

The Speech Function in Buru Folk Songs in Maluku Province

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Abstract

The aims of this study were to find and describe (1) the declarative, (2) the expressive, (3) the commissive, (4) the directive, and (5) the assertive speech functions in the folk songs of *Buru* Island, Maluku Province. This research belonged to a descriptive qualitative study. The research data was in the form of folk song texts, informant statements, and facts in the research location. Data collection activities were carried out by observation techniques, in-depth interviews, and recording. The procedure of data analysis used a spiral model proposed by Creswell, while the *agih* method was used to analyze the data. To avoid research bias, triangulation was carried out on each stage of research, research tools, and clarification of research findings to the informants as owners of the folk songs, Focus Group Discussion, and external audits. The findings of this study, namely the speech function in *Buru* folk songs were in the form of (1) declarative speech function prohibiting, (2) expressive speech functions praising, (3) commissive speech functions threatening, (4) speech function directive recommending, and (5) assertive speech function convincing. Theoretically, this study strengthens speech act theory because the findings of this study indicate that speech functions actualize narrative attitudes and styles. Practically, this finding is useful for universities that are related to teaching oral literature courses and pragmatic subjects.

Keywords: folk songs, speech act, speech function, attitudes, styles.

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1. Introduction

Buru Island is the second largest island in Maluku Province with an area of 12,655 km². During the New Order era, the island was used as a place of disposal of political prisoners, including the author named Pramoedya Ananta Toer. Before becoming a district, *Buru* Island was a part of the Central Maluku District. However, as autonomy progressed, *Buru* Island was divided into two districts, namely *Buru* District with Namlea as its central government and South *Buru* District with Namrole as its central government.

The native inhabitants of *Buru* Island are known as *Geba Fuka Bupolo* which literally means “*Buru* Island People”. *Geba Fuka Bupolo* inhabits most inland areas consisting of mountains, hills, and valleys, while the residents in the villages on the coast have mingled with immigrant communities from Ambon, Kei (Southeast Maluku), Sanana, Buton, Bugis, and Java.

One of the cultural products of *Buru* People is the folk song called *wenek*. *Wenek* was delivered together with *endohin* (folklore). Every *wenek* must have *endohin*. Even though *endohin* was only told at a glance, it served as the introduction of *wenek*. On the contrary, there was a long *endohin* but had a short *wenek*. Because it became one with *endohin*, *wenek* was usually delivered at night when all family members gather around the *wango-wango* (fireplace made near the bed), both in the village and while in the forest. Those who acted as narrators (*geba badohi*) or singers (*geba bawenek*) were parents (father, mother, grandmother or grandfather). According to one of *Buru* figures, there was *endohin* that cannot be told at night and only told by certain people who were considered to have the *endohin*. Thus, its *wenek* must also be delivered during the day. This is in line with Mawene’s argument (2005) who says that the narration of oral literature is carried out at certain times with certain objectives as well. However, in its development, *wenek* can already be told apart from its *endohin*. Because of that, *wenek* can be told anytime and anywhere.

In the life of *Buru* people today, *wenek* is told in the spare time when they are at home, in the garden, in the

river, during the harvest season, or to receive guests. The folk songs contain hopes or stories about an event which includes things related to beliefs, livelihoods, knowledge of drugs, advice, giving animals' names, and things that are prohibited and be supposed to do. In essence, folk songs communicate certain intentions related to the experience of *Buru* people in understanding their environment.

Folk songs can be seen as a form of communication because there are utterances and intentions in them. Thus, folk songs are not merely conveying words or sentences in a certain rhythm but there is a purpose to be conveyed. Basically, a speech contains three basic things, namely the speech itself, the intent, and the effect of the spoken words. For example, in *wenek tepu kadak koni*, speakers use the comparative figure of speeches which are utterances themselves. The utterances contain advice for girls to look for a companion who lives outside *Buru* community which is its speech intent. When girls do this advice, the effect of the utterance happens.

