An Analysis of Illocutionary Act on Song Lyrics by Sia Furler in The Album This is Acting

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Abstract

This study examines the illocutionary acts present in the lyrics of the album "This Is Acting" by Sia Furler. Utilizing a qualitative research approach, the study categorizes and analyzes the various types of illocutionary acts found within the album's songs. The data collection process involves selecting song lyrics from the album and identifying instances of illocutionary acts, which are then classified into representative, directive, commissive, expressive, and declarative categories. The findings reveal that the representative type of illocutionary act is the most prevalent, with instances of describing situations, stating facts, and conveying truths forming a significant portion of the analyzed data. Following this, directive illocutionary acts, including commands and invitations, are also prominent within the lyrical content. Commissive acts, expressing hopes, rejections, threats, and offers, represent a smaller yet significant portion of the data. Additionally, the analysis identifies expressive acts, such as expressions of praise, thanks, and regret, as well as declarative acts, featuring expressions of confession. This research contributes to the understanding of linguistic expressions in song lyrics and sheds light on how illocutionary acts are employed to convey messages, emotions, and themes within the context of music. Furthermore, it suggests avenues for future research, including exploring alternative media forms and applying the analysis of speech acts to literary works. Overall, this study offers valuable insights into the intricate interplay between language and music in conveying meaning and emotion to listeners.

Keywords: *illocutionary acts, declarative acts, speech acts.*

INTRODUCTION

Language is used as a means of communication to convey thoughts, intentions, and goals to others through communication. One branch of linguistics that studies language is pragmatics. Pragmatics is concerned with the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader (Nurfaizi & Aji, 2022). Meanwhile, according to Leech (Giyanti, 2019), pragmatics is the study of meaning concerning speech situations which include elements of greeting and being greeted, context, purpose, illocutionary act, speech,

time, and place. It can be concluded that pragmatics is defined as a science that discusses the study of speech acts.

Speech act is a part of the branch of pragmatics that examines language in the relationship between an utterance and an action that comes from the speaker. According to Tarigan (in Giyanti, 2019), related to speech acts, each utterance or certain utterances contain certain aims and objectives as well. According to Yule (Nareswara & Suseno, 2019), speech acts are actions that are performed via utterances. Simply put, a speech act is an action or intention that can be concluded by the listener. Utterance is what someone says before or after someone else speaks. This means that when people have conversations, speech occurs. According to Yule (Lestari et al., 2022), pragmatics is the learning of the meaning of what the speaker says. According to Griffiths (1959), pragmatics is about the use of utterances in context, about how we manage to convey more than is literally encoded by the semantics of sentences. The study of pragmatics covers several subfields or domains, such as deixis, reference, presupposition, implicature, and speech acts (Silalahi, 2016).

The illocutionary act is one of the three parts in the type of speech act proposed by Austin that has the function or purpose of the utterance. According to Searle (Jarassri & Phennapha, 2020), the illocutionary act is an act performed in saying something. Searle describes the definition of an illocutionary act as the use of a sentence that refers to a goal by performing a function. According to Cruse (Piscesco, 2022), the illocutionary act is a speaker's act of saying something (with the right meaning and in the right context) rather than producing a specific impact by speaking anything. In general, illocutionary acts in songs involve the types of speech contained in song lyrics, such as statements, requests, or invitations, to understand their communicative messages. In addition, music plays a role in guiding the expression of illocutionary acts.

Therefore, this research can help uncover the impact of songs on listeners and how lyrics and music interact to create deeper meaning. The aim of this research is to identify the types of illocutionary acts contained in the song lyrics on the album "This Is Acting." Therefore, illocutionary acts are used to analyze songs with the

goal of understanding the intended message of the song lyrics and the message conveyed in the lyrics because the researcher believes that each song lyric carries a distinct meaning depending on the speaker and the context.

This research is not significantly different from previous studies that also examine illocutionary acts, which serve as a reference. However, the difference between the previous research and this study lies in the focus of the research object and the use of theory in data analysis. The novelty of this research compared to previous ones is that it employs two theories to analyze the data, making it easier for researchers to categorize the data. This study analyzes and classifies data based on types of illocutionary acts, using song lyrics as research data. The analysis utilizes Searle's theory (Searle, 1979) and Yule's framework (Parmadi, 2020) to categorize illocutionary acts into several categories, including representative, directive, commissive, expressive, and declarative.

METHODS

In this study, the researcher utilized qualitative research. The type of research employed here is qualitative in nature. Qualitative methodology involves describing and exploring phenomena through data collection. A descriptive approach is utilized in this study as the data is presented in a descriptive manner, allowing the researcher to thoroughly understand and discuss the topic.

The researcher analyzed song lyrics from the album "This is Acting" by singer Sia Furler for the study. A pragmatic approach served as the basis for this research. Two sources of data were utilized: primary data and secondary data. Primary data consisted of song lyrics from the album "This Is Acting" containing illocutionary acts, while secondary data included information from journals, articles, books, and the internet related to illocutionary acts to further strengthen the research.

The documentation method (Karisma & Mariana, 2018) was employed by the researchers to gather relevant research data such as books and journals pertaining to illocutionary acts. Data analysis techniques were based on Miles and Huberman (1994) and included the following steps:

1. Data reduction: Researchers extracted data from song lyrics from the album "This is Acting" by singer Sia Furler and focused on identifying illocutionary acts in each song lyric.

2. Data display: Context within the song lyrics was described descriptively to explain the types of illocutionary acts identified by the researchers.

3. Data analysis involved marking song lyrics that exhibited illocutionary acts and categorizing them based on the type of illocutionary act, enabling conclusions to be drawn based on theory and the results of data analysis.

