

UNDERSTANDING *USING* ETHNIC CULTURE THROUGH RHETORIC SPEECH IN BANYUWANGI FOLK SONGS

Imam Suyitno^{1*}

¹*Indonesian Department, Faculty of Letters, State University of Malang.*

***Corresponding Author:-**

Email: yitnolis@yahoo.com and imam.suyitno.fs@um.ac.id phone: 081217800362

Abstract:-

Using ethnic is one ethnic in Indonesia which is an indigenous tribe who live in Banyuwangi. Using ethnic has creativity and high productivity in creating of Banyuwangi folksongs. The lyric of Banyuwangi folksong uses Using language that is a product of a culture that reflects using ethnic culture. Speech in the song lyrics uses many narrative styles that utilize various forms of rhetoric to convey the messages of the culture. The diverse forms of rhetoric are used by Using ethnic to build civility in communication. This occurs because the Using language as a vehicle of everyday communication of using people does not have the social level in the language. Therefore, to build respect for other people, the communicant utilize various forms of rhetorical speech as a form of politeness.

Key words: - *Using ethnic, culture, rhetorical speech, Banyuwangi folk song*

Using ethnic refers to the individuals who call themselves as indigenous Banyuwangi and are emotionally bound and uphold the culture of *Using*. They are a group of people who are in a social entity that has its own language, cultural traditions, and history (Holmes, 2001:175) that distinguishes it from other ethnicities. As a social unit, they have the same norms, values, symbols, beliefs, and cultural practices (Barker, 2004: 201) and jointly occupy a certain area so as to form a community called *Using* community.

Using community in everyday life always interact with their environment using a custom system that takes place continuously and is bound by a sense of common identity in social unity (Koentjaraningrat, 1990). They face challenges and stimuli from the environment, including the challenges and stimulation of natural resources. In answer to this challenge and stimulation, they are individually or collectively develop a culture and utilize it as a guide to adapt to meet their needs. One form of cultural development is the creation of Banyuwangi folk songs.

Culture can be viewed as the order created as a result of the behavior of the community in addressing the challenge of his life. Cultural products are as a tangible on the answers to meeting those needs. Therefore, Banyuwangi folk song is a cultural product that serves as a vehicle for *using* the community to meet their needs. In social life, the presence of Banyuwangi folk song is very functional for *using* society (cf. Chapman, 1978). Individually, the song serves as a means of expression, while socially the song serves to satisfy certain interests among others, to the problem of trust, religion, politics, education and the economy. In view of Duranti (1997), it can be said that the speech of the song is as well as the mediation system and a vehicle for communication.

From a communications paradigm, narrative songs can be regarded as a real form of communication vehicle. In conducting the activities of communication, communicant (in this case the author or speaker of song) needs to pay attention to the various components, namely the background communication, participants enveloped in communication, communication purposes, a topic that is communicated, the variety used, and the norms in force and upheld by the public (Hymes, 1974). The selection of forms of speech used in the narrative songs adapted to the characteristics of the communication components that surrounded him.

Speech of Banyuwangi folk songs can be divided into two, namely in the form of direct exposure to speech and speech in the form of indirect exposure. Speech in the form of direct exposure to the speech that is at the level of denotation, whereas speech in the form of indirect exposure is at the level of connotation speech (Barthes, 1972). The level of denotation explains the relationship between speech as a marker and reference to the reality that produce meaning explicit, direct, and certain. The level of the connotation of explaining the relationship between the signifier and signified in which prevailing meaning is not explicit, indirect, and uncertain. In this article, discussed forms of indirect exposure manifested in the rhetoric speech of Banyuwangi folk song.

Rhetoric Speech in Lyric of Banyuwangi Folk Song

Rhetorically speech forms of Banyuwangi folk song is seen as a picture of cultural behavior that reflects the mindset of *using* society as speakers. Boas (in Wahab, 1998:38) states that there is a relationship between the language and the ethnic behavior. Rhetoric speech used in Banyuwangi folk song is a description of a rhetoric typical in *using* people communication. Rhetoric as will be exemplified in this article, in view of Kaplan (1980), included in the model of Asia rhetoric, namely a model to send a meaning use indirect speech.