Based on the mentioned phenomena, the pragmatics is chosen as the approach in this study. By using pragmatics, it will produce a comprehensive study of the speech function in *Buru* folk songs.

2. Theoretical Review

2.1 Pragmatics

Pragmatics according to Yule (2014) can be viewed from four aspects. First, in terms of intent, pragmatics is interpreted as the study of the speakers' intent. In this sense, the speaker's intent must be seen in its entirety in the whole utterances, not in the meaning of the word or phrase that forms the utterances. Second, in terms of the utterance situation, pragmatics is interpreted as a study of contextual meanings. That is, pragmatics talk about when, where, under what conditions, and to whom the utterances are delivered. Third, in terms of meaning interpretation, pragmatics is interpreted as a study of how to get meaning beyond what is spoken by speakers. That is, the listener can interpret the utterance into more than one meaning, both explicitly and implicitly. Fourth, in terms of familiarity distance, pragmatics is defined as the study of expressions of distance relations. That is, the distance of familiarity determines what is said and what is not, whether formal or not an utterance's event, the language used, the length of the conversation, and others.

2.2 Speech Acts

Speech acts are not only limited to merely the action of speech, but also related to all communication situations such as where the communication events occur, when, who are involved, verbal and nonverbal interactions (Black 2016). All communication events mentioned lead to whether or not the communication objectives are achieved. Therefore, all components of the speech act must be directed towards achieving that goal. According to Chaer (2010) speech acts are psychological and can be seen from the meaning of actions in the speech. The meaning of action must be seen in the context when the utterance is spoken because it is always related to verbal sayings, nonverbal actions, and situations. While Parker (1986) states that a speech can be either a direct and an indirect speech acts, a literal and a non-literal speech acts.

2.3 Speech Function

Cummings (2007) states that in communicating, each person will produce utterance as well as action. Yule (2014), and Nadar (2013) divide speech acts which are suspected as the classification of speech acts based on the functions of locution, illocution, and perlocution speech acts.

Furthermore, Nadar (2013) explains that locution acts are speech acts to express something. In this case, locution act is producing utterance whose meaning is the same as "meaning" in the traditional sense. Illocution acts are actions to achieve something like promising, apologizing, predicting, ordering, asking and so forth. Perlocution acts are actions to influence the listeners such as intimidating and persuading.

According to Austin (Cummings, 2007), the purpose of utterance in addition to producing sentences that have certain references also contributes to interactional movements in communication. For example, 'The fierce dog is in the garden', is not just telling others about the fierce dog in the garden, but at the same time warning someone not to enter the garden. From that utterance, there is an act of prohibiting someone. Thus, in one utterance, there is an act of locution (notifying), an act of illocution (warning), and an act of perlocution (prohibiting, convincing, persuading). This shows that speech acts are basically not merely spoken but also done. Therefore, each utterance has a function to contribute to certain types of interactional movements in communication.

Related to the speech act function, Yule (2014) classifies it into five functions by Searle (Cummings 2007) becomes the division of functions of illocution speech acts, namely (1) declarative functions, i.e. speech acts functions that bind the speakers to create new things (status, circumstances, etc.), such as: deciding, canceling, prohibiting, permitting and forgiving, (2) representative functions, i.e. speech acts functions that state what the speakers' beliefs, such as asserting, concluding, describing, (3) expressive functions, i.e. speech acts functions that express the speakers' feelings. In other words, this utterance is intended to be interpreted as an evaluation of what is mentioned in the utterance, such as; apologize, thank, criticize, and complain, (4) directive functions, i.e.

human plans to ensnare the weasel residents conveys this information to them, especially weasel B which is considered to have the character and attitude that can endanger himself.

When viewed from its form, the utterance *kapehe bodo-bodo do ka oli tehuk mo* does not contain prohibition. However, if it is seen from the utterance meaning, it functions to prohibit. Actually, the speaker wants to tell other speakers that you should not look for food tonight because humans have installed snares to catch us. Even if you want to forage, you must be careful.