FINDING AND DISCUSSION

After analyzing the data, the researcher found a total of 106 instances of illocutionary acts in the song lyrics of the album "This Is Acting." Specifically, there were 64 instances of the representative type, 24 instances of the directive type, 7 instances of the commissive type, 9 instances of the expressive type, and 2 instances of the declarative type.

Illocutionary acts encompass five types: representative, directive, commissive, expressive, and declarative. In this study, the researcher selected the expressive type of illocutionary act as an illustrative example. The expressive type of illocutionary act in song lyrics holds significant potential to influence the emotions and thoughts of listeners. Exploring expressive types of illocutionary acts aids in understanding how certain songs evoke emotional responses in listeners and how the messages conveyed through these expressions can be interpreted in diverse ways. The data are presented below:

Data 01:

Song: One Million Bullets

Lyrics excerpt: "Yeah I picked the wrong kind"

In these lyrics, the speaker admits and regrets their decision, acknowledging a mistake. This data falls under the expressive type of regret, where the speaker expresses remorse after making an error. According to Searle's theory, the expression of regret is categorized as an expressive action. Meanwhile, Yule's

theory aligns with this interpretation, considering the expression of regret as reflective of the speaker's acknowledgment of their mistakes.

Data 02:

Song: Move Your Body

Lyrics excerpt: "Your body's poetry, speaks to me"

The speaker compliments the beauty of their partner's body, likening it to poetry. This data is categorized under the expressive type of praise, where the speaker expresses admiration for their partner's physical beauty. Searle's theory emphasizes the expression of feelings of admiration and attraction, while Yule's theory also aligns with this interpretation, considering expressions of emotion and compliments as expressive actions involving admiration and praise for partners.

Data 03:

Song: Confetti

Lyrics excerpt 1: "You don't wanna hurt my pride but I'm here dying but all of that's ego"

Lyrics excerpt 2: "And the house we lived in had no doors, and you had no windows"

In the first lyric, the speaker expresses sadness and disappointment towards others. This falls under the expressive type as the speaker articulates their emotions. The second lyric metaphorically describes the speaker's feelings of sadness and loneliness, symbolized by a house without doors or windows. Both Searle and Yule categorize these expressions as reflections of the speaker's feelings of sadness and disappointment towards others.

Data 04:

Song: Midnight Decision

Lyrics excerpt: "I always regret midnight decisions"

Here, the speaker expresses regret for decisions made, expressing doubts about choices that have damaged their relationship. This data is categorized under the expressive type of regret, where the speaker conveys remorse for their chosen

actions. Both Searle and Yule classify this expression as a reflection of strong feelings of regret for decisions made by the speaker.

Data 05:

Song: House On Fire

Lyrics excerpt 1: "Your heart burns slow, I feel the pain and I cry out"

Lyrics excerpt 2: "Baby I'm a house on fire"

In the first lyric, the speaker expresses sadness and empathy towards someone else's pain. This falls under the expressive type as the speaker describes their emotions. The second lyric metaphorically describes the speaker's situation, emphasizing the problems and difficulties they are facing. Both Searle and Yule consider these expressions as reflections of the speaker's feelings and emotions, particularly focusing on the sadness and pain experienced by the speaker.

Data 06:

Song: Footprints

Lyrics excerpt 1: "Carrying me to safety"

Lyrics excerpt 2: "The pain was swallowing me"

In the first lyric, found in lines 18 and 38, the speaker indirectly expresses gratitude to someone who has assisted them, indicating appreciation for being protected. This falls under the expressive type as the speaker expresses gratitude to the individual who aided them. Additionally, in the second lyric, found in line 3, the speaker articulates the depth of the pain they experienced, conveying profound suffering. This data encompasses expressions of both gratitude and sorrow, as the speaker acknowledges the help received and expresses the intensity of their pain. The lyrics are categorized as expressive illocutionary acts in accordance with both Searle's and Yule's theories.

CONCLUSION

The album "This Is Acting" exhibits various types of illocutionary acts within its lyrics. Among these acts, the representative type emerges as the most dominant, constituting approximately 60.37% of the total instances. Representative

illocutionary acts involve describing situations, stating facts, or conveying truths. In the context of the album, these acts serve to narrate stories, express emotions, and impart messages or information to the listeners, thereby enhancing their understanding of the lyrical content.

Following the representative type, directive illocutionary acts are also present, comprising about 22.70% of the total instances. These acts encompass commands or invitations conveyed through the song lyrics, directing the listener to take specific actions or participate in certain experiences as suggested by the speaker.

Commissive illocutionary acts, which express hopes, rejections, threats, or offers, represent a smaller portion, accounting for approximately 6.70% of the instances. Within the album's lyrics, these acts convey the speaker's intentions or commitments, adding depth to the emotional and thematic layers of the songs.

Expressive illocutionary acts, which include expressions of praise, thanks, or regret, constitute about 8.49% of the total instances. Through these acts, the speakers convey their emotions and sentiments, enriching the lyrical narratives with personal reflections and responses to various situations or experiences.

Lastly, declarative illocutionary acts, representing approximately 1.90% of the instances, involve expressions of confession within the song lyrics. In these instances, the speakers make statements about themselves or their experiences, contributing to the introspective and introspective elements of the album's thematic content.

In light of these findings, future research endeavors may consider exploring alternative media forms as objects of study, such as speech texts or news texts. Additionally, delving into the analysis of speech acts can offer valuable insights into the interpretation of literary works like novels and short stories, fostering a deeper understanding of linguistic expressions within the context of literary artistry.

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