniques, that is: (a) explicit comparison, (b) direct comparison, (c) detailed comparison, (d) narrative or depiction, (e) personification of objects, and (f) link age between objects and attributes. The six techniques are explained as follows.

In Banyuwangi folk songs, there is the word *koyo* which functions as a marker of comparison and it seems that the *Using* language is unique in this case in the sense that there is no other words in its lexicon that serves the same purpose. Comparison using the word *koyo* (meaning "like, similar to, as") can be classified into three categories, that is: the first is comparison using metaphor, the second is comparison between objects/things, and the third is comparison by example. Comparison using *koyo* can also be applied for comparison with idealized types or figures.

One example of comparison using the word *koyo* is the song *Tenong-tenonga*, where it says */serta tunjeg srengenge, alak emas/koyo kacang ninggal kulite/*. The phrase *koyo kacang ninggal kulite* is a traditional metaphor. This song compares an attitude with the nature of ground nuts. It describes a person who has been successful in business and become rich and then forgets his/her former friends.

The comparison using *koyo* against idealized types can be illustrated with the song *Kemisinen*. In the song, the narrator compares a girl to angels in the sky. This is reflected in the phrase *koyo widodari ring kayangan* (like angels in heaven). Angels (*widodari*, *bidadari*) is seen as idealized type in terms of beauty and attitude. A person who admires a beautiful girl often compares her to angels.

Direct comparison in Banyuwangi folk songs is performed by using universal metaphors. The direct comparison using universal metaphor can be illustrated by the lyric of the song *Kembang Kirim* which says */ambi mesem matinira, lila ngembang negara/*. This line in bahasa Indonesia has the same meaning as "menjadi bunga bangsa" (i.e. sacrificing one's life for one's country). The meaning of *ngembang negara* is a person who dies with good name or has given an important contribution for the country. The person will acquire a good name, which is likened to a flower whose pleasant odor spreads far and wide. This can be understood without having to understand the culture of the community in question.

Other than songs with universal metaphor, the Banyuwangi folk songs also contain metaphors that are specific to the *Using* community itself. The culturally-bound metaphors can be classified into three groups, that is (a) metaphors related to cultural objects, (b) metaphors related to animals, and (c) metaphors related to plants. The culturally-bound metaphors can be illustrated by the song *Conge-conge Atang*, where the narrator uses the phrase *jejege dandang* in the line */memburi sawangen jejege dandang/*. This is a culturally-bound metaphor because it can only be understood by a community who are familiar with the use of *dandang* or rice steamer/cooker. The word *dandang* refers to a cultural object which is utilized for cooking/steaming rice, while the word *jejege* (upright) refers to the position of the steamer. A steamer will be upright when it is being used for steaming rice, and when not used, the steamer will be left in skewed position. Therefore, the phrase *jejege dandang* in the line *memburi sawangen jejege dandang* refers to a poor condition where one does not have enough rice to cook.

In Banyuwangi folk songs, there are several songs whose story is developed using detailed comparison. The comparison is made by detailed description of the condition, characteristics, nature or function of the things compared. This comparison is meant to give emphasis on the existence and significance of the things being compared. The example of songs using detailed comparison is *Sepur Lempung*, as follows.

Quotation 05

*Mlaku dheyat-dheyot ngukluk watuke/
Ambekane kongos-kongos keringete ceceran/
Momotane sarat diseret sak katege/Raino
bengi paman nana putuse/ Sepur kluthuk wis
kadhung sun welasi/...*

(It walks unevenly, coughing violently/it runs out of breath, sweat pouring/the load being pulled as much as it can/days and nights never stops/the old train that I love/...)

The quotation above describes the condition and activity on an old locomotive by using the

characteristics of old person. The condition of old train which is called as *sepur kluthuk* (steam locomotive) is described as a very old person who is barely able to walk and cough incessantly, being constantly out of breath and sweating profusely. Despite being fully laden, the old locomotive is still chugging along and never takes any rest. By depicting the train condition using the characteristics of old person, an image is formed where the train seems to be inadequate as a means of transportation. However, due to the unavailability of other means of transportation, the old locomotive is still being operated.

In Banyuwangi folk songs, the development of story using narrative or depiction is meant to describe a person or figure and to describe geographical condition. In the narrative or depiction, some things are compared explicitly and some implicitly. The example of songs using narrative or depiction is the following quotation from the song Kali Elo.

