

Analysis of Implications in Interpersonal Communication on Badarawuhi Figures in Dancer Village

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ABSTRACT

This study examines the implications in interpersonal communication used by the character Badarawuhi in Desa Penari, focusing on how implied meanings function to manipulate and control other characters. The research highlights how Badarawuhi's speech, though seemingly benign, carries manipulative undertones through seduction, emotional coercion, and veiled threats. The study aims to: (1) identify the types of implications in Badarawuhi's speech, (2) analyze their alignment with or violation of Grice's maxims, and (3) explore how social relationships influence the interpretation of these implications. Using a qualitative descriptive method, the research analyzes dialogues from Desa Penari, applying pragmatic content analysis to uncover hidden meanings. Findings reveal that Badarawuhi strategically violates conversational maxims to exert psychological control, often disguising commands as polite requests or rhetorical questions. For instance, phrases like "Would you like to see your mother here?" imply emotional blackmail, leveraging familial bonds to pressure compliance. The study concludes that Badarawuhi's speech reflects the cunning nature of mythological snake figures, using subtle language to dominate victims without overt aggression. These findings contribute to pragmatic studies by demonstrating how implications serve as tools of manipulation in hierarchical relationships, with practical applications for understanding power dynamics in communication.

INTRODUCTION

Pragmatics study how the meaning of speech is determined by social and cultural contexts, where implication plays an important role (Mestre-Mestre, 2023; Niu, 2023; Schauer, 2022; Ton-Nu & Nguyen, 2023). Implication is an implied meaning that is understood by the listener even if it is not spoken directly by the speaker, as explained by Grice (1975) in the maximal theory of conversation. In the context of interpersonal communication, implication is often used to convey deeper intentions or to subtly organize social interactions (Burgoon & Hale, 1988; Gudykunst & Kim, 2003; Hall, 1976; Knapp & Hall, 2010; Ting-Toomey, 1999).

Language not only serves to convey information, but it is also used to manage social relationships, express feelings, and show power or authority. In everyday communication, the message conveyed by the speaker often contains meanings that depend not only on the words spoken directly, but also on the situational, social, and relational contexts between individuals. This is especially true in speech that contains **implications**, where the implied meaning is interpreted by the listener even though it is not explicitly expressed by the speaker.

One interesting example of this pragmatic phenomenon can be seen in the story of *Desa Penari*, a narrative that recounts complex social interactions between the characters, especially interactions involving Badarawuhi (Bennett, 1998; Hofstede, 2001; Meyer, 2014; Smith & van der Molen, 2006; Wood, 2016). Badarawuhi is a figure who plays an important role in the story, where every speech is conveyed to other characters. For example, in the speech " **Di sini ae, nduk** ", this speech can literally be understood as a simple instruction that asks Mila to stay somewhere. However, based on the context and relationship between Badarawuhi and Mila, this speech has a stronger implied meaning.

The findings of this study reveal that Badarawuhi's speech in *Desa Penari* operates as a sophisticated tool of psychological manipulation, leveraging conversational implications to exert control over other characters. By analyzing key dialogues—such as "Di sini ae, nduk"—through Grice's maxims, the research demonstrates how Badarawuhi strategically violates norms of quantity, quality, and manner to embed hidden threats, emotional coercion, and false choices. For instance, seemingly polite requests like "Accompany me. Will you?" disguise coercive intent, exploiting relational hierarchies and emotional vulnerabilities. The study further identifies recurring patterns of veiled threats (e.g., "Ojo melok-melok") and sarcasm (e.g., "Grandpa is good, yes"), which reinforce Badarawuhi's dominance while avoiding explicit confrontation. Notably, these implications are culturally rooted in Javanese folklore's depiction of serpent figures as cunning manipulators, aligning with the narrative's thematic emphasis on unseen psychological traps. However, the analysis also uncovers moments of resistance—such as Mila's defiance—where implied meanings fail to secure compliance, suggesting limits to manipulative discourse. By bridging pragmatics with cultural narratology, these results not only decode Badarawuhi's linguistic tactics but also offer a framework for analyzing power dynamics in other horror and folklore traditions. Unlike prior studies focusing on literal horror tropes, this research highlights how implications—rather than overt threats—sustain tension and control, advancing interdisciplinary dialogue on language, power, and narrative manipulation.

