

ANALYSIS OF ILLOCUTIONARY SPEECH ACTS IN THE LYRICS OF THE SONGS *GARAM DAN MADU* BY JOAN PASHA SYAHPUTRA, JAMES YUSUFA DIRAJA NUGROHO AND NAYYA RAHMANIA

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ABSTRAC

This study aims to analyze the kinds of illocutionary acts present in the lyrics of "Garam dan Madu," written by Joan Pasha Syahputra, James Yusufa Diraja Nugroho, and Nayya Rahmania. The song was selected for study because of its linguistically rich and pragmatically significant expressions. The study utilizes a descriptive qualitative methodology, collecting data through observation, recording, and note-taking methods. The principal data source is the song lyrics, whereas the analyzed data comprises utterance units featuring illocutionary acts. The analysis of 17 data points indicates the existence of six representative acts, three directive acts, three commissive acts, and five expressive acts. The findings indicate that the lyrics of "Garam dan Madu" express both emotional and artistic messages while also functioning as a communicative medium infused with pragmatic significance. This research enhances comprehension of language function through speech acts in lyrical texts.

Keywords: Illocution, pragmatics, song lyrics

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INTRODUCTION

In literature and the arts, song lyrics frequently function as a profound medium for expressing social and emotional significance. The lyrics of "Garam dan Madu" by Joan Pasha Syahputra, James Yusufa Diraja Nugroho, and Nayya Rahmania illustrate this phenomenon. To gain a more profound understanding of these lyrics, it is crucial to conduct an analysis of illocutionary acts, a subdiscipline of pragmatics that investigates how meaning is construed within social and communicative contexts. Illocution denotes the intended action or function executed by the speaker via an utterance, encompassing activities such as requesting, advising, or expressing hope (Putri et al., 2024).

Pragmatics is essential to this method, as it elucidates how context and situational elements affect message interpretation. The lyrical context allows for the exploration of pragmatic elements by analyzing the relationship between the songwriter, the song, and its audience. This study use a semiotic approach, concentrating on linguistic signs, to examine how symbols in the lyrics mirror broader social realities and intricate personal experiences, providing nuanced meanings (Damayanti et al., 2024).

This analysis seeks to elucidate how illocutionary acts in the song "Garam dan Madu" enhance the emotional resonance for listeners while expressing values pertinent to daily life. The study aims to elucidate the relationship between language, meaning, and the broader social context by identifying and categorizing the types of illocutionary acts found in the lyrics (Dewi et al., 2022). This research is significant for both enthusiasts of Indonesian music and

academics studying the interplay between linguistic structure, lyrical content, and meaning in musical art forms.

RESEARCH METHOD

The study titled “Illocutionary Speech Act Analysis in the Song Garam dan Madu” by Joan Pasha Syahputra and associates aims to investigate the significance and purpose of communication inherent in the song's lyrics. The researchers utilized a qualitative methodology based on critical discourse analysis, focusing on the linguistic aspects of message transmission through illocutionary acts.

The data collection involved a content analysis of the lyrics of "Garam dan Madu." This analysis employs Teun A. van Dijk’s framework, which classifies discourse into macro, superstructure, and micro levels. The researchers analyzed the primary themes, structural elements, and linguistic characteristics, including syntax, stylistic features, and rhetorical devices that convey emotional depth and communicative objectives (Saragupita & Triyono, 2023). This method facilitates a comprehensive comprehension of how linguistic selections influence meaning within the framework of illocution.

A semiotic perspective was used to reveal the symbolic meanings inherent in the lyrics. The study studied the relationship between signifiers and signified meanings, implementing the theories of Ferdinand de Saussure and Roland Barthes. This analysis allowed the researchers to discern many layers of meaning that are not readily apparent (Miftahurrezki & Anshori, 2021). The interpretation of these meanings enhances comprehension of how lyrical components create communicative significance and provoke emotional reactions.

The study included open-ended interviews with listeners from various backgrounds to collect their personal interpretations of the lyrics and the emotional responses they elicited. This component adheres to a constructivist paradigm, perceiving meaning as an outcome of social interaction. A triangulation method was used to augment the validity of the findings by incorporating lyrical analysis, interview data, and pertinent literature in ludography and semiotics (Kusumawati et al., 2019).

This research integrates critical discourse analysis with a semiotic approach to provide a thorough elucidation of the illocutionary speech acts present in the song "Garam dan Madu." This cohesive framework elucidates the interaction among language, social significance, and emotional experience within the context of musical expression.

RESULT AND DISCUSSION

The analysis of the song "Garam dan Madu" through the framework of illocutionary speech act theory revealed multiple instances classified as illocutionary acts. The researcher effectively categorized four types of speech acts: representative, directive, commissive, and expressive. Of these, there were 6 data points for representative acts, 3 for directive acts, 3 for commissive acts, and 5 for expressive acts. The researcher presents these findings in detail in Table 1 below.