As it is known in fables, animals can speak like humans, like the story of Mouse deer and Crocodile. In the data (1), it is told that there is a weasel that likes to walk without caution. Therefore, his friend reminded him that if he was not careful he would not be safe because humans always put snares everywhere.

From this context, it can be seen that weasel A as a speaker (n), weasel B as addressee (t). Speech events occur at night in the forest where the weasels live in a serious situation. It is said to be serious because the matter discussed concerns safety. N's utterance is in response to the situation he had known that occurred outside the weasel community. This implies that n is serious about conveying this as anticipation to avoid things that endanger the community. On the other hand, n's utterance shows the caring character to others. If n does not have a caring character, the information he knows is not conveyed to his friend.

n's utterance is not responded well by t. After hearing the utterance, t just leaves him without a verbal response. Then, t trapped and encountered pain. This is the result if the prohibition is not heeded. But everything happened. Weasel B can only regret his actions.

To test the interpretation accuracy, the analysis was made as follows.

- (1) *Kapehe bodo-bodo do ka oli tehuk mo*
If you are not careful, you will not be safe
- (1a) *Ka oli tehuk mo di do ka pehe bodo-bodo.*
If you don't survive, it means you're not careful
- (1b) *Ka pehe bodo-bodo do ya tewa mo.*
If you are not careful, I won't take any responsible
- (1c) *Ka puna boho-boho do ka oli tehuk mo.*
If you commit a crime, you will not survive

Data (1a) used a reverse technique where the part that states the effect is placed in front while the cause is placed at the end. The reverse technique in data (1a) required adding word *di* 'that's the sign' that is synonymous with 'means'. By using the reverse technique, the utterance function changed from prohibiting become blaming.

Data (1b) were analyzed by using a change technique where *ka oli tehuk mo* was replaced by *ya tewa mo*. This illustrated the speaker's resentment or anger over the addressee's attitude that is not careful. The utterance also showed that the speaker has a higher status than the addressee. It is because those who are scolded are those who are lower in position. By saying an utterance in the data (1b), the speaker released the responsibility to the addressee if something goes wrong. This implied that the speaker has been reminded him several times but the mistake was still made.

Data (1c) used a change technique where *ka pehe bodo-bodo* was replaced by *ka puna boho-boho*. These two clauses were considered synonymous so they did not change the speech function, i.e. prohibiting. If it is looked carefully, it turned out that the intention of prohibiting was at the beginning of the speech but it delivered in a different form. So, *ka pehe bodo-bodo do* 'if you are not careful' means *bara pehe bodo-bodo* 'do not make mistake' and *ka puna boho-boho do* 'if you do evil' means *bara puna boho-boho* 'do not make crime'.

Thus, it is concluded that the intention to prohibiting in an utterance must be seen in the context, not in the form of the word used. The purpose is not in the meaning of the words that make up the utterance, but it is beyond the words. In other words, the meaning is likened to the reality beyond reality.

4.2 The Expressive Function; Praising

The expressive function; praising is found in the following data.

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|-----|---|---|
| (2) | <i>Baikumbang do</i> <i>anafina olo remane</i> <i>olo reman toho bumie</i> <i>Tolajiko do</i> <i>anamhama sa samtakoe</i> <i>sa samtakoe</i> <i>da sigih salah bu da sigihe</i> <i>da sigih betak bu da sigihe</i> | <i>Baikumbang was</i> <i>a long-haired woman</i> <i>her hair reaches the ground</i> <i>Tolajiko was</i> <i>a brave man</i> <i>very brave</i> <i>stabbing wrong still being stabbed</i> <i>stabbing on the mark still being stabbed</i> |
|-----|---|---|

