

***Basanan* for Love of Osing Language in Banyuwangi: A Study of Pragmatics**

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Abstract

Osing language is a local language uttered by the people of Banyuwangi, East Java, especially those who live in the villages. In daily interaction, they often perform a *basanan* expression as an indirect utterance. *Basanan* is an indirectly specific utterance expressed for things related to any jobs, social activities, religious matters, education, love, etc. In real life activities, *basanan* for love is much more realized especially by the youngsters. The study is focused on analyzing *basanan* for love of *Osing* language realized by the local speakers of Banyuwangi on the pragmatic perspective. It is aimed at analyzing the speech acts implied in the *basanan* for love and the reasons of *basanan* use for love. It is qualitative research with the ethnographic approach. The data are dialogues containing of utterances of *basanan* for love, collected by using interview and documentation with the techniques of recording, listening, and note-taking. The procedure of data analysis includes some phases, such as compiling, disassembling, reassembling, interpreting, and concluding. The technique of analysis is pragmatic analysis covering two sub techniques: means-end and heuristic analysis. The results reveal that speech acts implied in *basanan* for love is expressive performed in two folds of situation, such as 1) *basanan* for love as the love is accepted and 2) *basanan* for love as the love is not accepted. It is also found that *basanan* for love is used for some reasons, such as it is embarrassing and said to be taboo if direct expressions are performed for love, *basanan* is conventionally beautiful and joyful word for love, people who are good at *basanan* is said to be polite and brilliant, *basanan* has been taught by the seniors and/or the surrounding peoples, and the use of *basanan* for love has been maintained in the local ‘*geredoan*’ tradition (teasing young ladies cooking at the kitchen in the night time when ‘*muludan*’ ceremony are organized in a village).

Keywords: *basanan* for love, *osing* language, pragmatics, speech acts, implicature.

INTRODUCTION

Osing language is a local language spoken by the *Osing* people of Banyuwangi, East Java, Indonesia. People living in areas bordering other regencies, such as Situbondo, Bondowoso, and Jember, generally speak Madurese or Javanese rather than *Osing*. One distinctive form of communication practiced by both younger and older generations in the *Osing* community is *basanan*. It refers to an indirect form of speech performed in particular situations for particular communicative purposes. *Basanan* is commonly considered a polite and aesthetically appealing form of expression, and individuals who are able to perform it are often appreciated as intelligent, creative, and socially competent speakers. The meaning of *basanan* is generally implicit and can only be properly understood by considering the context and situation in which the utterance occurs.

The following is an example of *basanan* that implies that people should accept what has happened, understand their circumstances, and move forward with their lives:

Gerigis-gerigis nyang Rondo Kuning
(going to Rondo Kuning under the flash)

Golek remis ono ring wangan
(finding a small fish in the water lines)
Yo wis kelendi maning
(there is nothing more to do or say)
Sak iki wis sewang-sewangan
(we are separated today)

The literal meanings of these expressions do not directly convey the speaker's intended message. Instead, the hearer is required to infer the intended meaning from the relationship between the utterance, the situation, and shared cultural knowledge. This characteristic makes *basanan* particularly relevant to pragmatic analysis, especially in relation to indirect speech acts and conversational implicature.

Previous studies have demonstrated that song lyrics and other forms of lyrical discourse can serve as important objects of pragmatic investigation. Mukminin et al. (2024), for example, examined illocutionary speech acts in Tiara Andini's song *Kupu-Kupu* and identified several types of illocutionary acts, demonstrating that song lyrics can function as communicative discourse in which speakers convey particular intentions to listeners. Similarly, Setyawati et al. (2024) investigated commissive speech acts in Ed Sheeran's *Perfect* and identified promises, refusals, volunteering, and offers. Their findings demonstrate that lyrical expressions can represent interpersonal intentions and communicative actions rather than merely aesthetic or poetic constructions.

Pragmatic research on multilingual and culturally situated songs further demonstrates the importance of context in interpreting lyrical expressions. Handayani (2025), for instance, analyzed speech acts in the Japanese-English bilingual song *Mayonaka no Doa* and showed that linguistic choices in song lyrics can communicate emotions, interpersonal relationships, and situational meanings. Such findings are relevant to *basanan* because both forms of discourse frequently employ condensed and indirect expressions whose intended meanings cannot be adequately interpreted solely from their literal linguistic forms.