Quotation 06

Kali Elo eman, milio nong segoro/Gampeng ereng-ereng watu paras terjangana/Gemicik paman egol-egol membat mayun/Koyo putri lakuniro Kutho Banyuwangi Kancanono hang disonggo/Ring tangan-tangan perkasa.../ Kali Elo eman, sing arep mandheg nong dalan/Kali Elo jare banyu mili tuladhane/Lare-lare Using bontang-banting tandang gawe/Mbangun tanah kelahirane/

(River Elo, oh dear, flow to the sea/Gampeng ereng-ereng splash on the solid rock/The trickles, oh uncle, is swaying, flowing/You walk like a princess/Accompany and support the city of Banyuwangi/To the strong hands.../ River Elo, oh dear, would not stop in the middle of the way/River Elo, they say, flow as an example/Children work hard/Building their motherland/)

This song is a metaphor for the attitude or action that should be done by the young generation of Using community. In the song, the narrator describes the existence of *Kali Elo* (River Elo), which flows in the midst of the city of Banyuwangi, flowing to the sea. Despite its slow progress, the river never stops flowing. The rocks that stand in its way are all confronted and the

river never stops flowing. The metaphor of the never-ending flow of the river is used by the narrator as a good example for the younger generation of Using community in their life. It is an advice for the *lare-lare Using* (young children of Using) to raise their spirit in building their motherland, which is likened to the unceasing flow of river to the sea.

Personification of objects is a style in speech that uses the characteristics of human beings to describe inanimate objects as if they had human characteristics. Personification is a special pattern in metaphorical description, which depicts the inanimate objects as if they can act and talk like ordinary human beings. The personification in Banyuwangi folk songs can be illustrated by the following quotations.

Quotation 07

.../Sepur kluthuk masiyo berek lutrek/Elek-elek yoro tinggalane jaman/Mlaku dheyat-dheyot, ngukluk watuke/Ambekane kongos-kongos kringete ceceran/...

(.../Old train though very ugly/It is the heritage of the era/It walks unevenly, it coughs incessantly/it is out of breath and sweat profusely/...)

(Sepur Lempung)

Quotation 08

.../Sak ubengiro segoro sedino-dino njaga kubuniro/Raino bengi ombak pesisir Banyuwangi nggandhengi muja lai muji/

(Oceans all around you protecting your grave/ Days and nights the sea waves of Banyuwangi be with you with prayers)

(Kembang Kirim)

Quotation 09

/Daludalu suwarane gemericike banyu/ Nggugah ati hang turu/...

(At night the sound of water trickling/waking the heart that sleeps/...)

(Daludalu)

From the quotations above, we can see several forms of personification of objects. Inanimate objects is given the characteristics of

animate objects in the songs, for instance *sepur kluthuk* (old train), *segoro* (ocean/sea), *ombak pesisir* (the waves of the ocean) and *banyu* (water). Old train is given characteristics like old human beings, that is, it is described as walking, coughing, breathing and sweating. The ocean is said to guard the grave and its waves can offer prayers. Water with its trickling sound is depicted as being able to waken a sleeping man.

In Banyuwangi folk songs, the relation between objects and attributes can be observed in the song *Nunggang Sepur* (Appendix 2A/41), that is the line *ojo mangan bulgur, mangano genjah wangi* (do not eat bulgur, eat genjah wangi). *Genjah wangi* refers to a kind of rice plant that is short-lived. By mentioning *genjah wangi*, without having to say *beras* (rice), people would understand that *beras genjah wangi* is meant here.

Other attributes that are illustrative of this form of style can be observed in the songs *Ulan Andhung-andhung*, *Damar Telempik* and *Gelang Alit*. In *Ulan Andhung-andhung*, there is a line *sumare candra dewi alak emas*. The phrase *candra dewi* in the song refers to the moon. The song *Damar Telempik* uses the words *jebeng* and *thulik* to refer to girls and boys. Meanwhile, *Gelang Alit* uses the word *gelang alit* to refer to rings.

Based on the examples above, it can be concluded that attributes are associated with many kinds of objects. The attributes can be: (a) kinds of objects, for instance *genjah wangi*, which refers to a certain variety of rice plant, (b) synonyms, for instance *candra dewi* is the synonym of moon, (c) form of greetings, such as *jebeng* to call a little girl and *thulik* to call a little boy, and (d) metaphor, for instance *gelang alit* (i.e. "small bracelet") refers to rings.