The culture of a society is conveyed in a language that is owned and used by members of the public to communicate. Boas (in Duranti, 1997) reveals that one cannot understand the real other cultures without having direct access to the language. Boas's statement implies that the language contained and reflected the community culture of native speakers.

A reflection of the culture in the language is not confined to the vocabulary of the language, but also on a broader level, namely the aspect of rhetoric (Wahab, 1998). Based on this statement, it can be argued that this form of rhetoric that exist in a culture bound by the community language of native speakers. The rhetoric form of *using* language appears in the narrative songs of Banyuwangi. The rhetoric forms meant are *basanan*, *wangsalan*, *paribasan*, *selepan*, and *sungganan*. Some forms of such rhetoric described in the following discussion.

Basanan

Basanan is one form of rhetoric in a speech of *using* language. *Basanan* in the Javanese language known as *parikan* and in Indonesian called *pantun*. The variety of *basanan* in Banyuwangi folk song speech can be divided into two kinds, namely *basanan* 4 array and *basanan* 2 arrays. In *basanan* 4 arrays, two first array is *sampiran*, while the next two lines are the content. In *basanan* 2 array, *sampiran* is the first array and the second array is the content of speech.

Judging from the speech characteristic *sampiran* building and its contents, forms *basanan* 4 arrays can be grouped into two kinds, namely *basanan lepas* and *basanan terangkai*. *Basanan lepas* is a kind of *basanan* that the terms of the shape of each stanza are not bound by other utterances temple. Meanwhile, *basanan terangkai* is a kind of *basanan* that form each stanza sequential speech or speech related to another temple. This can be checked in the speech titled *Ya Ope* below.

<i>Ngajak nang gumuk rika bibik ngeteri Bik Enah</i>	(1)-(a)
<i>Nggowo rantang, rantang isi-isi sego</i>	(2)-(b)
<i>Riko tengak-tenguk alak emas kariyo sing pernah</i>	(3)-(a)
<i>Songgo uwang riko bibik katon sopo</i>	(4)-(b)
<i>Emak'e Uwang mbakar beton yong betone nongko</i>	(1)-(a)
<i>Lengo wangi delehen soko</i>	(2)-(a)
<i>Sebab songgo uwang riko takon isun katon sopo</i>	(3)-(a)
<i>Raino bengi paman isun katon riko</i>	(4)-(a)
<i>Menyang nong alas riko bibik golet kayu jati</i>	(1)-(a)
<i>Nggowo caluk negur wit sirkoyo</i>	(2)-(b)
<i>Sun welas nong alak emas yong setengah mati</i>	(3)-(a)
<i>Mong sun jaluk riko bibik ojo suloyo</i>	(4)-(b)
<i>Kelaras gedhang selehan nang duwur deliko</i>	(1)-(a)
<i>Ketan cemeng tutupane upih</i>	(2)-(b)
<i>Pejah lan gesang alak emas kulo tumut ndiko</i>	(3)-(a)
<i>Susah seneng ya disonggo tiyang kalih</i>	(4)-(b)

Based on the shape, the quotation consists of four stanzas and each stanza consists of four lines of speech. Utterances of the array (1) and the array (2) are *sampiran* and utterances of the array (3) and the array (4) are the content of speech. The rhyme of each stanza speech is a-b-a-b, a-a-a-a, a-b-a-b and a-b-a-b. The words were spoken at the beginning of each temple is different, or in other words, forms of narrative verse of the song are not related. Based on the contents, *sampiran* speech uses words that describe the living conditions of rural communities. Meanwhile, the content of speech to express feelings and expectations in love. Based on these descriptions, it can be said that *basanan* used in song *Ya Ope* has two functions, namely as a means for speakers of songs to express feelings of love and as a means of social and cultural life depiction of conditions of *Using* community who live in rural areas.