Research on Indonesian and Javanese songs has likewise demonstrated the relationship between pragmatic meaning and cultural values. Nasution et al. (2026) examined illocutionary speech acts in Indonesian national songs and demonstrated that songs can function as communicative media for conveying social and national values. Similarly, research on the songs of Denny Caknan has identified assertive, directive, commissive, and expressive speech acts, demonstrating how pragmatic functions are realized in contemporary Javanese popular music. These findings indicate that songs and lyrical expressions can simultaneously convey emotional, interpersonal, and culturally embedded meanings.

Another relevant area concerns conversational implicature. Sari et al. (2025) analyzed implicature and speech acts in Taylor Swift's *Love Story* by employing Grice's theory of conversational implicature and Searle's theory of illocutionary acts. Their findings indicate that song lyrics may contain both generalized and particularized implicatures, with the interpretation of particularized implicatures depending heavily on contextual and shared knowledge. This perspective is particularly relevant to *basanan*, because its communicative meanings are frequently not explicitly stated but must be inferred through situational and cultural contexts.

Although these studies demonstrate the value of pragmatic approaches to song lyrics, they primarily focus on contemporary popular songs and specific pragmatic phenomena, including speech acts and implicature. They have not specifically examined *basanan* as a culturally embedded form of Osing oral literature, particularly *basanan* used to communicate romantic intentions. Therefore, the pragmatic mechanisms through which Osing speakers

construct, conceal, and interpret interpersonal meanings in *basanan* remain insufficiently explored.

Research specifically addressing *basanan* has mainly focused on its cultural and social functions rather than its pragmatic mechanisms. Syuhadak (2016), for example, investigated the functions and cultural values contained in *basanan* in the Using community of Banyuwangi. The study identified functions such as advice, satire, humor, emotional expression, and praise and demonstrated that *basanan* contains religious, social, and personality-related cultural values. This study provides an important cultural foundation for understanding *basanan*. However, it does not systematically explain how particular *basanan* utterances perform indirect speech acts or generate conversational implicatures through contextual interpretation.

The relationship between *basanan* and traditional Banyuwangi performance is also important. According to local informants, many *basanan* expressions are found in the song lyrics of *Gandrung*, a traditional performing art of Banyuwangi, although their original authors are generally unknown. Through *Gandrung* performances, *basanan* functions not only as an artistic expression but also as a medium of interpersonal communication. Nevertheless, not all *basanan* expressions occur in songs, indicating that the practice also exists within everyday interpersonal interaction.

Historically, *basanan* was frequently performed by younger and older generations, particularly in romantic interactions. Its use was especially visible during *muludan*, the celebration of the Prophet Muhammad's birthday, when young men from surrounding villages gathered at night and participated in *geredoan*, a traditional form of playful interaction and teasing between young men and women. Within this context, *basanan* could function as an indirect and socially acceptable means of expressing affection, attraction, rejection, teasing, and other emotional responses. However, changes in social life, communication patterns, and technological development have contributed to the declining use of *basanan* in contemporary Banyuwangi society.

The gradual disappearance of *basanan* creates not only a cultural problem but also a linguistic and pragmatic problem. Preserving *basanan* should therefore involve more than documenting its lexical forms. It is equally important to document the pragmatic knowledge required to understand why particular expressions are used, what communicative acts they perform, and how their intended meanings are inferred by members of the community. Without such documentation, an important part of the pragmatic knowledge underlying Osing oral tradition may disappear along with the decline of the practice itself.

Despite its cultural significance as a form of Osing oral literature and indirect interpersonal communication, previous discussions of *basanan* have left a significant research gap in the field of pragmatics. In particular, limited attention has been given to (1) the indirect speech acts performed through *basanan*, (2) the conversational implicatures embedded in its expressions, (3) the contextual and cultural knowledge required to interpret those implicatures, and (4) the pragmatic functions of *basanan* in romantic interactions. Furthermore, although previous cultural research has identified politeness, advice, satire, humor, praise, and emotional expression as functions of *basanan*, the specific pragmatic and socio-cultural reasons why indirect expressions remain important in romantic communication particularly for avoiding social taboos, reducing embarrassment, and maintaining interpersonal harmony have not been sufficiently articulated.