Based on the above background, this study examines how Badarawuhi's speech functions in interpersonal communication within *The Dance Village*, focusing on three key issues: (1) the role of implications in conveying hidden meanings, (2) the pragmatic factors shaping these implications, and (3) how social relationships between Badarawuhi and other characters influence their interpretation. The research questions delve deeper, asking what types of implications exist in Badarawuhi's dialogue, how they align with or violate Grice's conversational maxims, and the impact of power dynamics on their reception. These questions aim to uncover the mechanisms behind Badarawuhi's manipulative communication strategies.

The study seeks to: (1) categorize implications in Badarawuhi's speech, (2) analyze their construction through Grice's maxims, and (3) assess how social hierarchies shape their understanding. Theoretically, it advances pragmatic research by dissecting implied meanings in folklore narratives. Practically, it offers insights into real-world communication, demonstrating how implicit language and relational context can manipulate or persuade, with potential applications in linguistics, media studies, and psychology.

RESEARCH METHODS

Types of Research

This study uses a qualitative approach with a descriptive method. This approach was chosen because the main purpose of the research was to understand and describe the implications that arise in the Badarawuhi speech in *the Dance Village*. Qualitative descriptive research focuses on data analysis in the form of speech that contains implicit or implicit meaning, as well as the context that surrounds it. According to Bogdan and Biklen (1992), qualitative research aims to understand social or cultural phenomena that occur in a particular context through the interpretation of data. This study analyzes the implicit meanings in Badarawuhi speech related to social relations and interpersonal contexts.

Data Sources

The source of data in this study is the Badarawuhi speech contained in the story of Badarawuhi in *the Dance Village*. Data in the form of dialogue or speech spoken by Badarawuhi in his interactions with other characters. This data is collected through a documentation process, where the text of the story is analyzed to find relevant speech.

The main data analyzed are:

1. " **Di sini ae, nduk** " – a speech directed at Mila.
2. " **Balekno, ojo digowo** " – a speech directed at the Inggri.

This speech was chosen because it has a clear communication context and contains implicit meanings or implications that can be analyzed with a pragmatic approach.

Data Collection Techniques

Data is collected using **document methods or text analysis**. This method is used to collect Badarawuhi speech contained in the Badarawuhi story in *the Dance Village*. The data were then identified and classified based on speech criteria that contained conversational implications.

The data collection steps are as follows:

1. **Watching and understanding the storyline:** The first step is to watch the movie and understand the story of Badarawuhi in *the Dance Village* to understand the general context and interpersonal relationships between the characters in it.
2. **Identifying relevant speech:** The next step is to identify speech spoken by Badarawuhi that contains potential implications.
3. **Speech classification:** Once relevant speech is found, each speech will be classified based on the type of implication it appears (for example, general or specific implications).

Data Analysis Techniques

The data was analyzed using a **content** analysis method with a pragmatic approach. The analysis is carried out by following the following steps:

1. **Identification of Conversation Maxims:** Each speech is analyzed to see compliance or violation of Grice's conversational maxims, namely the maxims of quantity, quality, relevance, and manner. This analysis will help uncover how the implications of the conversation are formed.
2. **Implicit Interpretation:** Once the violation or adherence to the maxim has been identified, the next step is to interpret the implicit or implicit meaning that arises from the utterance. In this case, the researcher will explore the implicit meanings based on social contexts, interpersonal relationships, and conversational situations.

RESULTS AND DISCUSSION

1. " Ojo melok-melok "

Indonesian: " Jangan ikut campur."

Context: The speech "**Ojo melok-melok**" was uttered by Badarawuhi to the Inggri in a situation where the English were asked by the elders to take Kawaturih away from the Dance Village to break the chain of *Dawuh* election rituals. Badarawuhi wanted to make it clear that Britain should not interfere or be involved in the action.

Grice's Maximal Analysis:

- **Maksim Quality:** Badarawuhi strives to convey honest warnings. He did not provide misleading information; the point was clear—Britain should not interfere. In the context of threats, Badarawuhi wanted to emphasize the consequences of England's actions if he violated, so that the quality maxim was met.
- **Maxim Relevance:** This speech is very relevant to the situation at hand. Badarawuhi gave a direct warning about the UK's actions, suggesting that its involvement could bring problems. Although with a tone that is not harsh and soft-sounding due to the manipulative characteristics of snake stealth, the relevance of this speech is very clear, given the tense situation that exists.