The descriptions above shows that the development of speech presentation in Banyuwangi folk songs uses many kinds of techniques. The techniques have described the characteristics and style in the language of Using community. The variety of speech style in the Using community found in this research can be understood by using the concept of characteristics explanation from Littlejohn (1992). Characteristics

explanation is the way individuals relate certain characteristics with other characteristics and other variables. The concept essentially views that a certain type of personality will be related to certain kinds of messages. Based on this concept, it can be inferred that the variety of presentation technique in this research is a reflection of the characteristics and personality of Using community, including: (a) lack of directness in expressing meaning, (b) attention to other objects having the same or similar objects, (c) avoidance of expressing meaning in a long-winded manner, (d) attentive to the weaknesses and strengths of objects.

The variety of techniques for developing presentation of speech above reflects the heterogeneity of social-cultural groups in Using community. Thornborrow (1999) stated that in order to be a part of a certain social group, one not only need to have similarity in language expression system and compliance with the linguistic norms, but also use certain methods in communication. One should position oneself in a certain relation with other people through the way s/he talks in various kinds of interaction. One does not always use a word in the same way everytime and does not always use the same syntactic rules, but changes the speech style all the time. Bell (1984) explains that in order to express solidarity with the group, an individual will use a speech style that is the same or similar to the one used by the group. This means that people will use different speech style when talking to a different group.

THE PATTERNS OF THE SPEECH DEVELOPMENT IN THE LYRICS OF BANYUWANGI FOLK SONGS

The patterns of speech development in the folk songs of Banyuwangi can be classified into five classes, that is: (a) repetition, (b) explanation, (c) giving details, (d) emphasis, and (e) opposition.

Repetition in speech can be classified into two, that is: (1) repetition with the same words and (2) repetition using synonyms. Repetition using the same words is a process of reusing the

same word(s) as the one(s) used before. Repetition with synonym is a retelling the same thing or situation as before using different words that have similar meaning.

Repetition with the same words in a song is meant to give emphasis or focus to the words. Such a repetition can occur within a line and between lines. The repetition between lines is the use of a word from one line in another line. The repetition serves to integrate the topics in one theme, or to emphasize the meaning of the lines. Meanwhile, the repetition within lines is a repetition of word(s) within a line of song.

The song *Nunggang Sepur* is an illustration of this repetition.

Quotation 10

Kulo nunggang sepur mudhun Kalibaru/Emak durung nempur anak nggantung untu/Kulo nunggang sepur mudhun nang Krikilan/Embok magih pupur kakang hang sisilan/Kulo nunggang sepur mudhun nang Glemor/Bapak turu kasur emak turu ngisor/...

(I get on the train and get off at Kalibaru/Mother has not bought any rice and children can only bite their fingers/I get on the train and get off at Krikilan/Mother is wearing make-up and big brother is whistling/I get on the train and get off at Glemor/Father sleeps in the bed and mother sleep on the floor ...)

The repetition of the same words in a song does not always occur at the beginning of the line since repetition can also occur within a single line. This is illustrated by the following quotation from *Conge-Conge Atang*.

Quotation 11

.../Dhe-gelisa gedhe, gedhe gelisa gedhe/Kadhung wis gedhe tandanga gawe/Ngisor tulihen ngisor tulihen ya sarane dala/Mendhuwur pandengen mendhuwur pandengen sorote lintang/Dawakena, dawak-dawakena, jangkah- jangkahira/Dhepanana dhepan- dhepanan bumi nusantara/Memburi sawangen memburi sawangen ya jejege dandang/...

(Grow up, grow up soon/When you grow up, get a job/Take a look down, take a look down, look at the hardship on the road/Look up, look up, see the light of the stars/Long forward, long forward, take a long step forward/Be at the front, be at the front, before the motherland/Look behind, look behind, the steamer stand/...)

Repetition using synonym can be illustrated by the following quotation from songs *Sepur Lempung* and *Sembur Utik-Utik*.

Quotation 12

.../Sepur kluthuk masiyo berek lutrek/Elek-elek yara tinggalane jaman/...

(Steam train, though decrepit/it's ugly but it's a heritage from the era/...)

Quotation 13

.../Terebang ngungkung ditempat dikemplang yara kari kementhang/...

(.../Terbang sounds so loud, being hit, being slapped, so deafening/...)

Explanation is a pattern in speech development which is applied by adding more words to explain or make certain the meaning of the speech. The explanation can be classified into three, that is: (a) explanation using words that are permanent part, (b) explanation using words from similar area of meaning, and (c) explanation using additional information.