To address these gaps, the present study introduces a pragmatic investigation of Osing *basanan for love* by combining means-end analysis and heuristic analysis to identify the communicative purposes and inferential processes underlying its indirect expressions. The study further establishes a functional distinction in expressive speech acts between romantic situations in which affection is accepted and those in which affection is rejected. By

connecting pragmatic interpretation with the cultural contexts of *geredoan*, *muludan*, and Osing oral tradition, this study contributes not only to pragmatic scholarship but also to the documentation and preservation of local linguistic and literary knowledge. In this respect, *basanan* is approached not merely as an endangered form of verbal artistry but as a culturally situated pragmatic practice through which Osing speakers negotiate affection, interpersonal relationships, politeness, and culturally meaningful communication.

LITERATURE REVIEW

Pragmatics

Study of meaning is considerably attractive to do during the last decade especially meaning in interaction (Thomas, 1996). In the case of language use, meaning of utterance is frequently not said. It is implied and only grasped or understood through the contexts. Such study of meaning based on the contexts is known as pragmatics (Leech, 1983; Thomas, 1996; Mey, 2001; and Wijana, 1996). The essence of contexts in language use is to look into the speaker's sense as he/she performs a particular speech act with a particular form of utterance. The form itself is also important in language as the real object to be understood. Therefore, Leech (1996) urges, in the study of meaning, that pragmatics involves triadic matters, e.g., form, meaning, and context; while semantics involves dyadic matters, e.g., form and meaning.

As the scholars at the study of meaning were trapped in the black area in which they did not find the solutions for meaning problems of semantics, some were challenged to see contexts as the materials to support the efforts. Then, pragmatics becomes a relatively new field of linguistics attracting them to study and getting much more popular as a study of meaning based on the contexts (Malinowski, 1923; Leech, 1983; and Huang, 2007).

Speech Acts

People speaking means he/she is doing something and has intentions or ends to achieve with some strategies or ways (Austin, 1962; Leech, 1983). Such idea encourages Austin (1962) to propose his state of the art known as 'speech act'. Stepping on the Austinian, Leech (1983) also states the function of utterance referring the speaker's sense or intention and the strategies referring to the way of performing acts, commonly called 'means-end'. According to Searle (1969), speech act is defined as 'the basic minimal unit of communication'. The definition convinces that minimal unit of language is not word, but speech act. It is because a word spoken by a particular speaker may imply a comprehensive meaning on the perspective of pragmatics. Speech act contains three acts, e.g., locutionary, illocutionary, and perlocutionary (Austin, 1962). In the case of its typology, Austin (1962) also set up the foundation divided into five, e.g., verdictive, exercitive, commissive, behavitive, and expositive. Such typology is made up by his student, Searle (1975), because it is perceived that Austinian typology is overlapped criteria of speech acts and speech act verbs. Therefore, Searle (1975) proposes a new Austinian typology of speech acts containing five types, such as representative, directive, commissive, expressive, and declarative. Searlean typology is getting much more popular in the study of speech acts.

Implicature

The foundation of concept of implicature is proposed by the scholar, Grice (1975). He states that in performing a communication, the participants are required to cooperate with each other for the effective and efficient communication. In other words, they should keep on the cooperative principles referring to four aspects, such as informative, valid, relevant, and clear. These aspects also come to four maxims, including quantity, quality, relevance, and manner. However, the cooperative principles are frequently violated by participants due to some considerations. They violate the principles because the daily language use is not only done for delivering information, but more than that, such as keeping or maintaining a

personal contact (Brown & Levinson, 1987 and Gunarwan, 2007). So that, communicating has two folds of functions, e.g., the referential and the affective function. The previous refers to the informative and the latter refers to the social function.

In communicating, people surely have some intentions or senses which are not wholly spoken. The unspoken intentions are called ‘conversational implicature’ (Grice, 1975). Such implicature may be noted that it is not a part of utterance; it is not the logical effect of utterance; and it is possible for one utterance contains more than one implicature depending on the contexts. Thus, what is implied in the utterance is understood with its contexts (Gazdar, 1979 and Gunarwan, 2007).