- **Maxim Quantity:** This speech provides sufficient and precise information, without long-windedness. Badarawuhi conveyed a clear and direct warning. In the context of a threat, the information provided is enough to convey its meaning. Therefore, the maximum quantity is met.
- **Maksim way (Manner):** This speech is delivered in a clear and unambiguous way. The use of the phrase "**ojo melok-melok**" directly contains the meaning of prohibition, and in this context, also serves as a threat. Badarawuhi managed to convey his message in an easy-to-understand and firm way albeit in a soft tone.

Specific implications: The speech "**Ojo melok-melok**" has several important implications in the context of threats:

- **Prohibitions and Threats:** The main implication of this speech is the prohibition on interfering, which directly implies that if the Inggri continue to try to bring Kawaturih away, there will be consequences. In other words, Badarawuhi signaled that there was a risk or danger that could arise if Britain violated the order.
- **Warning about Consequences:** This speech hints that the Badarawuhi has the authority to determine what is and is not allowed. This threat could be seen as an attempt to assert Badarawuhi power and reprimand the Inggri not to take actions that were considered against their will.
- **Situation Control:** By saying this speech, Badarawuhi is trying to control the situation. He wants to make sure that Britain does not take actions that could undermine the plans that have been made. This shows the tension in the relationship between Badarawuhi and the Inggri, where Badarawuhi feels the need to pose threats in order to maintain control.

2. " Balekno, ojo digowo "

Indonesian: "Kembalikan, Jangan diambil"

Speech Context: This speech occurs in the early scene of the film where Badarawuhi speaks to English, who has taken Kawaturih, an arm bracelet owned by Badarawuhi. Kawaturih was used as an exchange rate in the Badarawuhi treaty with humans. The Inggri were tasked with taking Kawaturih away from the Dance Village by the elders to break the ritual of choosing *Dawuh*. In a mystical context, the act of taking something that should not be, especially one that has a mystical or spiritual connection, can have serious consequences. Badarawuhi, as the ruler of the Dance Village issued this order with the intention of warning the Inggri not to continue their actions.

Grice's Maximal Analysis:

- **Maxim Quantity:** This speech provides sufficient information, namely direct instructions to the Inggri to "return" and "do not take it" Kawaturih. Badarawuhi did not provide further details on what would happen if his order was violated. However, this creates the specific implication that negative consequences will occur if the UK does not comply with the order. The uncertainty of what will happen next adds to the pressure in the situation, making England have to make decisions without knowing the risks.
- **Maxim of Quality:** Maxim of quality requires the speaker to say something true. Here, Badarawuhi gives clear and seemingly literal commands. However, in a mystical context, the truth of this commandment can have another dimension. When Badarawuhi ordered to "return" and "do not take it" Kawaturih, there was an implication that breaking this order would be fatal. This implication is not spoken directly, but is assumed by the listener (English), who already understands the power and threat behind Badarawuhi's speech.
- **Maxim Relevance:** This speech is very relevant to the situation being faced by the Inggri, who are trying to escape from the village with Kawaturih. This order not only influenced the immediate decisions that Britain had to make, but also demonstrated its moral and spiritual relevance. Badarawuhi is not only talking about the physical act (returning one), but also about

the mystical balance in the village. This speech signals that something greater will be disturbed if the command is not followed.

- **Maksim Cara (Manner):** The way to deliver Badarawuhi is very short, clear, and unambiguous. However, the implicit meaning behind this speech leads to consequences that are not directly explained. Although this speech seems simple, there is ambiguity in what will happen if the command is ignored. The firmness of this command creates emotional tension and leaves the listener (Inggri) having to decide whether to follow Badarawuhi's command or face unknown risks.

Special Implications: The speech "Balekno, ojo digowo" contains specific implications that indicate that the act of taking Kawaturih and taking him out of the village violates the rules or mystical laws that prevail in the territory of Badarawuhi. By giving this order, Badarawuhi was indirectly implying that if the Inggri did not return Kawaturih, something bad would happen. This implication is not explicitly spoken, but is strongly implied in the order, given the status of the Badarawuhi as a ruling mystical entity in the region. In the context of Javanese folklore and mythology, taking something related to the supernatural world, especially someone who may have ties to mystical powers, is often considered a major offense that can bring havoc. "Ojo digowo" (don't be taken) shows a stern warning that this act is not just a physical act, but has a greater spiritual and emotional impact. The command to restore Kawaturih reflects the principle of balance in mystical folklore—where disturbing this balance can have serious consequences.

3. " Cah ayu, sing wis suwe tak enteni."

