

## Social Value Representation in Popular Balinese Love Song Lyrics: A Sociopragmatic Analysis

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### ABSTRACT

This study examines the forms and sociocultural functions of implicature in popular Balinese love song lyrics performed by Dek Ulik, focusing on four songs: Tiang Demen, Beli Sayang, Boya Je Alpaka, and Ratih Kamajaya. Employing a descriptive qualitative design with a sociopragmatic orientation, the study applies content analysis to song lyrics as cultural discourse. Data consist of words, phrases, clauses, and lyric lines containing implicature, analysed through pragmatic matching techniques grounded in implicature theory proposed by Grice (1975), politeness principles by Geoffrey Leech (2016), and the sociopragmatic framework of Jacob L. Mey (2021). The findings reveal that both conventional and conversational implicatures are employed to convey romantic meanings indirectly; however, conversational implicatures predominate (82%), while conventional implicatures account for 18%. Indirectness is realised through mitigation strategies, conditional expressions, rhetorical questioning, metaphorical references, and culturally shared symbolism. These pragmatic mechanisms encode socio-cultural values such as politeness, loyalty, filial respect, emotional restraint, and spiritual commitment. Such patterns reflect characteristics of high-context communication, where meanings are often implied to maintain interpersonal harmony. The study demonstrates that Balinese popular love songs function not merely as entertainment but as cultural texts that negotiate romantic relationships within local moral, familial, and spiritual frameworks. The novelty of this research lies in highlighting implicature as a sociocultural mechanism through which romantic discourse in Balinese popular music articulates culturally grounded relational values.

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### INTRODUCTION

Songs are cultural products that function not only as entertainment but also as meaningful sites for the representation of social values, norms, and ideologies shared within a community. As part of cultural practice, song lyrics carry ideological meanings by reflecting social identities, moral orientations, and cultural worldviews embedded in language and performance (Frith, 1996). Popular music, in particular, has been conceptualised as a complex semiotic system through which meanings are often conveyed implicitly via the interaction of linguistic and musical structures (Tagg, 2013). In multicultural societies such as Indonesia, regional songs play a crucial role in expressing local identities while simultaneously articulating social values, relational norms, and collective perspectives on everyday life.

Within this context, Balinese-language songs constitute a significant cultural medium through which local values and social norms are communicated. Balinese song lyrics do not merely narrate personal emotions, but also reflect customary ethics, social etiquette, and culturally specific worldviews. These meanings are frequently conveyed through indirect rhetorical strategies such as subtle satire, local humour, and implicit advice. From a pragmatic perspective, meaning is understood as emerging from the interaction between linguistic forms, shared knowledge, and socio-cultural context (Mey, 2021). Such indirect meaning-making through implicature aligns with the characterisation of Balinese society as a high-context communication culture, where meaning is not solely encoded in explicit verbal expressions but is closely

tied to social relations, situational context, and cultural symbolism (Hall, 1976). Consequently, Balinese song lyrics may be approached as cultural discourse that articulates social values implicitly.

Previous research has shown that song lyrics function as cultural discourse through which social values, ideologies, and critiques are communicated, often implicitly. Studies on regional and Indonesian popular songs demonstrate that lyrics convey moral values, politeness norms, social solidarity, and ideological positions through indirect linguistic and semiotic strategies (Andini et al., 2024; Hanggu & Mahu, 2022; Haris, 2020). Other scholars note that song lyrics may challenge dominant norms and reflect contemporary social change, positioning music as a site of ideological negotiation and social reflection (Ramadhani Amrina; Kasiyan, 2024; Rika Virtianti & Sari, 2025). However, most of these studies emphasise nationalism, protest discourse, character education, or explicit social trends, typically drawing on sociological or semiotic perspectives rather than detailed pragmatic analysis of implicit meaning.

More recent pragmatic studies have begun to explore speech acts in song lyrics. For instance, analysis of illocutionary acts in the album *Being Funny in a Foreign Language*, grounded in speech act theory developed by John Searle, highlights the dominance of expressive and assertive acts in lyrical communication (Rahmawati & Halim, 2026). Similar findings are reported in analyses of Indonesian songs showing how speech acts structure emotional expression, narrative development, and cultural reflection (Damayanti et al., 2023; Siagian et al., 2025). While these studies confirm the communicative importance of pragmatic features in song lyrics, they largely focus on speech-act classification rather than implicature as an indirect meaning-making mechanism shaped by socio-cultural context.