Basanan for Love

Banyuwangi is one of regents located in East Java famous of the art works. The most popular art work and appreciated to be one of local wisdoms and a nature of heritage is ‘the Dance of *Gandrung*’. It is a traditional dance usually performed by a single lady-dancer. People of Banyuwangi used to invite the dancer for a whole-night-show when they had a wedding party or other parties in the village. Dance of *Gandrung* was usually performed in a night time. The lady-dancer performed many styles of dance guided and accompanied by the man, named *panjak* (a man whose job is guiding and accompanying the lady-dancer for a balance of performance). *Gandrung* dancer and *panjak* harmonically interact related to the songs and the styles of dance as well. When the night was getting colder and darker, *panjak* stop performing. It was time for the boy-guests to get on the stage for dancing together with the lady-dancer while giving some cash (money) inserted between her breasts. Some boy-dancers drank some local liquer drink before dancing, named *arak* (a kind of local liquer drink made from the absorbedly-youngest coconut water under the natural process of fermentation) available on their desks. *Grandrung* show usually starts at 7 pm and ends at 3 pm. In performing the dance, the lady-dancer sings songs with the local music and the songs contain many *basanan* lyrics.

Basanan for love is one of the song lyrics mostly sang by *Gandrung* dancers. This event is said to be the main source of *basanan* for love performed by people in the real life situation. Unfortunately, the writer or the composer of the *basanan* is not mentioned or unknown. Moreover, *basanan* is taught to the youngsters for communicating in a particular situation. People of Banyuwangi believe that youngsters who are unable to perform *basanan* are judged to be stupid ones.

METHOD

The research is qualitative study with the variant of ethnography communication because it is acknowledged to be quietly natural (Yin, 2011). The researcher was born and grown up in Banyuwangi in 1960s and left it in the mid of 1980s. In 2005-2010 the study had been conducted. The data are dialogues containing of utterances of *basanan* for love, collected by using interview and documentation with the techniques of recording, listening, and note-taking. The procedure of data analysis includes some phases, such as compiling, disassembling, reassembling, interpreting, and concluding (Yin, 2011). The technique of analysis is pragmatic analysis covering two sub techniques: means-end and heuristic analysis. They are applied under the contextual and/or situational analysis to investigate the *implicature* of *basanan*.

FINDING AND DISCUSSION

There are some *basanan* commonly used by the people of Banyuwangi in the case of love. The lovers tends to be shameful in expressing their feeling especially lady-lovers. To solve such problem, they find a love mediator commonly called *jaruman*. They intensively have a contact with the *jaruman* for any further information and/or for any related help and

messages. From time to time, the news of boy or lady falling in love becomes socially-known from mouth-to-mouth. The individuals or groups surrounding surely respond it by performing some acts of *basanan* for love. Moreover, the boy or lady-lover also performs some acts of *basanan* as the respond to them addressed to him/her.

Some situations usually found in such event are 1) the love is accepted; 2) the love is not accepted; and 3) the love is accepted but not permitted by his/her parents. Of the so-called factors, the last usually brings forth some problems for the two lovers because they love each other and cannot stop falling in love. Such condition may make them do things out of the normal, such as leaving home without words, distress, and deeply-broken-heart. They will not get married without parents' permission because they realize and understand that marriage without parents' permission must become worse and will not come to real happiness. They believe that God's wills depend on parents' wills. The parents surely have some considerations for their permission. When they do not agree to the marriage, *jaruman* will work harder to make them permit it. He/she tries any ways to make the marriage successful including asking *mbah dukun* (a magician) for help. If the marriage fails, *jaruman* will be shy and probably blamed by people.

There are some factors making the parents disagree to the marriage, such as 1) the devout level, meaning that the boy/lady is not diligent in praying and performing any religious tasks; 2) the black magic owner, he/she is from a family of the black magic owner; 3) the gap of family income, the higher income family tends to choose the son/daughter-in-law from the higher or relatively the same level of income family, but in some particular cases, the different income family background may make them come to marriage; and 4) the unsound relation between the boy's parents and the lady's parents due to the old experiences, or any parents may had bad experiences with others which are unforgettable, in turn, they make their relation is not sound, such as serious personal conflicts.

Some 'Basanan' Used as the Love is Accepted

Along the way of approaching the lady through *jaruman*, the boy intensively communicates with the selected *jaruman* for share and discussion. The *jaruman* applies any effective strategies for the success of his/her mission. The successful mission is indicated that the lady delivers a positive response, meaning that the boy's love is accepted. Such situation makes them perform some *basanan* as the way of communicating messages among the youngsters in Banyuwangi.

Context (situation): the boy is falling in love with the lady. The selected *jaruman* communicates some messages to her. She performs such *basanan* as the positive response to his requirement, meaning that she also loves him.