In terms of shape, *basanan lepas* in song narrative has the same characteristics with the characteristics of *pantun*. Each stanza speech consists of 4 lines, ie, 2 first lines are *sampiran* and 2 lines after conveying meaning. However, if observed from the number of syllables each array has no constancy. The number of syllables each array of *sampiran* not always equal to the number of syllables each array of contents of the speech. Therefore, a speech of *basanan lepas* in Banyuwangi folk song had a unique characteristic that is different from the poem in Indonesian or *parikan* in the Javanese language.

Besides the *basanan lepas*, the speech used in Banyuwangi folk song also types *basanan terangkai*. The types of a *basanan terangkai* are presented in song titled *Tapeng Embel-embel* below.

<i>Tapeng ya gedhang bakaran</i>	(1)-(a)
<i>Dipangan yara sak anake</i>	(2)-(b)
<i>Sopo patheng tetanduran</i>	(3)-(a)
<i>Ya bakal ngundhuh dina mburine</i>	(4)-(b)
<i>Tapeng yara gedhang sempring</i>	(1)-(a)
<i>Dipangan yara sak anake</i>	(2)-(b)
<i>Sopo patheng njala-njaring</i>	(3)-(a)
<i>Mangana yara sing repot iwake</i>	(4)-(b)
<i>Tapeng yara gedhang sale</i>	(1)-(a)
<i>Dipangan ya cager manise</i>	(2)-(a)
<i>Ayo kang patheng megawe</i>	(3)-(a)
<i>Methentheng yara akeh picise</i>	(4)-(a)

Song speech *Tapeng Ember-embel* revealed encouragement or advice for someone to work hard. The type of work that is delivered on the first verse is the work of farming, while the work presented in the second verse is the work of fishing. The third stanza did not mention the type of work that is intended. Two types of work mentioned in the first verse and the second verse are the main occupation whose livelihood largely *Using* community.

From the examples mentioned in the quote above, it can be argued that *basanan terangkai* in speech of Banyuwangi folk song enabled to tell a story or matters relating to work, love, heartache, disappointment, and anger. Acts or things that are delivered in a few verses of couplets. To make a narrative into a cohesive narrative wholeness, each stanza speech at the *sampiran* using the same words. Repetition speech at the start of the temple serves as a coupling idea at a time marker that distinguishes the notion that one with another idea in each stanza. *Basanan* 2 array utterances have the same properties as the two lines rhyme or *parikan* in the Javanese language. Speech serves the first array as *sampiran*, whereas speech serves as the contents of the second array. *Basanan* form of two lines of the speech, the speech

Banyuwangi folk songs, is functioning as interrupters which smooth the speech and some speech that serves as a shaper of the songs in their entirety. *Sampiran* to *basanan* which smoothes utterances songs generally uses a common phrase that has been fixed meaning, while *sampiran* to *basanan* that makes up the integrity of the song using the narrative created by the creator to change its meaning. *Basanan* type 2 array is described can be found in the song called *Tenong-tenongo* below.

<i>Ojo mangan-mangan roti, mangano kelebene</i>	(1)
<i>Yo ojo nyawang saiki nyawango bengene</i>	(2)
<i>Tenong-tenongo, irig mengkureb</i>	(1)
<i>Ngomong-ngomongo, nglerik bain sing arep</i>	(2)

Speech of *Tenong-tenongo* song is a warning delivered at the same advice to someone who is proud and arrogant because of its success. Fill advice in such utterances is be someone who always remember and know the past and do not just look at the current condition. If people only see its success today and do not want to see hard times before, he will become proud and arrogant that they forget or pretend not to know his old friends. In everyday conversation, warning against the arrogant and pompous sometimes just used the phrase as manifested in *sampiran basanan* in the above quote.

From the description above, it can be seen that the speech of *basanan* used in the speech track to say a reprimand, criticism, or advice relating to a love relationship problems, behavior at work, and attitudes in social relations. Among some of these, love relationship problems is a topic most widely presented in the speech. In using public life, the form of *basanan* rarely used in everyday conversation. Only the old people who are still holding the old traditions sometimes use *basanan* in conversation. It was *basanan* spoken is *basanan* consisting of two arrays and its *sampiran* speech in the form of traditional expression. *Basanan* consisting of four lines of speech is rarely used in everyday conversation, but the conversation is deliberately created to compete for cleverness in arranging *basanan*. Aside from events such speech, speech of *basanan* only used in songs or literary texts.