Research specifically on Balinese pop songs tends to foreground stylistic and functional aspects rather than pragmatics. The stylistic study on songs by Bagus Wirata highlights *basita paribasa* as aesthetic cultural expression (Ricani et al., 2025); analysis of songs by A.A. Raka Sidan examines *paribasa* primarily for pedagogical relevance (Mahayani et al., 2022); and a study drawing on Roman Jakobson emphasises the poetic function of Balinese song language (Santika et al., 2022). While these studies confirm the cultural and aesthetic significance of Balinese popular songs, they seldom address implicature as a sociopragmatic strategy. The present study, therefore, extends prior work by examining how implicature encodes politeness, relational norms, filial values, and spirituality in contemporary Balinese romantic song discourse.

Addressing this gap, the present study investigates popular Balinese love songs performed by Dek Ulik to examine how socio-cultural values are represented through implicature. The study is guided by two research questions: (1) what forms of socio-cultural implicature are employed in popular Balinese love song lyrics, and (2) what socio-cultural values are represented through these implicatures? Drawing on implicature theory proposed by H. P. Grice (1975), politeness principles developed by Geoffrey Leech (2016), and sociopragmatic perspectives (Mey, 2021), implicature is conceptualised here as an indirect meaning-making strategy shaped by cultural norms, social relations, and shared contextual knowledge.

By positioning song lyrics as sociopragmatic discourse, this study contributes theoretically to expanding pragmatic inquiry beyond face-to-face interaction into aesthetic and culturally embedded texts. It also provides empirical insight into how popular music participates in negotiating, sustaining, and transmitting socio-cultural values within contemporary Balinese society.

## METHODS

This study employed a descriptive qualitative research design with a sociopragmatic orientation. The design was selected to interpret implicit meanings and socio-cultural values embedded in song lyrics, focusing on language use in context rather than on quantitative measurement. The study applied content analysis to song lyrics conceptualised as cultural discourse, as lyrics are understood to carry ideological meanings and collective value systems (Frith, 1996; Krippendorff, 2013).

The data consisted of five popular Balinese love song lyrics performed by Dek Ulik, namely *Tiang Demen*, *Beli Sayang*, *Boya Je Alpaka*, and *Ratih Kamajaya*. The songs were selected using purposive sampling based on four criteria: (1) the presence of love or personal relationship themes, (2) the use of indirect language containing implicature, (3) the representation of Balinese socio-cultural values such as politeness, customary norms, and gender relations, and (4) the popularity of the songs within Balinese society. Selecting songs from a single singer and album ensured stylistic coherence, contextual consistency, and stability of cultural values represented in the lyrics.

Data were collected using a documentation technique by repeatedly listening to songs uploaded on the official Dek Ulik YouTube account (<https://www.youtube.com/channel/UCTWpvaHBBnViGIgwfDC3pFA>). The audio recordings were carefully transcribed into written lyrics, which were then verified through repeated listening to ensure transcription accuracy. The finalised lyrics were segmented into linguistic units—words, phrases, clauses, and lyrical lines—that potentially contained implicature. To support the analytical framework, a library study was conducted focusing on theories of implicature, politeness, sociopragmatics, discourse analysis, and popular music studies, which informed the interpretation and categorisation of the data (Grice, 1975; Leech, 2016; Mey, 2021).

Data analysis was conducted qualitatively using a pragmatic matching technique supported by systematic coding procedures to interpret implicatures within their socio-cultural context. The analysis began with identifying linguistic units in the song lyrics that potentially conveyed implicature, which were then classified into conventional and conversational types through iterative coding processes that allowed patterns of implicit meaning to emerge while preserving their cultural context. This process followed interconnected stages of open, axial, and selective coding to organise implicatures and simultaneously identify associated socio-cultural values such as politeness, loyalty, filial respect, and spirituality. Interpretation was subsequently grounded in implicature theory and conversational maxims proposed by H. P. Grice (1975), politeness principles developed by Geoffrey Leech (2016), and sociopragmatic perspectives emphasising social relations, cultural norms, and shared knowledge as outlined by Jacob L. Mey (2021).