Expressive; praising markers in data (2) was (2.1) *Baikumbang do anafina olo reman* 'Baikumbang was a beautiful woman' and (2.2) *Tolajiko do anamhama sa samtako* 'Tolajiko was a brave man'. These utterances were conveyed by the speaker as a form of praise to two young *Buru* figures namely Baikumbang and Tolajiko. Baikumbang was a woman who not only always takes care of her health but also her morals so that she was an

idol in her village. Tolajiko was a young man who not only looks physically strong but also has an unyielding character. When he has decided to do a job he must succeed so that there is no word back. These things made the two young figures always praised and even felt exaggerated. Baikumbang was referred to as *anafina olo reman* 'long-haired' even *olo reman toho bumi* 'long to the ground' which is an expression of incomparable beauty. Baikumbang beauty is likened to the beautiful princesses in the past. While Tolajiko was hailed as *anamhana sa samtako* 'brave man' even the utterance *sa samtako* was repeated as a form of affirmation which was interpreted as 'very brave'.

Physical appearance and character always become things that are valued by others. Therefore, when one aspect stands out between the two, it will reduce praise or flattery. However, physical appearance is subjective because it is according to taste, while the character is more objective because it is related to ethics and morals. So, Baikumbang and Tolajiko get praise or flattery not merely physical appearance but also supported by their character.

Data (2.1) and (2.2) were analyzed as follows.

(2.1) *Baikumbang do anafina olo reman*

Baikumbang is a beautiful woman

(2.1a) *Baikumbang do anafina mukafruket*

Baikumbang is a coquettish woman

(2.1b) *Baikumbang olo reman*

Baikumbang is beautiful

(2.2) *Tolajiko do anamhana sa samtako*

Tolajiko is a brave man

(2.2a) *Tolajiko do anamhama pesbotin*

Tolajiko is a coward man

(2.2b) *Tolajiko sa samtako*

Tolajiko is brave

With the change technique, the word *olo reman* 'beautiful' was replaced by *mukafruket* 'coquettish' (data 1a) and *sa samtako* 'brave' was replaced by *pesbotin* 'coward' (data 2a). Therefore, its speech function also changed from praising to mocking or insulting. This was due to the use of words that had a positive sense in data (1) and (2), while they had negative sense in data (1a) and (2a).

In data (1b) and (2b), there were parts that are disappeared, namely *do anafina* 'was a woman' and *do anamhana* 'was a man'. Those words were considered to be the supplement so that even if they were disappeared, it will not change the meaning and the speech function. Thus, the praising function was maintained on data (1b) and (2b). Another case is if the data (1b) and (2b) were spoken by raising the sound at the end while raising the upper left lip while widening the eyelids, the function changed to a mocking expression.

4.3 Commissive Function; Threatening

The commissive function; threatening in *Buru* folk songs can be seen in the following data.

- (3) *opo, opo* *grandmother, grandmother*
ka saha nang kalaputi *made me a top*
mo do ***if not***
ya bali puna opo wau *I turned into a wau bird*
do wau, wau *which always yelled wau, wau*

Threatening marker on data (3) was *mo do* 'if not'. This utterance was delivered by a grandchild (n) to his grandmother (t). n who was a small child wanted something other children had. From the data, it was known that the desired thing was *kalaputi* 'a top'. This showed that a top was a trend at that time while n did not have one yet. Therefore, n asked t to make him a top. But the request was ignored by t. n continued to ask accompanied by threatening that he will turn into a *wau* bird if his request was not fulfilled. However, t kept ignoring his request and considered his threat was only as a trick.

It should also be explained that n conveyed the request while crying as a strategy to obtain the desired thing. But the strategy was not successful. This meant that before arriving at the threatening stage, n had made some previous efforts. In fact, even the threat did not melt the t's heart. However, the threat finally came true. This indicated four things, namely (1) t is a person who does not compromise with things that disrupt a job, (2) n is a child who likes to force and threaten, (3) the requested thing is considered not too important, and (4) forcing and threatening are not good strategies.

