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## RHETORICAL EXPRESSIONS IN BANYUWANGI FOLK SONGS: AS A REFLECTION OF OSING CULTURAL IDENTITY

**Abstract.** This study examined rhetorical expressions in Banyuwangi's folk songs as reflections of Osing cultural identity. The study used a qualitative descriptive approach with an interpretive paradigm. Data were collected through document studies, interviews, and observations. Findings revealed that older song lyrics use rhetorical and figurative language to depict Osing's daily life, heroism, and moral values. Meanwhile, newer songs employ direct and colloquial language to discuss romance, heartbreak, and social issues while reinforcing norms. The rhetorical style includes metaphors and layered expressions to convey cultural pride, social critiques, and emotions. Banyuwangi folk songs use rhetorical strategies, such as symbolism and allegory, to preserve Osing cultural identity, values, and social commentary through direct and indirect expressions. The study highlights generational shifts, contrasting traditional indirect speech, which fosters harmony, with the direct language favored by younger generations. This evolution in rhetorical forms reflects the tension between cultural preservation and adaptation in response to modern influences.

**Keywords:** Banyuwangi folk songs; old song; new song; rhetorical expressions; cultural identity; Osing people; direct speech; indirect speech; generational shifts; cultural preservation

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## WYRAŻENIA RETORYCZNE W PIEŚNIACH LUDOWYCH Z BANYUWANGI: ODZWIERCIEDLENIE TOŻSAMOŚCI KULTUROWEJ LUDU OSING

**Abstrakt.** W niniejszym badaniu przeanalizowano wyrażenia retoryczne w pieśniach ludowych z Banyuwangi jako odzwierciedlenie tożsamości kulturowej Osing. W badaniach zastosowano jakościowe podejście deskryptywne z paradygmatem interpretacyjnym. Dane zebrano poprzez analizę dokumentów, wywiady i obserwacje. W wyniku przeprowadzonych badań wykazano, że w tekstach starszych pieśni codzienne życie, heroizm i wartości moralne ludu Osing przedstawiano za pomocą języka retorycznego i figuratywnego, podczas gdy w nowszych pieśniach autorzy posługują się językiem bezpośrednim i potocznym, podejmując tematy związane z miłością, zawodem miłosnym i problemami społecznymi, przy jednoczesnym utrwalaniu obowiązujących norm. Styl retoryczny obejmuje metafory i wielowarstwowe środki wyrazu, służące przekazaniu dumy kulturowej, krytyki społecznej i emocji. Pieśni ludowe z Banyuwangi wykorzystują strategię retoryczną, takie jak symbolika i alegoria, aby zachować tożsamość kulturową, wartości i odniesienia społeczne ludu Osing poprzez wyrażenia zarówno bezpośrednie, jak i pośrednie. Badanie uwidacznia zmiany pokoleniowe, kontrastując tradycyjną mowę zależną, która sprzyja harmonii, z językiem bezpośrednim preferowanym przez młodsze pokolenia. Opisana ewolucja form retorycznych odzwierciedla napięcie pomiędzy potrzebą zachowania dziedzictwa kulturowego, a kwestią adaptacji w obliczu współczesnych wpływów.

**Słowa kluczowe:** pieśni ludowe Banyuwangi; stara pieśń; nowa pieśń; ekspresja retoryczna; tożsamość kulturowa; lud Osing; mowa niezależna; mowa zależna; zmiany pokoleniowe; zachowanie kultury

## INTRODUCTION

The Osing community is the indigenous people who inhabit Banyuwangi Regency, East Java, Indonesia. They speak the Osing language and use it in everyday communication within their community. The Osing language linguistically differs from the Javanese language.<sup>1</sup> In daily life, the Osing community has unique traditions and a distinct culture that sets them apart from other communities in Banyuwangi. From the perspective of identity studies, the Osing community is an ethnic group that establishes its identity by defining its boundaries through distinctive cultural differences compared to other groups.<sup>2</sup>

Understanding the cultural identity of the Osing ethnic group is very important for the Osing people themselves and the study of history, culture, and social policy. Cultural identity plays a role in maintaining the existence of an ethnic group

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<sup>1</sup> See Alfatus Zulfa, "Variasi Suku dan Bahasa Osing, Jawa, Madura di Kabupaten Banyuwangi Sebagai Sumber Referensi Pembelajaran Geografi Budaya Berbasis Kearifan Lokal [Variations of the Osing, Javanese, and Madurese tribes and languages in Banyuwangi regency as a reference source for cultural geography learning based on local wisdom]," *SENDIKA: Seminar Pendidikan* 1, no. 2 (2018): 169–75.