To enhance credibility and analytical rigour, validation strategies were applied through theoretical triangulation—integrating implicature, politeness, and sociopragmatic frameworks—and data triangulation by cross-referencing lyrical analysis with sociocultural literature on Balinese communication practices and cultural norms. Analytical reliability was further strengthened through iterative close readings, systematic documentation of coding decisions, and peer consultation with scholars familiar with pragmatics and Balinese cultural discourse. Contextual interpretation was consistently supported by relevant sociolinguistic and cultural literature to ensure that implicit meanings were understood within appropriate cultural frameworks, thereby enhancing transparency, interpretive consistency, and methodological robustness in the qualitative analysis.

## RESULTS AND DISCUSSION

The analysis of popular Balinese love songs performed by Dek Ulik (*Tiang Demen*, *Beli Sayang*, *Boya Je Alpaka*, and *Ratih Kamajaya*) indicates that implicature functions as a central pragmatic mechanism for conveying socio-cultural meanings indirectly in romantic discourse. Drawing on implicature theory proposed by Grice (1975), both conventional implicatures—anchored in shared lexical meanings and cultural symbols—and conversational implicatures—emerging through contextual inference, indirect requests, rhetorical questioning, and conditional expressions—were identified. Quantitatively, conversational implicatures predominate (82%), while conventional implicatures account for 18%, suggesting a strong preference for indirect emotional communication in these lyrics.

Across the songs, implicatures consistently encode socio-cultural values such as politeness, loyalty, filial respect, emotional restraint, and spirituality. These meanings are pragmatically realised through mitigation strategies, culturally shared symbolism, metaphorical references, and indirect evaluative expressions that allow speakers to communicate affection, disappointment, or commitment without overt confrontation. Such patterns align with characteristics of high-context communication described, where indirectness functions as a culturally regulated means of preserving interpersonal harmony while expressing personal emotions. Table 1 summarises the distribution of implicature types

identified in the analysed lyrics. Subsequent sections discuss each song lyric by lyric to illustrate how these indirect meanings are constructed within Balinese romantic cultural contexts.

Implicature Type	Frequency	Percentage
Conversational implicature	14	82%
Conventional implicature	3	18%
Total lyrics analysed	17	100%

Table 1: Frequency and Percentage of Implicature Types Identified in the Lyrics

From a sociopragmatic perspective and politeness principles, these findings suggest that implicature in Balinese popular love songs operates not merely as stylistic ornamentation but as a communicative resource for negotiating relational values embedded in local cultural norms. Indirect meaning-making enables the articulation of romantic commitment, respect for family authority, emotional loyalty, and spiritual orientation in ways that remain socially acceptable within Balinese discourse traditions. The following sections, therefore, examine each song in detail, demonstrating how lyric-level implicatures encode socially situated meanings within Balinese romantic cultural contexts.

### Forms of Implicature in Popular Balinese Love Song Lyrics

Building on the general findings above, this section examines more closely how implicature operates in individual songs to construct culturally meaningful representations of romantic relationships. Rather than functioning solely as poetic ornamentation, indirect expressions in these lyrics reflect culturally grounded communicative norms in which emotional expression is carefully balanced with social expectations, relational harmony, and moral responsibility. The analysis distinguishes between conventional implicatures rooted in shared cultural symbolism and conversational implicatures emerging through contextual inference and politeness strategies. Through this lens, implicature becomes a key sociopragmatic resource for articulating love, loyalty, commitment, and social obligation within contemporary Balinese musical discourse.

#### *Forms of Implicature in the Lyrics of “Tiang Demen”*

The song *Tiang Demen* represents the initial phase of a romantic relationship, in which attraction and affection have begun to emerge but are not yet expressed directly (Ulik, 2023b). The speaking persona, a female voice, is portrayed as harbouring feelings of love toward a man while deliberately concealing them and conveying them only implicitly. This linguistic strategy reflects the fact that romantic expression in Balinese society is not merely emotional but is closely intertwined with social structures, norms of politeness, and culturally embedded value systems.