[1] *Ulan ruwah akeh tontonan* (month of *ruwah* is full of traditional shows)
 Deleng Jaran Juget ning Pondok Nongko (Watching a dancing horse at Pondok Nongko)
 Hing dayani sawah lan kebonan (Not for farm-lands and plants)
 Isun pasrah paran jare riko (I do all for what you want)

Example [1] is usually performed by lady as the positive response to the boy's word of 'I love you' or his marriage proposal. It is implied that she says 'yes' of the utterance of *Isun pasrah paran jare riko* (I do all for what you want). She also makes the boy know that she is a good lady, not material-oriented as implied in the utterance of *Hing dayani sawah lan kebonan* (Not for farm-lands and plants). Farm-lands and plants are the rich man's symbols in

the region because farms are the potential economic life and rice and other plants such as coconuts, bananas, etc., may grow very well. Thus, the lady who is material oriented will be judged to be an unkind lady and it is a serious problem for her. Historically, example [1] indicates that during the month of *ruwah* (Islamic calendar) is believed as one of good time to perform marriage and organize the wedding party. The people usually provide any traditional shows, like *Gandrung* (local dance of Banyuwangi), *Janger* (local drama of Banyuwangi), *Jaranan* (local extreme dance with a bamboo-horse), etc.

While the boy generally tries hard to find a beautiful lady for his partner in life. He will perform *basanan* intensively wherever and whenever possible. He, of course, feels very happy when his love is accepted, in turn, he performs a *basanan* as the example [2] and [3].

Context (situation): the boy falling in love feels so happy because his love is accepted. Thus, he adores and appreciates his girlfriend by performing some *basanan*.

[2] *Ngunduh kopi ditadahi opih* (picking down coffee on a palm leaf)
Kelayu cilik uwite (*Kelayu's* stem is small)
Isun rabi moso pilih-pilih (I'm not too selective for ladies)
Milih hang ayu hang cilik bangkike (I select the beautiful and the sexy)

[3] *Intep-intep paran hang digolekai* (what things to find by looking behind)
Gelis-gelis paran hang dikepung (what things to reach by being in a hurry)
Mata landep nyucik nyang atai (the sharp eyes strike the heart)
Lambe tipis nyigar kepundung (the light lips keep sensual)

Basanan of example [2] is commonly performed by the boy especially when his love is accepted. He believes that the lady is beautiful to him as he shows that he is a polite and good boy implied in his utterance of *Isun rabi moso pilih-pilih* (I'm not too selective for ladies). According to people of Banyuwangi, a lady is said to be beautiful if she has slim body, not fat or large. Therefore, her mother always cares her by making a special *jamu* (traditional medicine) for her especially when she is grown up. The other *basanan* for love as the expression of joy and happy of the love accepted is stated as in example [3]. The boy really adores his girlfriend when he meets his friends/neighbors and happily interacts with them.

Example [2] and [3] imply the relatively the same meaning that the boy is happily expressing what in his mind by such *basanan* containing the features of a beautiful lady. In fact, the lady is not as beautiful as what is said in *basanan*. Thus, the speaker performs an expressive act of happiness due to the accepted love. The other *basanan* performed by both the boy and the lady or the surroundings are stated in example [4] and [5] indicating that the speakers (the boy and the lady) really fall in love each other, and their love is accepted as well.

Context (situation): the youngsters are deeply falling in love and declare to the people by performing some *basanan* indicating that he really loves her and so does she. Moreover, the day of wedding party is not longer to be organized.

[4] *Nganggo epek celono dowo* (wearing a belt with long pants)
Nganggo cencem ambu melatai (using hair-oil smells melati)
Diengggo melek katon ning moto (you're always in my mind)
Diengggo merem katon ning atai (you're always in my heart)

[5] *Kalianyar Kaliasin* (*Kalianyar Kaliasin*)
Kacang cino utang-utangan (Chinese nuts are not bought cash)

Penganten anyar buru-buru isin (the new bridegrooms are surely shy)
Oleh telung dino kakang-kakangan (they will be romantic within three days)

The speaker of example [4] deeply expresses his/her mind and heart as the time of falling in love. The *basanan* is said to his/her relations or friends and neighbours showing that the boy/the lady is falling in love and his/her love is accepted. The implicature is said in the form of utterance of *Dienggo melek katon ning moto* (you're always in my mind) and *Dienggo merem katon ning atai* (you're always in my heart). Traditionally, the people of Banyuwangi especially the youngsters usually apply hair oil on their hair. The boys look gentle and the ladies feel confidence with the real black hair. The hair oil is traditionally made, like pure coconut oil which is mixed with any other flowers and leaves.