<sup>2</sup> Ilyas Lampe, "Identitas Etnik dalam Komunikasi Politik [Ethnic identity in political communication]," *Jurnal Ilmu Komunikasi* 8, no. 3 (2010): 302.

and preventing cultural homogenization by the majority group.<sup>3</sup> Osing culture has a unique heritage that distinguishes it from Javanese and Balinese cultures, both in terms of language, customs, and traditional arts. If the Osing culture is not understood and preserved, there is a risk that this culture will be eroded due to the dominance of the majority culture. Minority cultural identities often experience pressure from assimilation policies carried out by the state or dominant groups.<sup>4</sup>

The cultural identity of the Osing ethnic group can be understood through a study of Banyuwangi regional songs. Banyuwangi regional songs generally use the Osing language, which has different vocabulary, grammar, and delivery methods from standard Javanese, making it a symbol of the identity of the Osing people.<sup>5</sup> Rhetorical, often used in Osing regional songs—repetition of words or phrases—aims to strengthen the message and clarify the meaning, as traditional rhetorical theory emphasizes the importance of repetition in oral communication.<sup>6</sup> In addition, Osing songs often insert proverbs conveying cultural values and local wisdom, reflecting the value system and norms.

Banyuwangi folk songs function as cultural artifacts that summarize the worldview of the Osing people. These songs, as channels for cultural transmission, raise social and environmental themes and function as educational tools that instill moral and ethical values across generations.<sup>7</sup> These songs evoke collective emotional experiences to foster social unity and guide group norms in maintaining the Osing cultural heritage. Through their communal role, folk songs exist as a medium for cultural preservation and play an important role in preserving cultural values.<sup>8</sup>

The fundamental excellence aspect of Banyuwangi folk songs lies in their rhetorical quality. Rhetoric, or the art of persuasive communication, serves as a means

<sup>3</sup> Stuart Hall, "Cultural Identity and Diaspora [1990]," in *Selected Writings on Race and Difference*, edited by Paul Gilroy and Ruth W. Gilmore (Durham: Duke University Press, 2021), 257–72.

<sup>4</sup> Eric Hobsbawm and Terence Ranger, eds., *The Invention of Tradition* (Cambridge: Cambridge University Press, 2012).

<sup>5</sup> Eko C. Endrayadi and Nawiyanto, "Berjuang dengan Melodi: Musik Banyuwangian sebagai Media Revitalisasi Identitas Using [Struggling with melody: Banyuwangi music as a medium for revitalizing Using identity]," *Patra Widya: Seri Penerbitan Penelitian Sejarah Dan Budaya* 20, no. 3 (2019): 229.

<sup>6</sup> Samudra E. Cipta, "Musik Koplo Sebagai Identitas Kelokalan Baru pada Penggunaan Bahasa Osing Banyuwangi (Berdasarkan Tinjauan Sosio Kultural-Historis) [Koplo music as a new local identity in the use of the Osing language in Banyuwangi (based on a socio-cultural-historical review)]," *CERMIN: Jurnal Penelitian* 4, no. 1 (2020): 78.

<sup>7</sup> Gilang H. Asshidiqi and Irma Agustiana, "Suku Osing, Bentuk Perlawanan Budaya Masyarakat Blambangan terhadap Mataram Islam" [The Osing tribe, a form of cultural resistance of the Blambangan community against Islamic Mataram], *Jurnal Penelitian Sejarah Dan Budaya* 8, no. 1 (2022): 88–89; Patrick E. Savage, "Cultural Evolution of Music," *Palgrave Communications* 5, no. 1 (2019).

<sup>8</sup> Olga Denac and Jerneja Žnidaršič, "The Use of Folk Music in Kindergartens and Family Settings," *Creative Education* 9, no. 16 (2018): 2856–62, <https://doi.org/10.4236/ce.2018.916214>.

to convey complex ideas and emotions through careful language choices.<sup>9</sup> Effective rhetoric relies on the structured and systematic organization of language, using strong diction to achieve clarity and resonance.<sup>10</sup> Rhetoric is more than just communication; it integrates language with ethical norms, traditions, and beliefs, creating a powerful cultural narrative that resonates deeply with listeners and strengthens a shared cultural consciousness.<sup>11</sup> The rhetorical features in Osing songs highlight the dynamic interaction between language and cultural identity, where rhetoric enriches the capacity of language to convey nuanced meanings and strengthens the unity of the Osing community.