Types of Speech Acts	Speech Acts
Representative	“Cerita kemaren, ku ingat permanen”
	“Manis mu kaya permen”
	“Ku bayangkan jika kamu tidur di sampingku”
	“Aku pilih madu, manis kaya kamu”

	"Kamu menggebu"
	"Yang kau mau Cuma aku"
Directive	"Hold my hands, don't don't tell your friend"
	"Pejamkan matamu"
	"Oh can you be my Gwen?"
Commissive	"and I'il be the Spiderman"
	"Wanna tell my friend bout you"
	"Wanna be with you, but jalani dulu"
Expressive	"I hope this never end"
	"Sakit dadaku, ku mulai merindu"
	"Malam chaos ini ku terasa sepi"
	"Ku tak mau sendiri, I need you here with me"
	"Yang ku mau Cuma kamu"

Representative Act

This analysis aims to investigate the illocutionary acts within the song "Garam dan Madu" by Joan Pasha Syahputra, James Yusufa Diraja Nugroho, and Nayya Rahmania, concentrating on the representative speech acts embedded in the lyrics. Representative acts serve to communicate statements or assertions that can be assessed as true or false, identifiable through various examples within the song's lyrics.

- Data 1 "Cerita kemaren, ku ingat permanen"
"Yesterday's story, I remember forever". This statement conveys a profound recall of an unforgettable past experience, wherein the singer underscores that the memory is indelibly inscribed in their mind. It denotes a speech act that serves to convey a fact or emotional experience. This corresponds with research indicating that illocutionary acts reflect the speaker's internal reality within a particular context (Lismayanti & Aswadi, 2018). Furthermore, the statement conveys a sincere expression in which the subject contemplates the past significantly.
- Data 2 "Manismu kaya permen"
"Your sweetness is like candy" serves as a comparative expression that emphasizes an individual's attributes. In this context, the singer expresses affection while vividly depicting emotional and physical attraction. This aligns with pragmatic characteristics frequently studied in speech act analyses (Handayani, 2016). The statement conveys a favorable sentiment and discloses the speaker's subjective view of the beloved.
- Data 3 "Ku bayangkan jika kamu tidur di sampingku"
"I imagine you sleeping beside me" conveys a notion of intimacy and yearning. This speech act conveys a hope or desire, categorizing it as a representative act. (Harziko, 2019) contends that expressions of desire in communication frequently

enhance the intended significance of the message. The singer is not depicting reality but rather conjecturing an ideal scenario they desire.

- Data 4 “Aku pilih madu, manis kaya kamu”
“I choose honey, sweet like you” uses a simile, wherein the vocalist emphasizes their preference for love, metaphorically likening it to the sweetness of honey. This may also be construed as a definitive declaration of dedication and inclination. It emphasizes the employment of representative speech acts in quotidian language, wherein speakers convey information rooted in genuine emotions or decisions (Salsabila et al., 2022).
- Data 5 “Kamu menggebu”
“You’re intense/passionate” denotes fervent or passionate emotion. The singer is not simply presenting a fact but rather imparting an impression related to an individual’s personality or character. (Dewi et al., 2021) underscore the role of emotional expressions in speech in augmenting communicative profundity. By highlighting this characteristic, the singer infuses significant emotional depth into the statement.
- Data 6 “Yang kau mau cuma aku”
“All you want is just me” signifies an effective commissive act, wherein the singer conveys a willingness to be the exclusive selection for their beloved. This signifies a strong commitment and indicates a desire for exclusivity in the relationship. It emphasizes how speech acts can validate identity and emotional profundity in interpersonal relationships (Ardhan, 2023).

Directive Act

Several examples of directed speech acts may be discerned in the lyrics, each expressing distinct meanings and intentions within the framework of the conversation. This analysis primarily focuses on interpreting instructions or directives in the lyrics within broader social and emotional contexts. Directive speech acts are characterized as utterances intended to affect the behavior of the listener or interlocutor.

- Data 8 “Hold my hands, don’t tell your friend,”
Explicitly indicates that the singer is commanding the audience to hold hands while concurrently advising them to maintain confidentiality. This statement illustrates the application of imperative modality, a defining feature of directive speech acts. The singer expresses both a yearning and a palpable sense of urgency and emotional intimacy. The term “don’t” signifies apprehension regarding the presence of outsiders, so introducing a complex implication of striving to preserve privacy and closeness.
- “Pejamkan matamu”
“shut your eyes”, exemplifies a clear and direct directive. This directive prompts the listener to adhere to an instruction, frequently perceived as an appeal for trust and submission in the encounter. These urgent statements emphasize the power dynamic between the speaker and the addressee, displaying the singer as an authoritative character who exerts control over the situation using lyrical language.
- “Oh can you be my Gwen?”
The request gains a more implicit and emotional tone. In contrast to the prior examples, this statement possesses a gentler tone, encouraging the listener to contemplate assuming a pivotal position in the speaker’s life. The statement conveys vulnerability and optimistic anticipation, enhancing the emotional aspect of the directed act. This example demonstrates that directive speech acts include more than just directives; they are influenced by the emotional and social environment of the interaction, frequently functioning to enhance romantic intimacy.