Data (3) were analyzed as follows.

(3) *Opo, ka saha nang kalaputi mo do ya bali puna opo wau*
Grandma made me a top if not I turned into a wau bird.

(3a) *Opo, ka saha nang kalaputi la ya bali puna opo wau*
Grandma, made me a top so that I turned into a wau bird.

(3b) *Opo, bara saha nang kalaputi mo do ya bali puna opo wau.*

Grandma, don't make me a top if not I turn into a wau bird.

Data (3a) was analyzed by a change technique where the word *mo do* 'if not' was replaced by *do* 'if'. By the replacement of the word, the threatening expressive function became commissive. That was to say, n volunteered himself to turn into a *wau* bird so that there was no exertion. It could be that the change of the n in being a wau bird is a good thing that is beneficial for n and t.

Data (3b) was analyzed by an insertion technique where the word *bara* 'don't' was inserted between the elements of speech. By the insertion, the speech function changed to declarative; prohibiting. That was, n did not want him to turn into a wau bird. Here, n prohibited t from taking certain actions, the consequences of which were related to fate. There was no exertion here as well.

4.4 Directive Function; Recommending

The directive function; recommending can be found in the following data.

- | | |
|----------------------------------|---|
| (4) <i>tepu, tepu kada koni</i> | <i>chicken, yellow leg chicken</i> |
| <i>sisi nahi aki gidan</i> | <i>looked for something besides the house</i> |
| <i>dufa i sa mo mohe</i> | <i>got nothing</i> |
| <i>anafina mua meden</i> | <i>sweet black woman</i> |
| <i>welang lepak welang logok</i> | <i>walked around</i> |
| <i>dufa raman elen mohe</i> | <i>didn't get any idol of the heart</i> |

Recommending marker on data (4) is the whole utterance because the function of recommending is beyond the utterance meaning so that it cannot be visually determined by certain words or phrases. Logically, recommending means offering something to do or not do as a solution to the problems. That is, what was done before was considered wrong. For example, sick people are encouraged to take medicine, people who have no job are encouraged to find a job, and so on.

In data (4), there were things that were considered wrong or incorrect which result in failure. This was conveyed by the speaker with a metaphor, namely *tepu kada koni sisi nahi aki gidan dufa i sa mo mohe*. The real meaning was *perempuan hitam manis berjalan ke sana ke mari tidak mendapat pujaan hati* (the sweet black woman was walking around who didn't get any idol of the heart). Failure to get the idol was caused by wrong actions. In other words, the speaker recommends the addressee to look for the idol across the country, in another place, not in his own village. Thus, the recommending intent was conveyed in a contradictory comparison. Therefore, it must be found the opposite meaning of the utterance. For example, the utterance 'Rini was not permitted to take part in the final test because she had not paid the school fee'. If the negative sign is omitted, the utterance will become 'Rini followed the final test because she had already paid the school fee'. The pattern is if he does not do it, he does not get it; if it is wrong, it does not work; or he does it then he gets it. This is what the speaker wants to say in data (4). Thus, the recommending function is related to errors. This means that the speaker recommends the right way but by disguising it.

Data (4) are analyzed as follows.

- (4) *Tepu kada koni sisi nahi aki gidan, dufa i sa mo mohe.*
Yellow leg chicken was looking for something beside the house, it got nothing.
- (4a) *Tepu kada koni sisi nahi aki gidan.*
Yellow leg chicken was looking for something beside the house.
- (4b) *Tepu kada koni dufa i sa mo mohe.*
Yellow leg chicken got nothing.
- (4c) *Tepu kada koni dufa i sa haike.*
Yellow leg chicken has got something.

Data (4a) was analyzed by using a dissipation technique where the dropped part was *dufa i sa mo mohe* 'got nothing'. With the dissipation, the speech function became declarative because it was only in the form of information about the activity while the success or failure of the activity was unknown. This happened if the utterance was spoken in a flat tone with a neutral expression. In contrast, if the utterance was delivered by glancing in a whisper, it would show a suspicious expression. This illustrates the relation disharmony between the speaker and the addressee. Therefore, by this lapse, the speech function becomes mocking.