The opening lyric, “*amongkén ja lagas anak eluh, tusing ja nyidang lakar malunin mengorahang rasa demen, rasa tresna kapining anak muani*” (‘no matter how brave a woman is, she cannot express love first’), reflects a generalised conversational implicature shaped by sociocultural norms. It implies that women are discouraged from initiating romantic expressions, reinforcing patriarchal expectations that position men as initiators. The lyric also aligns with the modesty maxim, as the female speaker restrains self-assertion to maintain propriety, reflecting Balinese values of humility, decorum, and respect in romantic relationships.

The lyric “*diastun tiang stata menyaruang rasa elek yén sampun ketemu salah tingkah, mogi beli bise mace mrase tekén tiang demen kén beli*” (‘although I always hide my shyness and act awkwardly when we meet, I hope you can understand that I love you’) contains a strong form of conversational implicature. The indirect meaning expressed here is the speaker’s desire for her feelings to be understood without explicit verbalisation. References to shyness and awkward behaviour function as communicative cues within a high-context cultural framework, where meaning is conveyed implicitly through situational awareness and shared cultural understanding.

Another instance of conversational implicature shaped by sociocultural context appears in the lyric “*rikala tiang mirengang dering BBM, keto masih nada SMS, tiang stata ngarepang punika beli, say hello kapining titiang, nakonang kabar*” (‘when I hear the BBM or SMS tone, I always hope it is you greeting me and asking how I am’). The anticipation of simple messages and greetings may function as a subtle yet meaningful expression of care and affection. Within

certain sociocultural contexts in Bali, modest acts such as greetings or inquiries about one's well-being are often interpreted as signs of emotional attention, sometimes reducing the need for overt verbal declarations of love. This suggests that politeness and affection can, in some contexts, be communicated through small yet meaningful actions rather than explicit romantic statements.

The emotional culmination of the song appears in the lyric "*yen tiang ngelah rasa juari, mekite tiang, lakar nganggurin beli kemu, nyalanin peteng kadi metunangan, rikala malam mingguné*" ('if I had the confidence, I would meet you there and spend the night like an engaged couple on a Saturday night'), which contains a conversational implicature emerging from sociocultural inference rather than literal meaning. The implicature arises because the speaker frames the imagined encounter through the expression *kadi metunangan* ('like an engaged couple'), a phrase that conventionally indexes socially legitimate intimacy within the cultural context of Bali. Through this contextual cue, listeners may infer that the speaker's romantic intention is oriented toward socially recognised commitment rather than casual interaction. The indirect formulation also reflects a pragmatic strategy of emotional mitigation: by presenting the scenario hypothetically ('if I had the confidence'), the speaker softens self-disclosure while simultaneously signalling readiness for relational seriousness and long-term responsibility.

The implicatures found in *Tiang Demen* demonstrate how indirect speech functions as a form of social control over female emotional expression, where love is conveyed implicitly to maintain politeness, honour, and emotional restraint within a patriarchal cultural framework. Conversational implicatures such as shyness, indirect hope, and emotional concealment therefore operate not only as linguistic devices but also as cultural manifestations of gendered social roles; this contrasts with findings by Andini et al. (2024) on regional songs like *Lir-Ilir*, *Manuk Dadali*, and *Soleram*, where implicature is primarily interpreted as conveying general moral or national character values rather than specific sociopragmatic dynamics of romantic relationships.

### ***Forms of Implicature in the Lyrics of "Beli Sayang"***

Following the depiction of hesitant and restrained early attraction in *Tiang Demen*, the song *Beli Sayang* by Dek Ulik presents a more complex romantic dynamic (Ulik, 2022). The speaker experiences emotional tension due to changes in the partner's behaviour, but continues to communicate feelings through subtle, patient, and indirect speech. This shift reflects a movement from quietly emerging affection toward expressions of disappointment that remain grounded in politeness norms and emotional restraint.