Based on the description above, this research examines the lyrics of Banyuwangi folk songs in correlation with the Osing culture. The analysis focuses on the speech rhetorical forms, styles, and strategies of the Banyuwangi folk song lyrics to unveil the Osing cultural identity. By analyzing rhetorical elements in the lyrics of Banyuwangi folk songs, this study seeks to uncover how the Osing people utilize language to express and preserve their cultural narratives.

Many studies have explored the role of rhetoric in diverse social and cultural contexts; two of them are Aretha Franklin's songs during the Civil Rights Movement<sup>12</sup> and rhetorical strategies in scientific discourse.<sup>13</sup> However, research on how indigenous groups such as the Osing use rhetoric in artistic expression to maintain their cultural identity is still limited. Therefore, this study addresses the lack of research in this area by highlighting a critical academic gap.

This study contributes to the field of rhetoric by illustrating the function of language as an important instrument for indigenous peoples to express and preserve their cultural identity. Indigenous languages are essential for cultural survival and maintaining their identity in modern society.<sup>14</sup> These findings underscore the impor-

<sup>9</sup> Andrew S. Skinner, "Language, Rhetoric, and the Communication of Ideas," in *A System of Social Science: Papers Relating to Adam Smith*, ed. Andrew S. Skinner (Oxford: Clarendon Press, 1996), <https://doi.org/10.1093/acprof:oso/9780198233343.003.0002>.

<sup>10</sup> I Nengah Martha, "Retorika dan Penggunaannya dalam Berbagai Bidang [Rhetoric and its use in various fields]," *Prasi: Jurnal Bahasa, Seni, dan Pengajarannya* 6, no. 12 (2010): 62, <https://doi.org/10.23887/prasi.v6i12.6828>.

<sup>11</sup> Erica Frisicaro-Pawlowski, "Rhetorical Ethics and the Language of Virtue: Problems of Agency and Action," *College English* 81, no. 2 (2018): 129.

<sup>12</sup> Hannah Hawk, "The Musical Rhetoric of Aretha Franklin and Nina Simone and the Civil Rights Movement," *Master of Arts in Media and Communication Plan II Graduate Projects* 14 (2022), [https://scholarworks.bgsu.edu/ms\\_smc/14](https://scholarworks.bgsu.edu/ms_smc/14).

<sup>13</sup> Abdul W. I. Tocalo, "Move Structures and Their Rhetorical Verbs of Research Article Abstracts across Englishes," *Indonesian Journal of Applied Linguistics* 11, no. 1 (2021): 1–10, <https://doi.org/10.17509/ijal.v11i1.34593>.

<sup>14</sup> Andrew Kitchenham, "The Preservation of Canadian Indigenous Language and Culture through Educational Technology," *AlterNative: An International Journal of Indigenous Peoples* 9, no. 4 (2013): 351, <https://doi.org/10.1177/117718011300900406>.

tance of folk songs as artistic expressions and critical cultural artifacts that reflect the community's historical experiences, values, and social critiques.<sup>15</sup> This perspective highlights the role of rhetoric as a means of cultural preservation amidst globalization and cultural assimilation.<sup>16</sup> This study also underscores the need for an interdisciplinary approach to understanding cultural artifacts. Combining linguistic, cultural studies, and anthropological paradigms allows researchers to understand how rhetoric operates in a particular cultural context.<sup>17</sup>

## 1. METHOD

### 1.1 RESEARCH DESIGN

This study employed a qualitative approach within an interpretive paradigm to analyze the rhetorical elements in Banyuwangi folk song lyrics, emphasizing how these elements serve as markers and reflect the cultural identity of the Osing people. The qualitative approach offers space for in-depth exploration of complex phenomena, including cultural meanings in texts.<sup>18</sup> In cultural studies, the interpretive paradigm forms the core foundation of this research.<sup>19</sup> Culture as a network of meanings created by humans and interpreted through symbols,<sup>20</sup> including language in song lyrics.

### 1.2 DATA COLLECTION

The research data were gathered through document analysis, interviews, and observation. Researchers conducted a document analysis to collect lyrics of Banyuwangi folksongs published in audio and audiovisual recordings. The lyrics of Banyuwangi

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<sup>15</sup> Eisam Asaqli and Mariam Masalha, "Folk Songs and How 'Amal Dunqul Uses Them in His Poetry," *Advances in Literary Study* 8, no. 2 (2020): 86, <https://doi.org/10.4236/als.2020.82008>.

<sup>16</sup> National Congress of American Indians (NCAI), *Beyond Words: The Power of Native Language Revitalization*, accessed July 1, 2024, <https://ncai.org/news/beyond-words-the-power-of-native-language-revitalization>.