Indonesian: Anak cantik, sudah lama aku menunggumu

Speech Context: The speech " Cah ayu, sing wis suwe tak enteni " was uttered by Badarawuhi when he first met Mila, who came to Penari Village and was staying at one of the residents' houses named Ratih to return Kawaturih. Mila wants to return Kawaturih because her mother, Inggri, is seriously ill, and cannot be helped medically. Although Badarawuhi already knows that Mila is an English child, he uses this speech as a strategy to seduce and manipulate Mila with subtle and attractive language.

Grice's Maximal Analysis:

- **Maxim of Quality:** Badarawuhi conveyed this expression with manipulative intentions. Although he spoke honestly about his attraction to Mila, his real intention was to gain trust and lead Mila to his goal. In this case, the maxim of quality can be questioned because there is an element of dishonesty in the intention behind the praise.
- **Maxim Relevance:** This speech is relevant to the context of the first meeting and Badarawuhi aims to establish a closer relationship with Mila. The compliment serves to create a positive and inviting atmosphere, making Mila feel more comfortable and more open to manipulation, with the aim that Mila wants to return Kawaturih.
- **Maxim Quantity:** Badarawuhi provides enough information without exaggeration. This brief compliment is enough to convey a sense of interest and hope, so that the maximum quantity is fulfilled. However, there is an impression that the information provided is not entirely sincere, as the original intention behind the words is manipulation.
- **Maksim way (Manner):** This speech is delivered in a subtle and interesting way. Badarawuhi uses clear and unambiguous language, but at the same time, there is a strategic element behind the delivery. In this context, the maxim of means is fulfilled because speech is easy to understand, yet it hides the manipulative intent behind the praise.

Specific Implications: The phrase " **Cah ayu, sing wis suwe tak enteni** " has several significant implications:

- **Seduction and Manipulation:** The specific implication of this speech is that Badarawuhi is trying to seduce Mila by acknowledging her beauty. By calling her "cah ayu," Badarawuhi creates a positive impression that can manipulate Mila's perception of her.
- **Ulterior Intentions:** Although Badarawuhi states that he has been waiting for a long time, his true intention is to gain Mila's trust to more easily influence his decisions and actions to bring Kawaturih back.
- **Power Signal:** By using this compliment, Badarawuhi shows that he has influence in the situation. This can signal to Mila that she is in a stronger position in the interaction, so Mila feels more pressured to meet Badarawuhi's expectations.

4. " **Si mbah iku apik, yo? Wes nuntun awakmu mreng** "

Indonesian: " Kakek itu baik, ya. Sudah menuntun kamu ke sini."

Speech Context: " **Si mbah iku apik, yo? Wes nuntun awakmu mreng** " said by Badarawuhi to Mila who accidentally entered Tapak Tilas because she followed Ratih's invitation. The time setting in the film is changed to the past, where Bude Mila calls a grandfather to check on the condition of Brittany who is seriously ill and cannot be medically cured. The grandfather functions as a mediator, and although he is seen giving Mila a solution for her mother to heal by returning Kawaturih, in fact all the instructions come from Badarawuhi himself.

Grice's Maximal Analysis:

Let's analyze this speech based on Grice's maxim of speech:

- **Quality:** Badarawuhi doesn't speak with honest intent when he says that the grandfather is "Apik." In this context, Badarawuhi expresses sarcasm. Although he seemed to give praise, he actually doubted grandpa's abilities and implied that grandpa wasn't really providing the necessary guidance. Thus, the quality maxim is not fulfilled because there is an element of dishonesty.
- **Maxim Relevance:** This speech is very relevant in the context of conversation. Badarawuhi tries to show that although the grandfather seems to be giving directions, in fact he is doing little more than just acting as an intermediary. This creates the impression that Badarawuhi has a bigger plan and more control over the situation.
- **Maxim Quantity:** In this case, Badarawuhi provides enough information, but in a misleading way. Although the speech seems to praise the grandfather, the meaning behind it casts doubt on the grandfather's credibility as a mediator. In other words, the maxim of quantity is fulfilled in providing information, but not in honesty.
- **Maxim Manner:** This speech is clearly conveyed, but it contains hidden meanings that create ambiguity. Although it seems simple, the meaning behind it suggests that Badarawuhi was trying to emphasize his own role in this situation and demean the role of the grandfather. In this case, the maxim of means can be considered fulfilled, but with misleading nuances.