For those getting near with the time of wedding party, *basanan* of example [5] is frequently performed. As known, the villagers are shameful and feel uneasy with any strange environments. The boyfriend and the girlfriend are shy of each other and feel uneasy to do things when they meet. Such old tradition of grandparents of the villages frequently runs within the villages in Banyuwangi, especially in the countries or remote areas. Example [5] implies that the wedding party is not longer to organize and such event is really expected by all of the people including the boy and the lady. It is because they may enjoy any good food and drink freely, and the traditional entertainment as well. Moreover, the boy and the lady feel much happier because their relation is acknowledged and said to be legal under the government's notes.

Some 'Basanan' Used as the Love is Not Accepted

Of the love people may make pleasure and of the love people may get a serious problem. In Banyuwangi, especially among Osing societies, love problem may invite personal conflict and silent conflict known to be much more dangerous. In the silent conflict, the two parties are silent as if nothing to damage, but each of them attacks each other using the black magic. There are many magicians in the area, both the black magic and the white one. The black bring the mission of destroying, hurting or killing, while the white hold the mission of maintaining, curing, and rescuing. For those who are unable to conduct magic practices, they find any helps from the capable. Such efforts are done undercover. Referring to their tradition of *basanan*, the boy or the lady performs *basanan* to express his/her feeling of failure in love. The broken-heart of the love is well known as *keduhung* (the crying heart due to the bad experiences of love).

Context (situation): the boy's love is not accepted. Then, he turns to be seriously-broken-heart. Expressing his sorrow, the boy perform *basanan* when he meet the people as needed.

[6] *Yong yong kelopo doyong* (yong-yong the cascade coconut trees)
Awak kulo kelayong-loyong (my heart is broken)

[7] *Kepilu padang mendem gadung* (it's too late to plant *gadung*)
bakalan dadi wurung (my love is not accepted)

[8] *Ulan andung-andung ono padang ono mendung* (the full moon is shining on and off)
Tangise wong lanang kang keduhung (the falling-in-love man may be deeply crying)

Traditionally, the boy-girl relationship is commenced by the boy through *jaruman* who delivers a proposal or a special message to the lady. *Jaruman* may be a man or woman whose quite close relation with the boy and he/she is older man or woman. As a love mediator,

jaruman is required to be able communicate very well and he/she is not paid except some gifts from the boy and/or the lady. In fact, he/she is very glad to do such job because he/she will be satisfied and appreciated by the people surroundings when his/her job is successful. However, if the job is not successful, the boy/the lady may be sad and/or broken heart, and *jaruman* feels unhappy and uneasy as well. During this situation, some *basanan* are performed by them and the people surroundings as the response to the unexpected event. Example [6], [7], and [8] imply the sorrow or black situation of love which hurts the lovers and it is indicated in the utterances of *kelayong-loyong* [6] and *keduhung* [8].

Kelayong-loyong [6] refers to a state of deeply sad and uncontrolled mind of lovers which may make them blank-minded. *Keduhung* [8] refers to a state of deeply-broken-heart of lovers which may cause them distressed. Seeing such the worse, *jaruman* usually takes parts in controlling and normalizing such situation by accompanying them in any activities and asks them to have a small talk and have a good time. He must be with them all of the time for the better. A popular *basanan* performed by *jaruman* to realize and make them and the people surrounding understand the worse situation is stated in example [9] usually performed in the situation of relatively long relation between the boy and the lady, and example [10] in the situation of the beginning of love proposal.

Context (situation): the relatively long relation is broken. The boy and the lady are separated due to any personal problems. The boy who is not accepted also perform the *basanan* for convincing people that he is able to find another. The *jaruman* also performs the *basanan* for maintaining the situation.