Basanan in Banyuwangi folk song speech by expertise of oral tradition is seen as the poem in Indonesian literature (Noer, 2004). However, in reality, this *basanan* likely resemble the Indonesian proverb. *Sampiran* not only serves as a narrative device that provides alignment with the array next sound, but at the same time as a metaphor in the form of traditional expression. This is what distinguishes *basanan* with rhymes in Indonesian literature.

Wangsalan

Wangsalan in *using* language is the same as *wangsalan* in the Java language. *Wangsalan* comes from the word meaning *wangsal* that mean answer. *Wangsalan* word synonymous with the word meaning *wangsul* 'answer' (Noer, 2004). *Wangsalan* is a form as well as a means of rhetoric used in speech of *Using* language. *Wangsalan* speech consists of two parts, the first part of the narrative puzzle is metaphorical, while the second part is a narrative answer. To find the answer, we need an understanding of the meaning of utterances that are presented in the puzzle that is the metaphorical.

In a speech of Banyuwangi folk songs, there are two types of *wangsalan*, namely *wangsalan lamba* and *wangsalan padinan*. *Wangsalan lamba* is a regular *wangsalan* consisting of speech puzzles that form of words and utterances metaphorical answer. *Wangsalan padinan* is *wangsalan* often used in everyday conversation that has the form of expression. *Wangsalan padinan* only tangible form of metaphorical utterances without any answer because hearer considered to understand the answers or the narrative intent.

In the speech of Banyuwangi songs, *wangsalan lamba* can be seen in the song titled *Kembang Peciring* in the following example.

Blimbing bumi wesah, susaho ya tiwas percuma
Lincak dhuwur paga, mugo-mugo riko senengo

In a speech presented *Kembang Peciring* songs, there are two forms of *wangsalan lamba*. The first *wangsalan* is in the speech of *blimbing bumi wesah, susaho ya tiwas percuma*. In the speech, there are said metaphorically that *blimbing bumi*. Name of the fruit that looks like *blimbing* 'star fruit' and the place is in the soil that in the *Using* language called *wesah*. From the syllables *-sah* in the word *wesah*, formed the word *susah* 'sad/difficult'. The second *wangsalan* is in the speech *lincak dhuwur paga, mugo-mugo riko senengo*. *Lincak dhuwur* is vertex 'halls' high called *paga*. *Paga* is usually located in a part of the kitchen and used to store or put objects or kitchen tools. From the word *paga*, subsequently shaped *muga-muga* 'hopefully'.

Wangsalan lamba in the narrative above is presented explicitly, which consists of speech riddle, enigma, and the intent or the answer. In a speech of song that expressed in the above quote, which includes speech of the puzzle is *blimbing bumi* and *lincak dhuwur*. Of the puzzle, the answer is obtained, namely *wesah* and *paga*. From the word *wesah* and *paga*, subsequently stated speech, namely *susaho yo tiwas percuma* and *mugo-mugo senengo riko*.

Besides *wangsalan lamba*, in a speech of Banyuwangi folk songs, contained *wangsalan padinan*. This form of *wangsalan padinan* just mention the words into speech, metaphorical puzzle, without mentioning directly answer or the intent of *wangsalan*. Although not described meaning, *wangsalan* can be understood that the words used metaphorically have become common expressions of everyday life.

Forms of speech in the *wangsalan padinan* can be exemplified in the song titled *Kembang Terong* 'Eggplant Flower', namely *Ya gendhinge man wong kembang terong* "is the song that the eggplant flower uncle ". Which became

wangsalan in the speech is the word *kembang terong* 'eggplant flower'. Using people have to know that the name of eggplant flower is *cethil*. People who are eggplant flower is a person who has a stingy and greedy nature. Therefore, *Using* people can understand the intent *wangsalan* that although they form the *wangsalan* do not explain the name of eggplant flower and the explanation of purposes of *wangsalan*.