Specific Implications: The phrase " **Si mbah iku apik, yo? Wes nuntun awakmu mreng** " contains several important implications:

- **Sarcasm:** The particular implication of this speech is that although he expresses a positive opinion about grandfather, in fact Badarawuhi uses sarcasm to show that grandfather only serves as an intermediary and not as a credible solution provider.
- **Affirmation of Badarawuhi's Position:** By saying that the grandfather was "good-looking," Badarawuhi was actually trying to show that he himself was the one giving the real direction. He wants Mila to understand that he has to follow his instructions, not the advice of grandfather.
- **Situation Control:** Badarawuhi wants to show that he has control over the situation. By demeaning grandfather and using sarcasm, he tries to cement his position as a more experienced and powerful figure, while also confusing Mila as to who is actually directing the situation.

5. " Di sini ae, nduk."

Indonesian: Di sini saja, nak.

Speech Context: Badarawuhi is speaking to Mila who accidentally came to the Trail Site. Badarawuhi is interested in Mila, because he knows that Mila is the daughter of the Inggri, who once took Kawaturih away. As a powerful mystical figure, he is trying to influence Mila to become *the Dawuh* for the Dancer Village and become her follower. In the mythical world, this request is not only a physical command but also a symbolic one. The invitation to "here" does not only mean to live in a certain physical location, but implies acceptance of a new status—to be *a Dawuh* or subordinate of Badarawuhi.

Grice's Maximal Analysis:

- **Maxim Quality:** This sentence is very short and does not provide further details about what Badarawuhi means by "here." Does "here" mean a specific physical place, or does it mean an agreement to remain in its mystical world? This lack of information leads to the implication that there is something more than just location. The implicit meaning is that if Mila agrees, she not only agrees to stay physically, but to enter into a spiritual contract with Badarawuhi.
- **Maxim Quantity:** Literally, Badarawuhi asks Mila to stay, but the true meaning is much heavier. This speech could violate the literal truth in the sense that Badarawuhi didn't just want Mila to be physically "here"; he wants Mila to be "here" in the sense of being part of his supernatural world. This suggests that the moral or spiritual implications are much deeper than the literal meaning of the sentence.
- **Maxim Relevance:** This speech is very relevant in the context of Badarawuhi who is trying to manipulate Mila into agreeing to her request. However, this invitation seems simple and gentle, as if it is harmless. In fact, in a mystical context, the relevance of "here" implies a much deeper commitment or bond, related to Mila's surrender to the supernatural powers of Badarawuhi.
- **Maksim way (Manner):** The way of delivering Badarawuhi is very simple and concise, but behind its simplicity there is a significant ambiguity. "Here" seems like a physical place, but in a mystical context, it can mean a place in the world of Badarawuhi, or even a certain spiritual status. This speech was deliberately made vague to hide the true consequences of the decision faced by Mila.

Special Implications: The implication that emerges from the speech "Here ae, nduk" is that Badarawuhi is asking Mila to do more than just stay with him. The main implication is that this invitation is an offer or even subtle coercion for Mila to surrender herself completely to Badarawuhi, both physically and spiritually. This sentence is not just about location, but rather about the choice to enter into a mystical bond that cannot be easily broken.

6. Rathi: " Ngapunten, Nyai. Ibuku pripun geh?"

Badarawuhi: "Mulih, yo! Temukno no ibumu."

Indonesian:

Ratih: "Permisi, Nyai. Ibuku bagaimana?"

Badarawuhi: "Pulanglah! Temuilah ibumu."

Context of the speech: Ratih who was also with Mila in Tapak Tilas asked Badarawuhi about the condition of her mother, Jiyanti. He has a pact with Badarawuhi to make Mila confident of returning Kawaturih. Ratih inevitably has to do this to save her mother whose condition is the same as England, Mila's mother. In this context, Ratih shows concern and hope, hoping that her efforts to fulfill her duties have contributed to her mother's recovery. However, Badarawuhi, who knows the bad history between himself and Jiyanti, is sarcastic in responding to the question.

Grice's Maximal Analysis:

- **Maksim Quality:** Ratih asks for information that is expected to be honest about her mother's condition. However, Badarawuhi, who knows the deeper truth, likely does not give an appropriate or valid answer. In this context, the quality maxim is not met.
- **Maxim Relevance:** Ratih's question is clearly relevant, but Badarawuhi answers with sarcasm, so the maxim of relevance is ignored. His response did not answer Ratih's emotional need to find out her mother's condition.
- **Quantity Maxim:** Badarawuhi gives an inadequate response. She may answer very little or not clearly, so Ratih does not get enough information. In this case, the maximum quantity is not met.
- **Maksim Manner:** Badarawuhi may convey a response in an ambiguous manner or in a sarcastic tone, creating confusion. The maxim of the method can be considered unfulfilled if he does not give a clear and direct answer.