<sup>17</sup> E. Brooke Phipps, "Culturally Speaking: The Rhetoric of Voice and Identity in a Mediated Culture: by Amanda Nell Edgar, Columbus, The Ohio State University Press, 2019, vii + 212 pp., \$29.95 (softcover)," *Quarterly Journal of Speech* 106, no. 3 (2020): 366–67, <https://doi.org/10.1080/00335630.2020.1786630>.

<sup>18</sup> John W. Creswell, *Qualitative Inquiry and Research Design: Choosing among Five Approaches*, 3rd ed. (London: Sage, 2013), 46–58.

<sup>19</sup> Sugiyono, *Metode Penelitian Pendidikan* [Educational Research Methods] (Bandung: Penerbit Alfabeta, 2017).

<sup>20</sup> Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (reprint, New York: Basic Books, 2009), 5.

folksongs served as primary data selected based on their relevance to the language and rhetoric of Osing culture. The song lyrics were chosen using the following criteria to ensure their suitability for analysis: (1) the lyrics are in Osing, (2) the songwriter is a native Osing speaker, and (3) the lyrics are understood and still actively used within the Osing community. Through this document analysis, the researchers collected 139 song lyrics—70 songs composed before the 1980s and 69 songs composed thereafter.

Furthermore, researchers conducted in-depth interviews with one song lyricist and two Osing cultural figures to collect secondary data about the rhetorical meaning of song lyrics. These informants were selected based on their experience and in-depth knowledge of the Osing language and culture. They were (1) native speakers who are fluent in Osing, (2) live in areas where the majority of the population speaks Osing, and (3) care about and contribute to the development of Osing culture. Researchers also observed and recorded data on the cultural activities of the Osing community in daily communication.

### 1.3 DATA ANALYSIS

The data analyzed followed a qualitative approach focusing on thematic and rhetorical analysis to reveal the cultural significance of rhetorical elements in the lyrics.

1. In the first stage, researchers reduced data to select relevant song lyrics with rhetorical expressions reflecting the Osing cultural identity. This process involved filtering out unrelated content and focusing only on lyrics that highlight the rhetorical expressions that reflect the Osing culture.<sup>21</sup> The researchers carefully read each song lyric and marked lines representing the culture's main elements and themes. During this process, the researchers focused on lines that display rhetorical forms, rhetorical styles, and rhetorical strategies in the song lyrics.

2. In the second stage, researchers presented the data that had been condensed and categorized based on their themes and rhetorical characteristics. Several examples of song lyrics were cited to demonstrate the rhetorical form, style, and strategy aligned with the study's focus. To clarify the meaning of the song lyrics, researchers used information gathered from observation and interviews with informants. Researchers analyzed the song lines to highlight the distinctive features that differentiate the diversity of rhetorical forms, styles, and strategies within the lyrics.<sup>22</sup>

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<sup>21</sup> Chad Hammond et al., "Arts-Based Research Methods with Indigenous Peoples: An International Scoping Review," *AlterNative: An International Journal of Indigenous Peoples* 14, no. 3 (2018): 261–62, <https://doi.org/10.1177/1177180118796870>.

<sup>22</sup> Matthew B. Miles, A. Michael Huberman, and Johnny Saldaña, *Qualitative Data Analysis: A Methods Sourcebook*, 3rd ed. (Los Angeles: SAGE Publications, 2018), 16, 174.

3. In the third stage, the data meaning was interpreted objectively based on the emic perspective.<sup>23</sup> To ensure that the interpretation under the cultural context of the Osing community, the researchers utilized information from a literature study on the Osing ethnic culture, interview notes, and observation notes on the daily activities of the Osing community. By juxtaposing research data and combining it with various information, the researchers interpreted the meaning of rhetorical forms, styles, and strategies in Banyuwangi folk song lyrics concerning the values, social norms, and identity of the Osing ethnic group.

4. In the final stage, researchers conclude from the findings by considering their discussion. Researchers inferred how rhetorical forms, styles, and strategies in Banyuwangi folksong lyrics reflect the cultural identity of the Osing ethnic.

#### 1.4 ETHICAL CONSIDERATIONS

In this study, the researchers ensured that each stage was carried out ethically and responsibly towards the participants and the community involved. Before conducting the interview, the researchers obtained consent from the informants by explaining the purpose of the study. The researchers ensured that the entire data collection process was carried out transparently, maintaining the privacy and confidentiality of the informants' identities. The researchers were committed to respecting the cultural perspectives of the Osing community and maintaining the integrity of the study by avoiding biased or insensitive interpretations of the values in the community. All data collected will also be presented anonymously to protect the personal rights of individuals and communities involved.