As a form of cultural expression, the use of *wangsalan* in Banyuwangi folk song's speech reflects the culture of everyday communication in the *Using* community. In fact in *Using Using*, *wangsalan* speech widely used in the conversation, especially by older people. The *wangsalan* used by someone, especially to confront others. One example of *wangsalan* speech used by the *Using* people in the conversation among them is *rika kari ngerambut pitik nyang isun*. *Rambut pitik* is *wulu* 'hair' (fur) which means *ngelulu* 'spoiling' so that it has a meaning *rika kari ngelulu nyang isun* 'you pamper me'. *Wangsalan* utterances are found in the conversation of which is *ngelawang banyu* 'floodgates', ie *dham* 'levee' meaning *nyidam* 'cravings', *jahe wono* 'ginger at a forest', namely *lempuyang* meaning *oyang* 'agitated', and so on. The many *wangsalan* used in everyday conversation, Noer (2004) says that *wangsalan* it becomes lip service of *using* society.

Paribasan

In Banyuwangi folk songs, used the form of *paribasan* speech that is the speech of the expression in the form of fixed and definite use. The nature of the speech is steady and without any use of markers as is revealed in the form of exposure to a direct comparison. In a speech *paribasan*, there are no words *like*, *as*, and so forth.

Paribasan can be found in the song called *Selendhang Sutra*, namely *kekurung kedhung lewang-lewung ngindhil lan nyuwun*. Speech which is *paribasan* is *kekurung kedhung* 'trapped in the dam'. The speech refers to people who are confused because they have a very severe problem. Due to its weight, he cannot go anywhere and did not know what to do. In a subsequent speech, expressed *lewang-lewung ngindhil lan nyuwun* 'circling while bring too much things'. This speech makes it clear that people who have problems and bear the heavy burden did not know what to do so just spinning with the problem.

In a speech of *using* language, *paribasan* used to tell a fact or convey information that is factual or something often proved right. *Paribasan* speech contains good values that need to be considered by every member of the community of native speakers. *Paribasan* speech is not intended to convey criticism, protest, or satire, but only presents information that is giving a lesson to the people so that they know a good thing and a bad thing.

Selepan

Selepan is one of the narrative style form in *using* language speech. This *selepan* is a model of rhetoric speech whose function is to convey criticism, protest, or insinuation by means of deflecting or redirecting speech object. *Selepan* comes from the root word meaning *selep* 'deviate or turn'. So *selepan* means deviation or deflection. *Selepan* speech is the speech in the form of distorted or deflected. Therefore, the *selepan* speech is a strategy to say something with indirect speech.

In Banyuwangi folk songs, *selepan* speech form can be checked on *Gerigis* song. In the song, speech *geludhuke jepret-jepretan* is a speech of *selepan*. The speech criticize people or officials who previously liked promises, but the promises were not fulfilled or forgotten. In this case, *geludhuk* 'lightning' is used as the object of speech to convey insinuations regarding the appointment. This kind of speech in everyday speech delivered in expression *geludhuk jepretan, telek sing pendeng* 'lightning flashing all over, stepped on chicken manure alone is not a trace'. The phrase was used to insinuate a talkative person, but a lack of evidence.

Selepan speech contained in Banyuwangi folk song also used as *sampiran* in *basanan*. Examples of speech is presented in the song *Tenong-tenonga*, namely *tenong-tenonga, irig mengkureb*. If seen from the shape, the speech is *paribasan*, but if viewed from the point, it is *selepan* speech. This speech mean to disgrace people were proud and arrogant, and it does not matter anymore to people she had ever known.

From the description and examples above, it can be said that *selepan* essentially is a form of reprimand or criticism in an indirect way. Therefore, *selepan* speech is a form of speech acts an indirect strategy. In *selepan*, to reprimand or criticize someone not be directly addressed, but diverted to something or some object that has the same characteristics with it. The transfer of the object of speech is intended to reduce the risk of loss resulting from the speech. By saying another object that has the same purpose, the speech becomes more subtle and disguised so as to save face hearer and the speaker securing partners from the negative reaction he said.