Specific implications:

- **Sarcasm and Manipulation:** Badarawuhi uses sarcasm to show that he has no intention of fulfilling Ratih's request. He is aware that his mother, Jiyanti, was involved in a previous conflict related to the plan to break the *Dawuh* election ritual, and this creates an emotional distance in his response.
- **Neglect of Emotional Needs:** By responding sarcastically, Badarawuhi ignores the emotional needs of Ratih who wants to get valid information about her mother. This shows an imbalanced power dynamic, where Badarawuhi prefers to show his superiority.
- **Hidden Conflict:** Ratih's question also reflects her ignorance of her family history. Badarawuhi, who is aware of Jiyanti's involvement in the ritual termination plan, considers Ratih's request to be irrelevant to the actual situation.

7. " Ngancani aku. Gelem yo?"

Indonesian: " Temani aku. Mau, ya?"

Context of the speech: After Kawaturih returned to Badarawuhi's hands, he again asked for a ritual to get *Dawuh*. Mila and Ratih, who are still trying to heal their mother, follow this series of rituals. The two of them were taken to Tapak Tilas and met Badarawuhi. This saying was uttered by Badarawuhi for Mila when her spirit was being taken to Tapak Tilas.

Grice's Maximal Analysis:

- **Quality Maxim:** In this context, Badarawuhi uses speech that looks honest and direct. He asks Mila to accompany him, without any element of lies or disguise in its literal meaning. However, there is a potential that Badarawuhi's true intentions are more complex, involving manipulation. However, on the surface, the maximum quality is met.
- **Maxim Relevance:** This speech is relevant to the situation in which the ritual is taking place. Badarawuhi asks Mila to participate in the ritual by accompanying her, and this is directly related to the events that are taking place. Maximum relevance met.
- **Quantity Maxim:** Badarawuhi's speech is brief, yet provides enough information for Mila to understand what is being asked of him. There is no excess information, and the request is clearly conveyed. The maximum quantity is met.
- **Maxim Way:** This speech is clear and unambiguous. Badarawuhi conveys his request in simple, direct language, although behind that simplicity there is the possibility of manipulation. The maximum way to be met.

Special Implications: He said , " Ngancani aku. Gelem yo?" contains several relevant implications in the context of the relationship between Badarawuhi and Mila:

- **A Request That Is Greater Than Just Accompaniment:** Literally, this speech asks Mila to accompany Badarawuhi, but in a ritual context, the implications of this request may be deeper. Badarawuhi not only requested Mila's physical presence, but likely also requested spiritual or

emotional involvement in the *Dawuh* election ritual that was so important to her. In other words, "accompanying" here means that Mila is the one who is actually chosen.

- **Emotional Manipulation:** Badarawuhi conveys this request in a subtle tone, as if Mila has a choice. However, by adding the sentence "**Gelem yo?**" (Want to, huh?), there are indications that Badarawuhi is manipulating Mila in a subtle way. She makes the request sound like a choice, but in the context of the power relationship between them, Mila is made to have no other choice.
- **Indirect Deal:** By stating "**Gelem yo?**", Badarawuhi uses a speech strategy that refines his request, as if Mila can refuse. However, behind the sentence, there is an implied hope and pressure that Mila should not refuse. This is Badarawuhi way of assuring Mila's involvement without giving the impression that she is coercing.

8. "Nang kene ae yo, nduk. Kancano no...de'e."

Indonesian: "Di sini aja ya, nak? Menemani...dia."

Context of the speech: When at Tapak Tilas, Mila managed to get out and was not selected as *Dawuh*, leaving Ratih who was still dancing. However, because Badarawuhi really wants Mila, he returns to bring Mila's spirit to Tapak Tilas. This made the elders, especially a kuncen named Mbah Buyut forcibly pull Mila and Ratih to break the ritual. This made Badarawuhi angry. The spirits of the two were eventually taken by Badarawuhi to *Angkara Wrath*, where Badarawuhi and *Dawuh* gathered. There, Mila met Badarawuhi again who then said the sentence while pointing to Ratih and her mother, Jiyanti, who were already wearing *Dawuh clothes*.