## 2. FINDINGS

### 2.1 THE SPEECH RHETORICAL FORMS

Excerpt 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...* (Mancing, 1973/1974)

When it's a holiday, uncle says / Get up early in the morning and go to the market to buy fish bait/Even though it's expensive, he still buys shrimp bait/Fishing in Ketapang, to find fun...

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<sup>23</sup> Shamus R. Khan and Colin Jerolmack, eds., *Approaches to Ethnography: Analysis and Representation in Participant Observation* (New York: Oxford University Press, 2018), 286–304.



## Excerpt 02:

*Sapa bain arep takon arenisun Menak jingga.... Anakisun lanang satria bagus gagah perkasa / Dadia agul—agul sun iring puja lan puji....* (Menak Jingga, 1974)

Anyone who wants to ask my name, I am Minak Jingga.... My son is a handsome and mighty warrior/Hope to be your mainstay, I worship and praise....

## Excerpt 03:

*Ojo jawil-jawil kang, ojo cethut—cethut / Kadhung arep kanalan riko yo kang sopan / Jajale delengen kang ring kiwo lan tengen....* (Ojo Jawal-Jawil, 1990)

Brother, don't poke me and don't pinch me / If you want to get to know me, you have to be polite/please look at the left and the right side....

## Excerpt 04:

*Duwe bojo siji gawe lorone ati/Ilang sewengi ono ring endi....* (Bojo Ilang, 2004)

I have a husband, but he hurts my heart/He disappeared last night, I don't know his whereabouts....

## Excerpt 05:

*Ulan andung—andung / Yara metua saban ulan saban taun / Sunare candra dewi alak emas/Kepilu padang mendem gadung bakalan wurung....* (Ulan Andhung-andhung, 1972)

Everyone hopes that the full moon may rise in every month every year / The full moon's light is beautiful / People who are too obsessed with pursuing pleasure will fail....

## Excerpt 06:

*Gerigis udan gerigis, geluduke jepret—jepretan / Aja rika nangis, sedilut engkas arep panen.* (Gerigis, 1974)

The rain is drizzling, the lightning is flashing / You don't cry because soon there will be a harvest.

Excerpts 01, 02, 05, 06, and 07 are the lyrics of old Banyuwangi folksongs, while 03 and 04 are new songs. The lyrics of the old Banyuwangi song can be summarized in Table 1.



Table 1. Summary of rhetorical forms in Banyuwangi folksongs

Excerpt	Song title	Categorization	Theme	Rhetorical form
01	<i>Mancing</i>	Old song	Activities	Direct speech
02	<i>Minakjinggo</i>	Old song	Heroism	Direct speech
03	<i>Ojo Jowal-jawil</i>	New song	Romantics	Direct speech
04	<i>Bojo Ilang</i>	New song	Heartache	Direct speech
05	<i>Ulan Andhung-andhung</i>	Old song	Hope or dream	Indirect speech
06	<i>Gerigis</i>	Old song	Social critics	Indirect speech

A comparative analysis reveals that old Banyuwangi folk songs use indirect speech and various rhetorical devices, such as metaphors, similes, personification, hyperbole, and alliteration. These styles enhance the lyrical quality and depth of messages in the songs, allowing for layered interpretations that resonate deeply within the Osing cultural context. In contrast, newer songs tend to simplify expressions, prioritizing relatability over rhetorical complexity. This shift likely reflects changes in cultural values or societal trends that favor accessibility and directness.

## 2.2 THE SPEECH RHETORICAL STYLES

Excerpt 07:

*Ketang-ketang welase mertanggung / Mungkir janji koyo embun dipanasi....* (Rengginang, 1973/1974)

Because his love is insincere / Easy to break a promise like dew exposed to the heat....

Excerpt 08:

*Dhuh lambe ... manise sing koyo lambe / Masiyo rapet ditutupi / Nono bathang kang sing mambu....* (Lambe, 1994)

Oh lips ... something sweet unlike lips / Even though they are tightly covered, a corpse still smells....

Excerpt 09:

*Mula jebeng mula tulik, uripa kaya damar telempik / Mbudi daya laku apik, laku ala aja dimilik....* (Damar Telempik, 1974)

Therefore, sons and daughters live like oil lamps / Always try to act well, do not imitate bad deeds....

Excerpt 10:

*Memburi sawangen — memburi sawangen ya jejege dandang / Anak-wadon ambi anak-lanang gandengan tangan / Bebarengan ngadepi tantangan ring jaman Pembangunan....* (Conge-conge Atang, 1973)

Look back—so we can still cook rice to fulfill our daily needs / Girls and boys join hands to face the challenges of the times together....

