

ILLOCUTIONARY SPEECH ACTS IN SONG LYRICS: A PRAGMATICS STUDY ON “KUPU-KUPU” BY TIARA ANDINI

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ABSTRAK: Penelitian ini bertujuan untuk menganalisis tindak tutur ilokusi yang terdapat dalam lirik lagu *Kupu-kupu* oleh Tiara Andini dari sudut pandang pragmatik. Analisis tindak tutur ilokusi didasarkan pada taksonomi Searle (1969) yang membagi tindak tutur ilokusi menjadi lima jenis yaitu asertif, direktif, ekspresif, komisif, dan deklaratif. Penelitian ini menggunakan pendekatan metode kualitatif deskriptif dengan pendekatan pragmatik. Data dikumpulkan dengan menggunakan teknik simak dan catat dengan mendengarkan lagu, kemudian mencatatnya dalam bentuk transkripsi. Data dianalisis dengan menggunakan analisis data model interaktif yang terdiri dari pengumpulan data, reduksi data, penyajian data, dan kesimpulan. Hasil penelitian ini menunjukkan bahwa ditemukan empat jenis tindak tutur ilokusi dalam lirik lagu *Kupu-kupu*. Tindak tutur ilokusi tersebut antara lain direktif, asertif, komisif, dan ekspresif. Tindak tutur direktif termanifestasi dalam bentuk instruksi atau arahan kepada pendengar, sementara tindak tutur asertif menunjukkan pernyataan tentang kebenaran atau fakta. Di sisi lain, tindak tutur komisif mencerminkan niat atau komitmen untuk melakukan sesuatu di masa depan, sementara tindak tutur ekspresif mengungkapkan perasaan atau emosi dari penyanyi atau narator lagu. Penelitian ini memberikan implikasi tentang bagaimana lirik lagu dapat mengandung berbagai tindak tutur ilokusi yang mempengaruhi cara pendengar memahami pesan yang disampaikan.

KATA KUNCI: *Tiara Andini; Kupu-kupu; Tindak tutur ilokusi; Lagu*

ABSTRACT: The present research aims to analyze illocutionary speech acts found within the lyrics of the song *Kupu-kupu* by Tiara Andini from a pragmatic perspective. The analysis of illocutionary speech acts is based on Searle's taxonomy (1969), which categorizes illocutionary acts into five types: assertive, directive, expressive, commissive, and declarative. The study employs a descriptive qualitative method with a pragmatic approach. Data were collected through listening and note-taking techniques, followed by transcription. Data analysis followed an interactive model including data collection, data reduction, data presentation, and conclusion drawing. The findings indicate the presence of four types of illocutionary speech acts in the lyrics of *Kupu-kupu*, i.e. directive, assertive, commissive, and expressive. Directive speech acts manifest as instructions or commands to the listener, while assertive speech acts involve statements of truth or fact. On the other hand, commissive speech acts reflect intentions or commitments to future actions, whereas expressive speech acts convey feelings or emotions from the singer or narrator of the song. This research implies how song lyrics can encompass various illocutionary speech acts that influence how listeners interpret the conveyed messages.

KEYWORDS: *Tiara Andini; Kupu-kupu; Illocutionary speech acts; Song*

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INTRODUCTION

The art of music has long been a powerful means of human expression, enabling singers and songwriters to communicate their messages, emotions, and ideas to listeners through song lyrics (Wati & Ikmaliani, 2022). Songs are an essential need for humans, constituting a part of art that can add color to life and shape human character (Suci, 2023). They are not only enjoyed by people of all ages, from children to adults and the elderly, but also represent a tangible form of art with numerous benefits that stimulate the formation of human character and morals. For those who appreciate songs, life feels empty and less meaningful without them, because music has the unique ability to inspire spirit and passion, both for listeners and creators alike. Ultimately, songs are more than entertainment; they are a testament to the human spirit's capacity for creativity and emotional expression (Fathia, 2021). One way to analyze the meaning and communicative purpose behind a song is through a pragmatic approach using speech act analysis.

Djajasudarma (2015) suggests that speech acts evolve within discourse analysis and constitute a pragmatic element involving speakers and listeners, or writers and readers, and the topic under discussion. In speech acts, the assessment focuses on the aspect of meaning conveyed through speech actions, which ultimately shapes the meaning of utterances. Therefore, speech act theory examines the meaning of language as it relates to utterances and the actions performed by the speaker. Speech acts are based on the view that utterances are tools for communication and carry meaning when realized in everyday communication, such as making statements, asking questions, giving commands, and expressing requests (Bawamenewi, 2020; Rizza et al., 2022; Suryawin et al., 2022).

In song lyrics, there are various types of speech acts performed by the author through the direct author or singer, interacting with the discourse partner who is the listener or reader (Hermintoyo, 2017). One type of speech act that can be analyzed within song lyrics is illocutionary speech acts. Searle (1969) divides illocutionary speech acts into five types, i.e. assertive, directive, expressive, commissive, and declarative. Assertive speech acts aim to provide information or state propositions to the listener. Directive speech acts aim to influence the listener to perform a certain action. Expressive speech acts aim to express the speaker's feelings or attitudes. Commissive speech acts aim to commit the speaker to a commitment or promise. Declarative speech acts aim to change the state of affairs or make something a reality.