Grice's Maximal Analysis:

- **Quality Maxim:** Badarawuhi, literally, asks Mila to accompany Ratih and Jiyanti. However, there is an implicit intention that Badarawuhi wants Mila to be more than just an escort; she wants Mila to join them as *Dawuh*. This implicit meaning is not entirely clear in speech, which indicates that the maxim of quality is violated.
- **Maxim Relevance:** This speech is very relevant to the ritual situation that is taking place. Badarawuhi, who is angry that Mila almost escaped the ritual, attempts to restrain Mila in the *Angkara Wrage*. Therefore, this speech serves as a way to maintain Badarawuhi control over Mila. The maxim of relevance is fulfilled because the request is directly related to the situation.
- **Maxim of Quantity:** This speech is brief, but provides enough information to make Mila understand that she is expected to stay and accompany the person appointed by Badarawuhi (Ratih and Jiyanti). However, the information provided is minimal, implying more than what is explicitly spoken. The quantity maxim is partially met, but there is a deliberate ambiguity.
- **Maxim Cara:** In terms of clarity, this speech is ambiguous. Badarawuhi did not directly state what he really wanted from Mila, which was for him to join as part of *the Dawuh*. By conveying the request in a subtle form, Badarawuhi obscures the true meaning, so that the maxim of means is not fully fulfilled.

Specific implications: He said , " **Nang kene ae yo, nduk. Kancano no...de'e.**" contains several important implications that reflect Badarawuhi's hidden purpose:

- **Hidden Request:** Literally, Badarawuhi asks Mila to accompany Ratih and her mother who has become *Dawuh*. Implicitly, however, Badarawuhi asks for more than just physical presence. This request is an attempt to persuade Mila to engage in rituals as *Dawuh*. By using subtle and seemingly unforced language, Badarawuhi is actually trying to ensnare Mila. A special implication in the speech is "**Nang kene ae yo, nduk. Kancano no...de'e.**" more inclined to the form of seduction, although behind it is implied manipulation and pressure. Badarawuhi uses subtle, loving, and seemingly gentle language, such as with the call "**nduk**" (son), which indicates closeness or attention. This creates the impression that Badarawuhi is persuading or seducing Mila to stay and accompany the designated person.
- **Emotional Manipulation:** Badarawuhi uses the call "**nduk**" (son), an expression that indicates closeness or affection, although here it's just a subtle way to make Mila feel comfortable and

guilty if she refuses. There is emotional manipulation here, where Badarawuhi tries to create the impression that Mila has to do this to support Ratih and her mother.

- **Disguised Salvation:** Badarawuhi tries to create the illusion that staying and accompanying them is a good and wise act, when in fact it is a way to ensure that Mila stays in the ritual and is trapped in *the role of Dawuh*. This is a speech strategy to create a sense of obligation in Mila without having to say it explicitly.

9. "Awakmu ra gelem ngancane ibumu nang kene?"

Indonesian: "Kamu tidak mau menemani ibumu di sini?"

Context of speech: Although Badarawuhi has used Ratih and Jiyanti as objects that are considered to be able to convince Mila, Mila still firmly resists her seduction. Because the seduction was unsuccessful, Badarawuhi showed the presence of the Inggri. Badarawuhi presents a figure who is closer emotionally, namely his mother.

Grice's Maximal Analysis

- **Quality Maxim:** This speech directly questions Mila's willingness to accompany her mother. However, what Badarawuhi actually meant was not just "accompanying," but binding Mila with a great emotional obligation so that she finally agreed to become *a Dawuh*. There is little deviation from the truth, as the true intent is disguised behind a seemingly simple question.
- **Maxim Relevance:** This question is very relevant to the situation at the time, where Badarawuhi tried everything possible to restrain Mila so that she wouldn't refuse. By presenting her mother, Badarawuhi taps into the emotional connection to make her questions more personally relevant to Mila.
- **Quantity Max:** This speech provides enough information, but not too detailed. Badarawuhi does not explicitly explain what will happen if Mila does not accompany her mother, and this is deliberately to create psychological pressure. There is a sense that something bad will happen if Mila refuses, although it is not clearly expressed.
- **Maxim Way:** This speech is not entirely clear because the true intent is disguised. Badarawuhi used an indirect and ambiguous way to make his demands. He did not explicitly ask Mila to become *a Dawuh*, but through this question, he manipulated Mila's feelings by showing her mother, who was actually used as a threat.