The lyric "*rindu dihati tan side menaenang*" ('the longing in my heart cannot be held back') suggests loyalty and emotional constancy; however, this meaning arises through cultural inference rather than lexical convention, indicating conversational implicature. Similarly, "*beli sayang edengang teken tiang*" ('my love, show yourself to me') conveys a desire for renewed affection indirectly, again relying on pragmatic interpretation rather than fixed conventional triggers.

Conversational implicature is also evident in "*mekelo suba tiang ngantosang*" ('I have been waiting for a long time'), where patience and fidelity are culturally inferred. Indirect affective communication appears in "*beli sayang dije kenjem manise*" ('where is your sweet smile?'), where disappointment is expressed through rhetorical questioning and praise. This strategy becomes clearer in "*tiang mekenyem nanging beli ngacuhin*" ('I smile but you ignore me') and subsequent rhetorical questions, which communicate dissatisfaction while avoiding confrontation.

The lyric "*yen mule saje beli merase rindu, meriki je nampekin tiang*" ('if you truly miss me, just come and see me') represents conversational implicature through a conditional form that mitigates imposition and preserves interpersonal harmony. A similar strategy appears in "*to ngude beli acuh ngejohin tiang*" ('why are you indifferent and distancing yourself from me'), where emotional tension is conveyed through restrained questioning rather than accusation, reflecting Balinese preferences for emotional control, respect, and relational harmony.

Overall, implicatures in *Beli Sayang* illustrate how indirect speech functions as a politeness strategy for negotiating romantic tension. This aligns with sociopragmatic observations by Haris (2020), who emphasises politeness in oral cultural traditions, yet the present study extends this by showing how implicature specifically mediates romantic conflict.

Compared with speech-act analyses such as Lestari et.al. (2023), which foreground emotional expression, this study demonstrates that implicature in Balinese love songs not only expresses feelings but also negotiates culturally grounded relational values through subtle pragmatic mechanisms.

### ***Forms of Implicature in the Lyrics of “Boya Je Alpaka”***

The song *Boya Je Alpaka*, performed by Dek Ulik, foregrounds a romantic relationship constrained by parental approval, a theme closely linked to familial authority and social hierarchy in Balinese culture (Ulik, 2021). The lyric “*Boya tiang bani alpaka*” (‘I am not brave enough to be disobedient’) is better interpreted as conversational implicature rather than conventional, since the meaning emerges from cultural inference rather than lexical convention. It implies loyalty both to romantic love and to filial respect, reflecting values such as empathy (*tatwam asi*) and obedience to parents. A similar conversational implicature appears in “*Apa ke arta ne sanget anggoné ukuran?*” (‘Is wealth the ultimate measure?’), which indirectly critiques economic and status-based considerations in partner selection. The social criticism is inferred pragmatically through shared cultural knowledge rather than encoded explicitly, aligning with observations on Balinese social hierarchy (Geertz, 1980).

Conversational implicature is also evident in “*Tiang megegelan ngajak i beli*” (‘I am in a relationship with him’), where the term *megegelan* pragmatically signals seriousness and long-term commitment rather than casual dating. Emotional tension is further conveyed in “*Rasa idup tiangé tanpa guna, yéning buka keto*” (‘my life feels meaningless if it continues like this’), which expresses distress indirectly while maintaining social dignity. Likewise, “*Meme bapa lan je tolih, tiang be kelih*” (‘Mother and father, please see that I am already grown’) implies a request for recognition of adult autonomy; the indirect phrasing mitigates confrontation and reflects politeness strategies consistent with the generosity maxim. These implicatures collectively show how romantic autonomy is negotiated carefully within respect for parental authority.

Overall, implicatures in this song illustrate how indirect speech mediates tensions between personal affection and familial obligation in Balinese society. Love is framed not as purely individual emotion but as a socially negotiated commitment shaped by hierarchy, respect, and moral responsibility. This extends findings by Hanggu and Mahu (2022), who highlight cultural values in regional songs, by demonstrating more specifically how Balinese love lyrics encode the pragmatic negotiation between filial piety and romantic autonomy.