Data (4b) was analyzed by using a dissipation technique where the dropped part was *sisi nahi aki gidan*. The dissipation resulted in the loss of information about the causes of unachieved goals because *sisi nahi aki gidan* illustrated the mistakes made by the speaker. This error resulted in a failure to reach the goal. This has been explained in data analysis (4a). However, the utterance still shows the recommending function i.e. evaluating the way and the place. Therefore, by the utterance, the speaker recommends something to the addressee as a solution to the failure. By evaluating the way and reviewing the place, it is hoped that success will be achieved. If the utterance is conveyed in the same way and style in data (4a), the mocking function will be very pronounced because the inaccessibility of the goals are used as evidence to weaken the speaker's position

while the addressee's position is further strengthened.

Data (4c) was analyzed by using dissipation and substitution techniques where the dropped part was *sisi nahi aki gidan* while the replaced part was *dufa i sa mo mohe*. *Dufa i sa mo mohe* was replaced with *dufa i sa haike*. By these techniques, data (4c) became the opposite of data (4b) so that the speech function changed to expressive; praising. Thus, nothing is recommended because there is no failure.

4.5 Assertive Function; Convincing

The assertive function; convincing in *Buru* folk songs can be seen in the following data.

- | | | |
|-----|-----------------------------------|--------------------------------------|
| (5) | <i>sing sik sing</i> | <i>sing sik sing</i> |
| | <i>ma sak rindu olon fofon</i> | <i>on the summit</i> |
| | <i>ma sak nahen olon fofon</i> | <i>on the hill</i> |
| | <i>bara tangi tu nam opo</i> | <i>don't you cry because grandma</i> |
| | <i>badea nam katanan mae mite</i> | <i>keep your black knife save</i> |
| | <i>ma sak rindu olon fofon</i> | <i>on the summit</i> |
| | <i>ma sak nahen olon fofon</i> | <i>on the hill</i> |
| | modo | believe me |
| | <i>sing sik sing</i> | <i>sing sik sing</i> |

Convincing markers on data (5), namely *modo* 'believe me' which were found in the utterance *Bara tangi tun nam opo badea nam katanan mae mite ma sak rindu olon fofon, modo*. 'Don't you cry because grandma keeps your black knife save on the summit, believe me. The utterance was conveyed by the speaker to the addressee to convincing him about the matter, namely *katanan mae mite* 'black knife' which was kept on the summit. The speech function, of course, was to entertain or to persuade, but the word *modo* emphasized the matter. Actually, the function of entertaining and convincing in the utterance was the same, i.e. to stop him crying. But the word *modo* emphasized the truth of the matter mentioned earlier. This means *katanan mae mite* is something that really exists and will be given to him.

The word *modo* 'believe me' or 'yes, indeed' or 'true' is different from *mo do* 'if not, then'. Both forms are distinguished from the way of writing them. Another difference is the position in an utterance. The word *modo* always occupies the final position of the utterance, or it can stand alone in response to doubts. While *mo do* 'if not, then' is always in the middle of an utterance. Thus, to distinguish the two words, it must be seen their position in an utterance.

The word *modo* as it was seen in data (5) showed the speaker's strategy to convince the addressee about an object named *katanan mae mite* which will be given someday. It meant, even though the addressee stopped crying, it was impossible for the object to be given at that time. This was reinforced by the utterance part *ma sak rindu olon fofon* 'on the summit' which described a distant place that cannot even be reached. Therefore, the use of *ma sak rindu olon fofon* was the speaker's strategy to be free from the obligation of fulfilling his promise. It was different when the part is replaced with *aki hum lalen* 'in the room' which is close to the speaker's and addressee's positions. Whatever strategy is used by the addressee, the goal is to convince the speaker to follow his desire.