In excerpts 07–10 above, several metaphorical phrases can be identified—words or groups of words that convey meanings beyond their literal interpretations, often relying on imagery based on similarities or comparisons. The rhetorical style of Banyuwangi folk songs varies from straightforward narration to poetic, layered expressions. These styles allow the Osing people to express emotions, cultural pride, and social lessons.

### 2.3 THE SPEECH RHETORICAL STRATEGIES

Excerpt 11:

*Ngajak nang gumuk rika bibik ngeteri bik Enah / Nggawa rantang, rantang isi—isi sega*

*Rika tengak—tenguk alak emas kariya sing pernah / Sangga uwang rika bibik katon sapa....* (Ya Ope, 1973/1974)

Aunt invites her to the den to give gifts to Aunt Enah / She brings a basket that contains rice. You sit dreaming, is there a problem / You look sad because you remember who....

Excerpt 12:

*Wedang kopi belong nangka, raina bengi ya mong katon rika.... / Gelang alit ring deriji, aja lali tumekane pati....* (Gelang Alit, 1973/1974)

Drink coffee and jackfruit seeds.... I always remember you every day and every night.... / The ring is on the fingers. You won't forget until you die.

Excerpt 11 is a *wangsalan* in Banyuwangi's folk song. *Wangsalan* is a form of oral literature in the Osing language, which is in the form of a riddle, similar to a puzzle, but the answer is implied in the sentence itself. These speeches are widely used by the Osing community in their daily communication, especially when chatting informally with their community. They use this insight to express their feelings or give advice to others who touch them. In addition to the traditional forms of expression exemplified by excerpt 12, the Banyuwangi folk songs also use *paribasan* or proverbs. *Paribasan* is an expression that uses figures of speech with hidden meanings,

often referring to a person's nature or condition. This expression is rhetoric used by the Osing community in daily communication. In conversation, this expression is a manner and becomes part of the speech.

### 3. DISCUSSION

The findings indicate that the rhetorical forms in the lyrics of Banyuwangi folk songs encompass both direct and indirect speech forms. Direct speech, characterized by denotative language, conveys clear and explicit meanings, while indirect speech utilizes connotative or figurative language, leading to implicit and nuanced interpretations. This distinction is aligned with the relationship between signifiers and their referents.<sup>24</sup> Direct speech manifests intentions straightforwardly, whereas indirect speech conceals intentions, thus fostering a more nuanced communication approach.<sup>25</sup>

The diverse rhetorical forms in Banyuwangi's folk songs reflect the cultural behaviors of the Osing people. The older generation prefers indirect speech to convey messages subtly, avoid potential vulgarity, and preserve social harmony. This tendency reflects a broader cultural principle among the Osing community, where maintaining collective well-being and face-saving is paramount. Conversely, the younger generation exhibits a more pragmatic approach, prioritizing clear and direct communication, indicative of a shift towards a more goal-oriented social interaction. Rhetoric conveys messages and galvanizes communities toward social change.<sup>26</sup> In this context, rhetorical elements within folk songs can reveal how language conveys cultural values and identity.

The evolution from indirect speech in older songs to the prevalence of direct speech in newer compositions highlights significant cultural shifts within the Osing community. These changes illustrate the evolving cultural values and norms influenced by external sociocultural dynamics, including the all-digital era, which

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<sup>24</sup> Chandra Sekhar Rao, "A Brief Study of Words Used in Denotation and Connotation," *Journal for Research Scholars and Professionals of English Language Teaching* 1, no. 1 (2017); Yousiff Z. Omar, "The Challenges of Denotative and Connotative Meaning for Second-Language Learners," *ETC: A Review of General Semantics* 69, no. 3 (2012): 354, 351.

<sup>25</sup> Jihan T. Ashila Hendar, Camelia C. Natalia, Aura Raudhatunnisa, Winda P. Nurastuti, and Muhammad G. N. R. Gumilar, "Pragmatics Analysis on the Classification and Types of Directive Speech Acts in *Raya* and *The Last Dragon Movie*," *Review of International Geographical Education Online* 11, no. 3 (2021).

<sup>26</sup> Hawk, "The Musical Rhetoric."

introduces diverse cultural inputs.<sup>27</sup> The resilience of the Osing community in upholding its values amid these influences is crucial for understanding this transformation.<sup>28</sup>

The generation differences between the millennial and older Osing populations further accentuate this cultural dynamic. Millennials often use language in more direct communication, which contrasts sharply with the older generation's adherence to conventional practices.<sup>29</sup> This divergence in communication styles underscores how cultural attitudes inform speech forms and styles, leading to distinct rhetorical expressions across generations.<sup>30</sup> Ultimately, the study reveals that the rhetorical differences in Banyuwangi's folk songs encapsulate the broader cultural behaviors of the Osing community, reflecting both continuity and change.