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Commissive Act

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- Data 10 “and I'll be the Spiderman”
Symbolizes a commitment or ambition articulated by the performer to assume a particular function within a given environment. This comment illustrates a profound desire and dedication to undertake responsibility within a relationship. Such expressions match with the role of commissive acts found in other linguistic situations, including the lyrics studied, and can also be recognized in analogous analyses of other songs. The act of pledging within a lyrical context conveys emotional profundity, which may profoundly influence listeners (Safitri & Maharani, 2024).
- Data 11, “Wanna tell my friend bout you,”
Illustrates the singer's desire to express facts regarding a beloved individual to others. This also represents a commissive act, signifying a commitment and transparency in the partnership. This goal to share reflects a desire to enhance social bonds and develop interpersonal connections, a theme also present in the lyrics of other songs (AS, 2024; Yayuk, 2019).
- Data 12, “Wanna be with you, but jalani dulu,”
Expresses a conflict between the urge for companionship and the prerequisites that must be addressed beforehand. The remark underscores the singer's dedication to ultimately unite with their beloved, while acknowledging that specific prerequisites must be fulfilled first. This example underscores the emotional and pragmatic intricacies of commissive acts: while the goal is evident, the execution depends on contextual factors (Rizza et al., 2022).

Expressive Act

This discourse focuses on the study of illocutionary activities, specifically emphasizing expressive speech acts in the song “Garam dan Madu.” The aim is to identify and analyze various expressions that serve as expressive acts, while exploring their meanings and contextual implications. Expressive speech acts inherently seek to communicate the speaker's emotions and internal sentiments.

- Data 13 “I hope this never end”
Expresses the speaker's profound desire to maintain a cherished moment. This phrase of hope signifies not only desire but also encapsulates profound love and longing. Moreover, it may disclose a latent uncertainty over the future, so amplifying the emotional gravity of the statement.
- Data 14 “Sakit dadaku, ku mulai merindu”
“My chest aches, I begin to miss you”, illustrates emotional anguish intimately associated with desire. This statement conveys deep sorrow and longing for home. (Irma, 2017) asserts that expressive speaking acts create emotional resonance with the listener, therefore cultivating a deeper connection to the speaker's experience.
- Data 15 “Malam chaos ini ku terasa sepi”
“This chaotic night feels lonely” expresses a melancholic atmosphere and a feeling of grief. The term “chaos” implies emotional upheaval, while the complete phrase serves as a proclamation of solitude. The capacity to convey such emotional intricacy in one phrase demonstrates the profundity of the speaker's expression.
- Data 16 “Ku tak mau sendiri, I need you here with me”
“I don't want to be alone, I need you here with me” emphasizes the speaker's emotional reliance on another individual, establishing a tone of vulnerability. This statement obviously reflects a personal emotional turmoil, encapsulating genuine

affection and a need for intimacy. This corresponds with the conclusions of (Aulia et al.,2024), who underscore the significance of emotional communication in interpreting social context.

- Data 17 “Yang ku mau cuma kamu”

“The only one I want is you” conveys a straightforward yet profound need for exclusivity in a relationship. Clearly spoken, it underscores the speaker’s explicit desire for a devoted relationship. This closely corresponds with (Assidik et al.,2023) concept of expressive speech acts, which emphasize the expression of profound emotional experiences.

CONCLUSION

The analysis of illocutionary speech acts in the song "Garam dan Madu" by Joan Pasha Syahputra, James Yusufa Diraja Nugroho, and Nayya Rahmania uncovers the complexity of pragmatic components inherent in the lyrical composition. The study employed a qualitative method, underpinned by semiotic and discourse analysis, to identify four primary categories of illocutionary acts: representational, directive, commissive, and expressive.

Conclusions demonstrate that representational actions were used most frequently, indicating the song's role in conveying emotional truths and personal perspectives. Directive acts convey appeals and demands in emotional and romantic circumstances, frequently demonstrating weakness. Commissive acts demonstrated the speaker's intentions and future obligations, whereas expressive acts communicated a spectrum of interior emotions such as love, desire, hope, and depression.

The song emphasizes how lyrics may act as a significant medium of communication, where language delivers artistic beauty and serves as a dynamic instrument for expressing intricate social, emotional, and relational implications. This work enhances the comprehension of the intersection between pragmatics and semiotics in musical texts, promoting further research into the expressive potency of language in popular music.

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