To prove the interpretation correctness, the analysis is made as follows.

- (5) *Bara tangi tun nam opo badea nam katanan mae mite*
ma sak rindu olon fofon, modo.
Don't you cry because grandma keeps your black knife save on the summit, believe me.
- (5a) *Waine, bara tangi tu ina safe nam labun gosat haike, modo.*
Sister, don't you cry because mom has bought your new cloth, believe me.
- (5b) *Bara tangi tu nam opo badea nam katanan mae mite aki hum lalen, modo.*
Don't you cry because grandma keeps your black knife save in the room, believe me.
- (5c) *Bara tangi tu nam opo badea nam katanan mae mite mas sak rindu olon fofon.*
Don't you cry because grandma keeps your black knife save on the summit.

Data (5a) was analyzed by extension and substitution techniques. The extension was by adding the word *waine* 'sister' in the left part of the utterance, while the substitution was *nam opo badea nam katanan mae mite ma sak rindu olon fofon* replaced with *ina safe nam labun gosat haike*. The substitution resulted in a change of the speaker's status. The speaker in data (5) was a grandmother, while the speaker in data (5a) was an older sibling. Thus, the one who was convincing the addressee was a different person. It meant, the speaker in data (5) was he himself, while the speaker in data (5a) was another person, but its convincing function was maintained.

By substitution technique, the actor in the data (5a) was replaced by *ina* 'mother'. In addition, the matter and the object also changed from *badea nam katanan mae mite* to *safe nam labun gosat haike*. By this substitution, the addressee's belief increased because (1) the actor was not the speaker, but another person, (2) the information was clearer. It will reduce or even eliminate the addressee's activity, i.e. crying. If someone else is convincing someone, the effect is different when he is convinced by the actor. It means, when the actor

himself convinced the speaker, there were indications of self-praise that will affect someone's trust. It will be another case if the speaker is convinced by someone else, it will increase the trust. On the other hand, the information content in data (5a) eliminated doubts because the object mentioned in the speech was something known by the speaker so that its form can be imagined. Unlike the data object (5), it was less known and its distance was difficult to be reached. Mentioning the object and its distances was a strategy for convincing the speaker. Thus, the strategy on data (5a) was better than the strategy in data (5).

Data (5b) was analyzed by using a substitution technique where *ma sak rindu olon fofon* was replaced with *aki hum lalen*. Substitution of the object distance from difficult to be reached to easily accessible can change uncertainty to more confident. The addressee's convincing strategy about the things mentioned will reduce or even negate the activities he does. This is what is expected by the speaker by conveying the utterance. Therefore, the strategy of bringing an object distance closer is right for influencing or convincing someone.

Data (5c) was analyzed by using a dissipation technique where the word *modo* 'believe me' was dissipated. As explained earlier that the word *modo* is a form of affirmation of the thing mentioned, the presence of the word enlarges the speaker's belief. When the word *modo* was dissipated, the addressee's belief did not change. It means data (5c) did not show a strategy to increase the speaker's belief; while the speaker's purpose was to reduce or eliminate activities by increasing the speaker's belief. This does not mean data (5c) does not display a good strategy. The strategy on data (5c) is only one, i.e. mentioning things to be given, while utterance (5) that is without modification uses two strategies namely mentioning and affirming.

5. Conclusion

The research of *Buru* folk songs by using pragmatic studies found several speech functions. Those speech functions are namely (1) declarative function; prohibiting which are marked by speech intent, not on certain lingual units, (2) expressive function; praising which are marked by praise as a form of respect for their leaders, (3) commissive function; threatening which are marked by the word *mo do* 'if not', (4) directive function; recommending which are marked by the intention of speech, not in certain lingual units, and (5) assertive function; convincing which are marked by the word *modo* 'believe me'. The five speech functions describe the distinctive attitude and narrative style in *Buru* folk songs.

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