In Banyuwangi folk songs, explanation can be found in several songs such as *Njaring*, *Sewo-Sewo Kucing* and *Dalu-dalu*. In the song *Njaring*, for instance, there is a line *esuk-esuk semeruput, sagarane kundha*. The phrase *esuk-esuk* (morning) is emphasized by adding the word *semeruput* (very early), which refers to a cold early morning when nobody else is awake. In the song *Sewo-sewo Kucing*, there is a line *Ambi munyik cekikikan lan sundhung-sundhung*. The word *munyik* (laughter) is being clarified with the word *cekikikan* (giggles), which describes a situation that is not normal, awkward and prone to quarrel.

While in the song *Dalu-dalu*, there is a line *sunare ulan, padhang kumenthang madhangi wit-witan*. The words *padhang* (bright) and *kumenthang* (very bright) describe a night time that is very bright with clear skies.

Speech with detailed elaboration can be found in Banyuwangi folk songs, for instance in the following quotation from *Sewo-sewo Kucing*.

Quotation 14

.../Kesel memengan podho gesah ono ring ngarepe umah/Kumpul sak kanca memengan. sewo bebarengan/Ambi munyik cekikikan lan sudhung-sudhungan/...

(.../Tired of playing, they have a chat in front of the house/All friends are gathered, having fun together/giggling and pushing/...)

The kinds of speech that is elaborated by giving emphasis with hyperbolic expression can be illustrated by the song *Ya Ope*, in the line *sun welas nong rika alak emas ya setengah mati/pejah lan gesang alak emas kula tumut ndika*. In this line, the narrator expresses a deep love as in *welas setengah mati* (love intensely until one feel almost died). The narrator wishes to stay until the end with the lover. The statement in the song is hyperbolic and makes it feel musty.

The same hyperbole can also be found in the song *Mbrebes Mili*. The song tells of the sorrow felt by a girl because her lover leaves her. She was very sad and it is expressed in *semendal ngiris-iris/berebes mili katon rika raina bengi* (waking suddenly with slashing pain in the heart/tears pouring because I see you in my mind night and day). The phrase *ngiris-iris hati* (pain in the heart like being cut) in the song is also a hyperbole.

The use of opposition is illustrated by the song *Ya Ope*. The song uses opposing words, such as *raina* (day) and *bengi* (night), *pejah* (death) and *gesang* (life), and *susah* (sorrow) and *seneng* (happiness). The opposing words are meant to give a description of the totality of time. The phrase *raina bengi* in the line */raina bengi paman isun katon rika/* expresses the meaning that the girl remembers her lover all of the time.

Then the phrase *pejah gesang* in the line */pejah lan gesang alak emas kula tumut ndika/* refers to the idea that true love does not any age limit. While the phrase *susah seneng* in the line */susah seneng ya disanggah tiyang kalih/* means that true love is always strong in good and bad times.

The song *Mbayar Utang* also uses opposing words, that is *urip* (life) and *mati* (death), and *raina* (day) and *bengi* (night). The word *urip* and *mati* in the line */waktu lahirira isun antarane urip lan mati/* is meant to describe mother's pain during delivery, being in a state between life and death. Then the phrase *raina bengi* in the line *raina bengi ngrumat sira isun sopo ngupahi* expresses the good care that a mother give to her children. The use of opposing pairs of words in the songs is not meant to express opposition itself, but to describe the constant care and attention from a mother who sacrifices herself for her children.

The explanation described above also shows that Banyuwangi folk songs uses many kinds of presentation style, including repetition, explanation, giving details, giving emphasis, and opposition. The speech development patterns is a reflection of the mindset of Using community and this is one of the manifestations of the culture of this community. This is consistent with Wahab (1998), who states that speech pattern is based on the logic that appears in each culture and does not universal application so that the speech patterns will differ from one culture to another.

CONCLUSION

The foregoing discussion shows that there are a lot of varieties in Banyuwangi folk songs. The variety of speech style can be classified into three aspects, that is the varieties in (a) the form of speech presentation, (b) the techniques of speech presentation and (c) the patterns of idea development. Therefore, the varieties of speech style in the folk songs is a reflection of the varieties in styles and culture of the life of the Using community.

Songs can be discerned not only from its words as single units apart from context but as a

presentation of words that are related one to another so as to create meaning as cultural message. The string of words are signifiers. A speech can have meaning because of the combination of signs with one another based on rules which makes it possible to create meaning.

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