### ***Forms of Implicature in the Lyrics of Ratih Kamajaya***

The song *Ratih Kamajaya* thematically portrays the union of two individuals within a sacred marital bond (Ulik, 2023a). Much of its meaning is conveyed indirectly through implicature and politeness strategies rather than explicit propositions, embedding culturally significant values related to *swadarma* (duty), karmic destiny, and marital commitment in Balinese Hindu society.

The lyric “*kalih tresna sida mepadu*” (‘two lovers finally unite’) is best interpreted as conversational implicature, since the idea of struggle and perseverance is inferred contextually rather than lexically encoded. The phrase *sida mepadu* (‘finally united’) implies a gradual relational process consistent with Grice’s maxims of relevance and quantity. Similarly, “*tan wenten malih sane kesansiang, mekelo mengaduang*” (‘there is no longer any doubt, as they have long struggled together’) reinforces commitment through shared experience, indirectly emphasising relational dedication and mutual sacrifice, which aligns with Leech’s generosity maxim.

Symbolic marital legitimacy appears in “*saling salukin cincin pinaka cihna, sampun sida makurenan*” (‘exchanging rings as a sign of a legitimate union’). Rather than constituting conventional implicature in the strict Gricean sense, this is more accurately viewed as culturally grounded conversational implicature, where ritual symbolism conveys spiritual legitimacy through shared cultural knowledge. A similar mechanism operates in “*kadi Ratih lan Semara, nemu ring pejatu karmane*” (‘like Ratih and Kamajaya, finding their destined union’), where mythological reference frames love as karmic destiny rather than purely personal choice.

Normative marital responsibility emerges in “*swadarma anake mekurenan, ingetang raga pantesin dewekin*” (‘husband and wife should be mindful of their roles’). The obligation is conveyed indirectly, reflecting conversational implicature supported by the tact maxim, which minimises imposition while encouraging ethical awareness. Advice-oriented lyrics such as “*Resepang pitutur siduri pang tusing nganti dadi salah pemargi*” (‘be wise in receiving advice so as not to go astray’) and “*pageh teken gegodane kepanggih*” (‘remain steadfast against temptations’) likewise function as conversational implicatures: moral guidance is expressed implicitly to preserve harmony, autonomy, and social dignity.

The implicatures identified in *Ratih Kamajaya* indicate that romantic love is constructed not merely as personal affection but as a spiritually grounded commitment aligned with Balinese Hindu values such as duty, destiny, and sacred marital legitimacy. Indirect expressions of unity, ritual symbolism, and moral responsibility frame love as a culturally sanctioned spiritual bond rather than solely an emotional experience. This perspective contrasts with studies of global popular music, such as those examining songs by Virtianti et. al. (2025), which tend to interpret lyrics as reflections of contemporary social trends and personal identity negotiation. The present study, therefore, highlights a specific sociopragmatic dimension of Balinese love songs, demonstrating how implicature encodes locally rooted religious and cultural conceptions of sacred love rather than broader global pop-cultural themes.

### **Representation of Socio-Cultural Values through Implicature in Popular Balinese Love Song Lyrics**

Following the identification of implicature forms in popular Balinese love song lyrics, this section examines how socio-cultural values are represented through these implicit meanings. In the Balinese cultural context, song lyrics function not merely as a medium for emotional expression but also as a vehicle for transmitting and reaffirming values upheld within the community. Through both conventional and conversational implicatures, the lyrics encode systems of meaning related to politeness, loyalty, humility, respect for parents, spirituality, and social commitment in interpersonal relationships. These values are rarely articulated explicitly; instead, they are realised through indirect, symbolic, and context-dependent modes of expression. Accordingly, the analysis focuses on how implicit meanings operate as reflections of social norms, cultural ethics, and Balinese worldviews that prioritise harmony, balance, and adherence to customary order. This approach highlights the relationship between pragmatic linguistic strategies and ideological construction within Balinese popular music discourse.

The implicature analysis of popular Balinese love songs performed by Dek Ulik demonstrates how musical texts serve as representational media for culturally specific social values. These values are embedded through both conventional and conversational implicatures that carry ethical, spiritual, and cultural significance. The five songs analysed—*Tiang Demen*, *Beli Sayang*, *Boya Je Alpaka*, *Ratih Kamajaya*, and *Tresna Kanti Pawah*—each reflect distinct stages of romantic relationships while simultaneously revealing the cultural ideologies underlying emotionally charged yet implicitly articulated experiences.