[9] *Gerigis-gerigis nyang Rondo Kuning* (going to Rondo Kuning under the flash)
Golek remis ono ring wangan (finding a small fish in the water lines)
Yo wis kelendi maning (nothing to do and to say)
Sak iki wis sewang-sewangan (we're separated today)

[10] *Mancing-mancing iwak tengiri* (going fishing for tengiri)
Gedang agung mateng selirang (agung bananas are half done)
Sing mong siji lare hang sun tari (I don't have only one lady to take out)
Hang sun tanggung sak pirang-pirang (there are many to do)

Jaruman works hard to maintain the situation and the lovers' condition by performing a *basanan* as one of his/her efforts as in the example [9]. It implies that all should realize and understand that everything of the best is intensively done and the final results are at the God's hand. Also, all should accept His decisions including those which are out of expectation. It is implied in the utterance of *Yo wis kelendi maning* (nothing to do and to say) referring to let us accept what we have, e.g., *Sak iki wis sewang-sewangan* (we're separated today). The utterance of *sewang-sewangan* refers to an opposite way of direction, e.g., the west vs. the east. The utterance implies that the relation is broken down in which one party is going to a certain direction and the other is taking another. They used to be in the same direction, going together, and having contact any way. They are separated and no love any more.

The other form of refusals performed by the boy during approaching time is a *basanan* uttered when he suddenly meets the lady on the way. She behaves as if she does not know the boy passing by. Then, he performs a *basanan* as in example [11]. It implies that she does not accept his love as *jaruman* has certainly told him. It is quite different as the love is accepted that she surely looks at glance and says any short word uneasily. Traditionally, a face-to-face contact between the boy and the lady will not take longer and it suddenly happens on the way

because the social norm in the countries is tightly hold and appreciated. In this case, the *jaruman*'s roles play very important in maintaining and succeeding their relation.

Context (situation): the boy who is not accepted suddenly meets the lady on the way. He performs the *basanan* for criticizing the lady who behaves as if she does not know him.

[11] *Tenong-tenongo* (tenong-tenongo)
Irig kemurep (irig is overturned)
Ngomong-ngomongo (no any words you say)
Ngilirik baen sing arep (even no glance)

Example [11] is said by the boy as the response to the lady's behavior as he suddenly meet her on the way. He knows that his love is not accepted and realizes that she behaves as if she does not know him and not look at him. He criticizes her action and the lady usually does not care and keeps passing by. Such behaviour is understood and does not hurt him because the lady who does not accept the boy's love generally performs the so-called behavior. In other words, no looking and no speaking to the boy within a relatively long time till the new situation is made by *jaruman* so that they have a normal contact.

Other situation of *basanan* as the response to their parents' refusal is stated in example [12]. It implies that they keep trying hard to make their parents accept their relation as also been done by *jaruman*. It usually takes long time to do because they certainly consider and think harder the advantages and disadvantages for them and their family. Traditionally, the parents will have a special consultancy with the key people in the village and their relatives. Such love usually becomes a dramatic love story known by many people in the village and the other villages as well. The love in the situation takes much energies and struggles especially for *jaruman* and the parents.

Context (situation): when their love is not accepted by their parents, they keeps struggling harder with the *jaruman* to make them agree to their relation. They perform the *basanan* among the people to declare that they really love each other.

[12] *Kelambi cemeng seruwal cemeng* (the black shirt and the black pants)
Dikumbah moso lunturo (they will not be blurred if they are washed)
Bapak sing seneng emak sing seneng (father and mother don't agree with)
Dicegah moso munduro (I will not be given up)

Example [12] is performed by the boy and the other people for the purpose of encouraging him to go ahead in making their parents permit their relation. There are many them are successful and there are some of them are failed. For those who are not successful, they will be surely broken heart and *jaruman* will maintain and make up the situation be better.

CONCLUSION

It is concluded that some *basanan* for love imply a typology of speech act of expressive performed in two folds of situation, such as 1) *basanan* for love as the love is accepted and 2) *basanan* for love as the love is not accepted. The previous situation encourages the lovers to perform speech act of expressive with some sub-speech acts of welcoming, adoring, longing in, and expecting. The latter situation also encourages them to perform speech act of expressive with different some sub-speech acts, such as crying for love-failure, giving up for being separated, expressing the proud, criticizing; and keeping on.

In addition, *basanan* for love is used for some reasons, such as it is embarrassing and said to be taboo if direct expressions are performed for love, *basanan* is conventionally beautiful and joyful word for love, people who are good at *basanan* is said to be polite and brilliant, *basanan* has been taught by the seniors and/or the surrounding peoples, and the use of *basanan* for love has been maintained in the local ‘*geredoan*’ tradition (teasing young ladies cooking at the kitchen in the night time when ‘*muludan*’ ceremony are organized in a village).

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