Specific implications: The specific implications in this speech are quite strong and show **more aggressive emotional manipulation** compared to the previous speech:

- **Emotional Manipulation through Family Bonds:** Badarawuhi deliberately brings his mother, Enggri, into a conversation to suppress Mila's feelings of guilt. Using the rhetorical question "**You don't want to go with your mother?**", Badarawuhi tries to make Mila feel as if if she is not accompanying her mother, she is an unfilial or uncaring child. This question not only touched on the rational aspect but also shook Mila's deepest emotional feelings.
- **Implied Obligations:** There are obligations tucked into this question. Badarawuhi did not command directly, but through this question, he created the perception that Mila should accompany her mother. This implication makes Mila feel guilty if she doesn't obey the hidden order.
- **Veiled Threats:** While these speeches may seem like seductions or subtle requests, they contain veiled threats. If Mila refuses, there is an implication that something bad might happen to her mother, England. This threat is not explicitly spoken, but remains implied in the emotional pressure exerted by Badarawuhi.

CONCLUSION

From the results of a pragmatic analysis of the speeches spoken by Badarawuhi, it can be concluded that the specific implications he uses tend to be manipulative. Badarawuhi packages his intent and purpose in the form of **seduction, emotional distress**, and veiled threats, which are tucked behind gentle and attentive language. He never expresses a request or demand directly, but uses the

power of special implication to make his opponent, especially Mila, feel bound and forced to fulfill his will.

For example, " **Awakmu ra gelem ngancane ibumu nang kene?**" shows how Badarawuhi manipulates Mila's feelings by questioning Mila's willingness to accompany her mother. Although the question looks innocent, the implication behind it is that Mila will have to give in to Badarawuhi's request for her mother's sake. Thus, Badarawuhi uses Mila's emotional bond with her mother to psychologically suppress Mila. This is a powerful form of manipulation because it plays with guilt and responsibility.

The manipulation carried out by Badarawuhi is also strengthened by his characteristics as a snake stealth. In mythology and folklore, snakes are often portrayed as cunning, manipulative, and deceitful creatures. Just like a snake that entangles its prey slowly until it cannot move, Badarawuhi uses gentle and loving language as a way to trap its victims. Soft-looking flirtation and attentive solicitation are actually tools to subdue and dominate the opponent, especially through the use of emotions and personal relationships.

In speech such as " **Nang kene ae yo, nduk. Kancano no...de'e,**" Badarawuhi seems to be giving Mila a choice, but in fact she uses a subtle speaking style to emotionally pressure Mila to stay and give up. The seduction and covert threats used by Badarawuhi reflect the way snakes work that manipulate without looking dangerous until the victim has no way out.

The directive speech delivered by Badarawuhi shows a complex pattern of manipulation. Although it serves to direct his opponent to do certain actions, Badarawuhi often hides the intent of the command behind the forms of invitations, requests, or prohibitions that are conveyed in a subtle and attentive tone. This reflects sophisticated manipulation strategies, in which psychological and emotional pressure is used to control the actions of the opponent, such as Mila, Ratih, and Enggri.

Each of the directive speeches analyzed contains specific implications that are manipulative. For example, requests or invitations that are conveyed indirectly are often accompanied by an element of emotional coercion, making the opponent feel that there is no other choice but to comply. Badarawuhi uses techniques such as **rhetorical questions**, seduction, sarcasm, and the provision of pseudo-alternatives to achieve his goals.

In addition, as a figure who is described as cunning and full of deceit, Badarawuhi speech reflects the characteristics of snake stealth, where he uses subtle but trap-filled language to influence others. His manipulative and implication-laden speech reinforces his character as a character who relies on hidden strategies and psychological control over his victims. In the end, Badarawuhi's directive speech does not only serve as ordinary instructions, but as a tool to create emotional and psychological pressure that makes the opponent feel compelled to comply.

The specific implications in each of Badarawuhi utterances are not only about the choices given to Mila, but also serve as a manipulation tool to create situations where Mila feels she has no other choice. By combining elements of subtle seduction, hidden threats, and emotional distress, Badarawuhi is able to make Mila feel guilty or helpless if she doesn't comply. This particular implication leads to complete control over the situation without having to resort to physical threats, making it a subtle but highly effective form of manipulation.

In conclusion, special implications that are manipulative are the main feature in Badarawuhi's speech. Using the manipulative nature of the snake stealth, it is able to psychologically trap its opponent, exploit emotional weakness, and wrap its threats in the form of soft-looking language.

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