The research findings reveal that the Osing community employs rhetorical styles in their folk songs, reflecting a rich cultural heritage. Language in this context serves multiple purposes: as a means of communication and expression, and as a tool for social cohesion. This multifaceted use of language aligns with the previous research findings, which discuss the dual layers of meaning in communication and how language can inform and critique social norms.<sup>31</sup>

The study's findings also reveal that Osing's speech incorporates rhetorical styles characterized by metaphorical expressions. These metaphors draw on elements from the Osing environment, including flora, fauna, and cosmic imagery. The metaphor embellishes speech and conveys deeper cultural meanings and perceptions within the Osing community. This relationship between language and culture enhances the communicative effectiveness of metaphorical expressions in complex messages.<sup>32</sup>

Metaphorical language allows speakers to relate their experiences and observations of the natural world, fostering a deeper connection with their cultural identity. The Osing people's harmonious relationship with their environment is reflected in their language use, which emphasizes the importance of traditions that promote

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<sup>27</sup> Selin Atalay and Gaye Solmazer, "The Relationship Between Cultural Value Orientations and the Changes in Mobility During the Covid-19 Pandemic: A National-Level Analysis," *Frontiers in Psychology*, no. 12 (2021), <https://doi.org/10.3389/fpsyg.2021.578190>.

<sup>28</sup> Anne Mandel and Anu Realo, "Across-Time Change and Variation in Cultural Tightness-Looseness," *PLOS ONE* 10, no. 12 (2015), <https://doi.org/10.1371/journal.pone.0145213>.

<sup>29</sup> Sabina Lissitsa and Tal Laor, "Baby Boomers, Generation X and Generation Y: Identifying generational differences in effects of personality traits in on-demand radio use," *Technology in Society* 64, (2021), <https://doi.org/10.1016/j.techsoc.2021.101526>.

<sup>30</sup> Zhang Jie, "Language Mirrors Culture With Speech Styles," *Sino-US English Teaching* 12, no. 6 (2015), <https://doi.org/10.17265/1539-8072/2015.06.008>.

<sup>31</sup> Hendar et al., "Pragmatic Analysis."

<sup>32</sup> Jarjani Usman and Yunisrina Q. Yusuf, "The Dehumanizing Metaphors in the Culture of Aceh-nese in Indonesia," *Indonesian Journal of Applied Linguistics* 10, no. 2 (2020): 397–405, <https://doi.org/10.17509/ijal.v10i2.28611>.

ecological and social balance.<sup>33</sup> This interconnectedness with nature informs their cultural perceptions and behaviors, influencing how they articulate their experiences in social interactions.<sup>34</sup>

This research identifies two rhetorical strategies used in folk songs, such as *wangsalan* and *paribasan*. These devices enhance and serve the songs' aesthetic and complex cultural messages. This strengthens traditional storytelling methods to preserve cultural wisdom and ethical teachings. The observed preference for indirect speech among the Osing people aligns with the need to navigate social dynamics delicately. Rhetorical strategies emphasize politeness; speakers can convey emotionally charged messages without triggering psychological conflicts.<sup>35</sup> This approach not only reflects the Osing community's emphasis on harmony and respect in communication but also showcases the linguistic adaptability of the Osing language, which lacks a formal stratification of speech manners.

The indirect speech strategies effectively minimize communication risks and foster politeness.<sup>36</sup> Therefore, the indirect rhetorical forms in Banyuwangi's folk songs exemplify the Osing community's strategic efforts to maintain respectful and harmonious social interactions. Moreover, proverbs and metaphors emphasize the importance of social values such as respect, community, and harmony. These rhetorical strategies foster a sense of belonging and identity among the Osing community, reinforcing their connection to their heritage. While many younger generations adopt more direct communication styles, the findings suggest that these traditional rhetorical forms remain vital for upholding the community's ethical framework. They serve as reminders of the values that have historically bound the community together, highlighting the tension between modernity and tradition in cultural identity.

Based on the discussion above, it can be concluded that traditional Banyuwangi folk songs, through their rhetorical features, instill moral and ethical values in the community members. As an oral tradition, folk songs serve as a means of conveying

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<sup>33</sup> J. J. Thwala, "The Significance of the Traditional Ceremony Ummemo, among Swazi," *Studies of Tribes and Tribals* 15, no. 1 (2017): 23–29.