In daily communication, *selepan* used by *using* people, especially by the parent. They still consider such utterance is a wise speech utterance despite the fact that the offending person is exposed to and understand the purpose of the speech. In the fact at society, it was found speech satire directed at those who never serve drinks (tea or coffee) to its guests, someone will say *yara nawi sumure nono banyune*, meaning that it had been served to drink anything about the well is no water. In the speech, reflected the wise attitude and a positive attitude to a person even though the speech implicitly contains criticism or ridicule.

Among the younger *Using* people, *selepan* speech is used as a form of speech for a joke. In this case, the speech of *selepan* presented by word denotatively, without using other objects as an appropriation in saying what intended. The purpose of the speech delivered in words denotatively, but direction of the speech distorted or deflected to others, not directly aimed at the person who's intended.

Sungganan

Sungganan comes from the word *songga* meaning instance, suppose, or the like. Of the basic words, formed *sungganan* word which means parable or like (Ali, 2004). *Sungganan* form of speech in the Javanese language is called

the *pepindhan*, ie a system that uses the parable explanatory aids comparison. Said auxiliary explanatory comparison in *pepindhan* whom are *pindha*, *lir*, *kadi*, *koyo*, and *kadya*. In Indonesian, called a simile is a comparison of speech, which is the ratio of two things by using descriptive words such as, *suppose*, *tubs*, and so forth. Meanwhile, according to the explanatory aids in comparison of *sungganan* there is only one word, that *koyo* 'like' for the *Using* language no other word to replace the word.

Examples of speech in the form of this *sungganan* together with examples of utterances about the use of figures of speech, particularly speech examples of figurative forms are a form of benchmarking explicitly. However, to show their *sungganan* form, it can be stated that there are examples in the speech of song titled *Rengginang*, the speech *mungkir janji koyo embun dipanasi* 'promises to be backing the patch dew heated'. The narrative is a parable, namely suppose people who easily break a promise like dew heated. Another example is a narrative of song *Lambe*, who said *koyo awak isun keneng gejala sutra*. In the speech, likened to that of people who are lured by the sweet words such as people affected by silk nets. Silk nets in the context of the narrative of the song means of witchcraft, which is something that is subtle, but the binding and lure people affected so as to make that person by just what was intended by the person who charmed her.

Sungganan often called *songgan* often used by *using* people in everyday conversation. In conversation, *sungganan* is used to convey praise, criticism, or expletives. Examples of praise in *sungganan* contained in the conversation revealed in the speech *ayune koyo widodari kayangan* 'beautiful as an angel heaven'. This speech to pay tribute to someone who was really beautiful and fascinating people. Speech style *gaya riko koyo bos, tapi sing duwe picis* 'your style as a boss, but do not have the money' is in the form *sungganan* reproach. Meanwhile, in the form *sungganan* expletives revealed in a speech that mentioned the names of animals, such as a person whose behavior disrespectful and disruptive behavior are like dogs, people who still do not heed the warning by saying buffalo, and so forth.

Sungganan shape that uses speech that *edi peni* (subtle and sublime worth) and commend its start rarely found in everyday conversation. The forms of speech, for example, *koyo damar kanginan* 'like an oil lamp in the wind', *koyo widodari* 'like an angel', *koyo banyu hang nguripi* 'as the water that feeds' start rarely used in conversation. *Sungganan* utterances that have appeared in the conversations in the form of taunts and expletives. Thing or object that is used as a parable in the form of concrete objects in the surrounding areas and the names of animals.

Rhetoric speech as Culture Communication

The above description shows that the songs of Banyuwangi use a variety of rhetoric in his song lyric. The diversity that represents the diverse style of speech which is a cultural richness of *Using* ethnic. Harris and Moran (2005) explains that the diversity of narrative style can be said as a picture of the diversity of appearances to communicate which can be used as a vehicle to examine the cultural patterns of native speakers. Therefore, the rhetoric of diversity that exist in song lyrics is a picture of the diversity of style and culture of a community in the *Using* people's lives.