In *Tiang Demen*, politeness and traditional gender norms are prominently represented. The lyric “*amongkén ja lagas anak eluh, tusing ja nyidang lakar malunin mengorahang rasa demen*” (‘no matter how brave a woman is, she cannot declare her love first’) reflects the expectation that Balinese women preserve modesty (*rasa lek*) in romantic interactions. This implicature reveals a patriarchal value system that positions women as morally responsible for maintaining dignity and familial honour through indirect expression of affection. Romantic relationships are thus framed not solely as personal matters, but as practices governed by adat-based communicative ethics regulating gendered behaviour.

The song *Beli Sayang* foregrounds values of loyalty, patience, and emotional restraint as integral to the idealised construction of Balinese femininity. The lyric “*mekelo suba tiang ngantosang*” (‘I have been waiting for a long time’) positions waiting as a culturally meaningful act signifying devotion and emotional endurance rather than passivity. Similarly, “*tiang mekenyem nanging beli ngacuhin*” (‘I smile while you ignore me’) implies a social expectation for women to maintain composure and warmth despite emotional suffering. Such implicatures reflect the cultural prioritisation of harmony and self-control, particularly in preserving relational propriety within public and interpersonal domains.

Tension between romantic desire and social obligation becomes central in *Boya Je Alpaka*. Respect for parental authority and adherence to adat are implicitly articulated through “*boya tiang bani alpaka*” (‘I am not brave enough to be disobedient’), which encapsulates the speaker’s internal conflict. The lyric acknowledges filial devotion and intergenerational hierarchy as non-negotiable values, even when they constrain personal happiness. Meanwhile, “*apa ke arta ne sanget anggoné ukuran?*” (‘is wealth the ultimate measure?’) introduces a subtle critique of economically driven matchmaking practices. Through indirect questioning, the song functions as a form of cultural critique that challenges dominant social norms while maintaining politeness and moral restraint.

In *Ratih Kamajaya*, socio-cultural values associated with marriage are foregrounded through representations of responsibility, spirituality, and collective legitimacy. The lyric “*saling salukin cincin pinaka cihna sampun sida makurenan*” (‘exchanging rings as a sign of a legitimate union’) implies that marriage transcends personal affection and is embedded within religious and communal frameworks. Marriage is portrayed as a sacred institution validated through adat and spiritual symbolism. This is reinforced in “*swadarma anake mekurenan, ingetang raga matesin dewek*” (‘fulfil the duties of husband and wife and be mindful of one’s role’), which frames love as inseparable from *dharma*—moral responsibility and role fulfilment within family and society. Romantic commitment is thus constructed as an ethical practice rather than emotional fulfilment alone.

Overall, the implicatures embedded in popular Balinese love song lyrics reveal that regional music functions not only as emotional expression but also as a medium for affirming and transmitting socio-cultural values. Love, as represented in these songs, is inseparable from politeness, social responsibility, and moral commitment. These values are communicated through culturally sanctioned indirectness, demonstrating how pragmatic strategies serve as powerful tools for sustaining cultural ideology within contemporary Balinese popular music.

## CONCLUSION

This study finds that Balinese popular love song lyrics sung by Dek Ulik extensively employ both conventional and conversational implicatures to convey meaning indirectly. These implicatures function as pragmatic strategies for expressing love while embedding core Balinese values such as politeness, patience, loyalty, filial piety, and Hindu-Balinese spirituality. The findings confirm that Balinese communication is strongly high-context, relying on shared cultural knowledge and social conventions rather than explicit statements.

The main strength of this study lies in its culturally grounded sociopragmatic analysis of popular song lyrics as meaningful social discourse. However, its limitation is the restricted dataset, focusing on a single singer and genre, which limits generalizability. Future studies are encouraged to expand the corpus across genres, performers, or audience perspectives. Practically, these findings can be applied in Balinese language and culture education and in cultural preservation efforts, using popular music as an effective medium for transmitting values of politeness and social harmony to younger generations.

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