<sup>34</sup> Javaria Tariq, Nabiha Ishtiaq, Kiran Khalid, Adnan Yousaf, and Naseer Ahmed, "Sociocultural Implications of Language: An Investigation of the Hindrances Caused by Sociocultural Factors on Expressive Discourse," *International Journal of Scientific & Engineering Research* 10, no. 2 (2019): 1152–78; Lucy E. Keniger, Kevin J. Gaston, Katherine N. Irvine, et al., "What are the Benefits of Interacting with Nature?" *International Journal of Environmental Research and Public Health* 10, no. 3 (2013), 913–35, <https://doi.org/10.3390/ijerph10030913>.

<sup>35</sup> Steven Pinker, Martin A. Nowak, and James J. Lee, "The Logic of Indirect Speech," *Proceedings of the National Academy of Sciences of the United States of America* 105, no. 3 (2008): 833–38, <https://doi.org/10.1073/pnas.0707192105>.

<sup>36</sup> Marina Ryabova, "Politeness Strategy in Everyday Communication," *Procedia – Social and Behavioral Sciences* 206 (2015): 90–95, <https://doi.org/10.1016/j.sbspro.2015.10.033>.

norms, values, and outlooks on life that are passed down across generations.<sup>37</sup> This instillation of values is particularly evident in the lyrics of older songs, which utilize various rhetorical devices, such as metaphor, parallelism, and repetition, to enrich meaning and create multi-layered interpretations<sup>38</sup> within the Osing cultural context. Meanwhile, newer Osing song lyrics largely lack these features, emphasizing simplification of expression, greater accessibility, and directness.

Globally, a similar phenomenon can be observed in folk songs in other regions, likely influenced by cultural changes driven by new social trends. Most new songs tend to emphasize simplification of expression, accessibility of language, and directness. Over the past few decades, popular song lyrics have seen a decrease in lexical complexity and an increase in repetition, reflecting a shift toward simpler, more memorable forms.<sup>39</sup> This phenomenon is also evident in folk songs across various regions, which have undergone modifications in form and language to suit market tastes and digital distribution trends. This process can be analyzed through the concept of glocalization, the interaction between global influences—in this case, popular music trends and digital platform algorithms—and local needs to maintain cultural identity.<sup>40</sup> This simplification is not simply an aesthetic issue, but the result of a combination of listeners' cognitive preferences, which tend to favor repetition,<sup>41</sup> the increasingly rapid dynamics of music production, and digital distribution structures that prioritize memorability and dissemination across communities.

## CONCLUSION

The study highlights the rhetorical speech forms in Banyuwangi folk songs, reflecting the cultural dynamics of the Osing people. Older generations favor indirect speech, using metaphorical and figurative language to maintain social harmony and avoid conflict. In contrast, younger generations adopt direct speech, prioritizing clarity and efficiency in communication. This shift signifies broader cultural

<sup>37</sup> Ruth Finnegan, *Oral Literature in Africa* (Cambridge: Open Book Publishers, 2012), pp. 3–27. <https://doi.org/10.11647/OBP.0025>.

<sup>38</sup> George Lakoff and Mark Johnson, *Metaphors We Live By: With a New Afterword* (Chicago: University of Chicago Press, 2003), 3–22.

<sup>39</sup> Emilia Parada-Cabaleiro et al., “Song Lyrics Have Become Simpler and More Repetitive over the Last Five Decades,” *Scientific Reports* 14, no. 1 (2024), <https://doi.org/10.1038/s41598-024-55742-x>.

<sup>40</sup> Victor Roudometof, “Theorizing Glocalization: Three Interpretations,” *European Journal of Social Theory* 19, no. 3 (2015): 391–408, <https://doi.org/10.1177/1368431015605443>.

<sup>41</sup> Michael E. W. Varnum et al., “Why Are Song Lyrics Becoming Simpler? A Time Series Analysis of Lyrical Complexity in Six Decades of American Popular Music,” *PLOS ONE* 16, no. 1 (2021), <https://doi.org/10.1371/journal.pone.0244576>.

transformations influenced by modernization and digitalization, altering traditional linguistic practices. Ultimately, the evolution of rhetorical styles in Osing folk songs illustrates the interplay between tradition and change, shaping the community's cultural identity.

This study is significant as it reveals how rhetorical speech forms in Banyuwangi folk songs serve as a linguistic marker of cultural continuity and change within the Osing community. By highlighting the shift from indirect to direct speech, the research provides valuable insights into the impact of modernization on traditional communication practices and cultural identity.

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