Speech that is revealed in the lyrics of Banyuwangi not only the form of words whose meaning regardless of context, but in the form of exposure to words that are strung causing meaning as a cultural message. The words in the speech was a sign. A meaningful for their utterances combining marks the one with a different sign based on the rules that allow it generates meaning. The relationship between the signifier and signified is not a coincidence, but rather the relationship formed by convention (Piliang, 2004). Conventions that meant is a rule that approved and shared by members of the public in the speaking culture.

In presenting their speech, songs of Banyuwangi use two forms of exposure, ie direct speech and indirect speech. The use of direct speech is used by many new songs, while the use of indirect speech are dominated by old songs. All topics speech in the new songs are presented in the form of direct speech, while the old songs utilize the only form of direct speech to convey the topics related to the work, traditions, games, legends, and history. In the old songs, topics related to the expression of emotion and morality presented in a form of indirect speech.

The reality, as described above, it is seen as a reflection of the culture of *using* public communication. In everyday communication, *Using* people do not always convey the intent speech in straightforward speech, but it hides the intention behind the speech. This fact can be related to view Coulthard (1979: 25-26) that distinguishes direct speech acts and indirect speech acts. He explained that the direct speech act is a manifestation of speech acts in a straightforward speech, whereas indirect speech acts presented in the form of speech did not directly address the desired purpose.

Presentation form of indirect speech in the old songs done by utilizing meaningful words of connotation. The use of such meaningful words of connotation is to soften and avoid the impression of vulgarity in speech song. In addition, the use of meaningful words of connotation gives the more impression of a complete picture and complete speech. Wardhaugh (1998) explains that a language is culturally used to convey meaning, but sometimes also used to avoid pronouncing the disclosure of a matter that has the particular meaning. Certain things which if disclosed could interfere with other people can be referred to the words of others to refine its meaning.

The diversity of speech rhetoric used by *Using* people can be explained with a view of Littlejohn (1992) relating to the nature of the explanation. Explanation of these natures describes the ways people connect its natures with the natures and other variables. This view is a link between certain personality types with certain types of messages. This means that if someone has a certain personality trait, it tends to be communicated with in certain ways. From that perspective, it can be said that the diversity of techniques speech presentation in the findings of this study reflect the nature and personality of *Using* society, among which include (a) no guts to say the intent directly, (b) to care for other objects that have natures similar or equivalent, (c) reluctant to reveal intent at length, (d) observant in seeing the weaknesses and strengths of the object.

The diversity technique of speech in the development of lyrics describe the diversity of social and cultural groups in *using* society. Thornborrow (1999) explains that to be part of a particular social group, in addition to language similarity

expression system and adherence to the norms of linguistic, someone using certain methods in its communication. People also positioning itself with a certain relationship with others through the way they speak in the various types of interactions. People do not always say a particular word in the same way and do not always use the rules of grammar are the same, but he always change the use of language style. Bell (1984) explains that in order to show solidarity with the group of people using the same narrative style with the group. This means that people will use a different style of speech when speaking to different groups.

Conclusion

Using ethnic has a distinctive narrative style. They have a diverse rhetoric to express their ideas, thoughts, feelings, and imagination. *Using* the social wealth of diversity rhetoric makes more freely and also led them to be more careful in choosing and determining the appropriate variety to convey the messages of the culture. The use of rhetoric diversity in the speech of *Using* language is a politeness strategies used by *Using* speakers in speaking with their partner. Differences in rhetoric and style of speech between the old song and the new songs reflect differences politeness principle embraced by using older generation with using younger generation. From the explanation, it can be argued that an understanding *Using* culture, especially the culture of communication strategy and politeness strategy in speaking, can be done through the study of narrative style of Banyuwangi folk songs. This cultural understanding can be obtained also through the study of cultural messages in the speech of the song.

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