The present research focuses on illocutionary speech acts found within the lyrics of the song *Kupu-kupu* by Tiara Andini. Additionally, Tiara Andini, a notable figure from Indonesian Idol season 10, showcases her latest single *Kupu-kupu* through her personal YouTube channel, where the music video has garnered considerable attention, exceeding 2 million views. This popularity places the song among the trending tracks, highlighting its impact on contemporary music consumption. The official release date of April 19, 2024, marks a significant moment in her musical journey. The song's production by Laleilmanino reflects a collaborative effort with Anindyo Baskoro, Arya Aditya Ramadhya, and Ilman Ibrahim Isa, who contributed to its composition and lyrical content. This combination of factors underscores the song's cultural and artistic significance within the contemporary Indonesian music scene.

Research related to illocutionary acts in song lyrics has been studied by several researchers. Giyanti et al. (2019) examined illocutionary acts in the lyrics of the album *Monokrom*

by Muhammad Tulus Rusdi. Aprilliani et al. (2022) investigated illocutionary acts in the lyrics of the album *Manusia* by Muhammad Tulus Rusdi. Damayanti et al. (2023) analyzed illocutionary acts in the lyrics of *Tertawan Hati* by Awdella. Safitri & Maharani (2024) studied illocutionary acts in the lyrics of *Bunda* by Potret. Leandro et al. (2022) analyzed illocutionary acts in the lyrics of *Miracles in December* by EXO. Research analyzing the lyrics of Tiara Andini's songs has also been conducted by several researchers. Nisa et al. (2024) examined the conceptual meaning of Tiara Andini's lyrics and the potential of Tiara Andini's lyrics as alternative materials in teaching students to grasp the meaning of non-narrative texts at the high school level. Barokah et al. (2023) analyzed the song *Arti Untuk Cinta* by Tiara Andini and Arsy Widiyanto using an expressive approach.

Based on the examination of existing research and literature, it is clear that there has not yet been any inquiry into the illocutionary speech acts utilized in the song lyrics of *Kupu-kupu* by Tiara Andini. Illocutionary speech acts refer to the intended meanings and effects conveyed through language beyond the literal words spoken or written. This gap in research presents an opportunity for further investigation into how these acts are employed within the context of music lyrics, particularly in a song like *Kupu-kupu*. This study aims to contribute original insights by delving into illocutionary speech acts that have not been previously explored, shedding light on the nuanced meanings and communicative strategies embedded in the lyrics of the song.

METHODS

The present research aims to examine illocutionary speech acts found in the lyrics of the song *Kupu-kupu* sung by Tiara Andini using a qualitative approach with a descriptive method. The qualitative approach is employed to deepen understanding of the implicit meanings and contexts within the song lyrics, while the descriptive method aids in providing detailed descriptions of the observed phenomena. Data were analyzed using the interactive analysis model by Miles and Huberman (1994), involving data collection, data reduction, data display, and conclusion drawing. The data consisted of transcriptions of the lyrics of "Kupu-Kupu" by Tiara Andini, collected through the technique of listen and note-taking. Data reduction focused solely on the lyrics of *Kupu-kupu* by Tiara Andini, excluding any other songs. Data classification was based on Searle's (1969) theory of illocutionary speech acts, which includes assertive, directive, expressive, commissive, and declarative acts. Conclusions were drawn from the research process, which was grounded in the classification and analysis of the data.

RESULT

The results of data collection in the form of transcription of the lyrics and type of speech acts of the song *Kupu-kupu* are shown in the following table.

Table 1. Findings and Analysis of Illocutionary Speech Acts Types

Song Lyrics	Types of Speech Acts
Betapa mudahnya kau buat pipi merona	Expressive
Jantungku terpompa setiap kita berjumpa	Assertive
Tak pernah ku rasa tak berdaya	Assertive
Tanpa bual kata-kata	Assertive
Hatiku terbaca hatimulah yang ku puja	Expressive

Wahai cinta beri pertanda	Directive
Dengar kupu-kupu yang bicara	Directive
Bisingkan dada	Directive
Melantunkan nada asmara	Directive
Andai cinta setangkai bunga	Assertive
Takkan buat kau layu dan kecewa	Commissive
Kan ku jaga binar hatinya	Commissive
Betapa murahnya kau buat hati merana	Expressive
Sesaat tak jumpa jantungku hilang irama	Assertive
Tak pernah ku rasa tak berdaya	Assertive
Tanpa bual kata-kata	Assertive
Hatiku terbaca hatimulah yang ku puja	Expressive
Wahai cinta beri pertanda	Directive
Dengar kupu-kupu yang bicara	Directive
Bisingkan dada	Directive
Melantunkan nada asmara	Directive
Andai cinta setangkai bunga	Assertive
Takkan buat kau layu dan kecewa	Commissive
Kan ku jaga binar hatinya	Commissive
Jangan hentikan kepak sayapmu	Directive
Sintas hinggapi permai hatiku	Directive
Jaga bara kau jadi apiku	Directive
Sinyal menyala di radar hatiku	Assertive
Wahai cinta beri pertanda	Directive
Dengar kupu-kupu yang bicara	Directive
Bisingkan dada	Directive
Melantunkan nada asmara	Directive
Andai cinta setangkai bunga	Assertive
Takkan buat kau layu dan kecewa	Commissive
Kan ku jaga binar hatinya	Commissive
Bisingkan dada	Directive
Nada asmara	Assertive
Andai cinta setangkai bunga	Assertive
Takkan buat kau layu dan kecewa	Commissive
Oh kan ku jaga binar hatinya	Commissive
Kan ku jaga binar hatinya	Commissive

The findings of the lyrics of the song *Kupu-kupu* by Tiara Andini in Table 1 consist of the lyrics of each stanza along with the analysis of the types of illocutionary speech acts. The identified types of illocutionary speech acts include directive, assertive, commissive, and expressive. These findings indicate that the lyrics of *Kupu-kupu* by Tiara Andini contain a variety of illocutionary speech acts. To ascertain the number of each directive speech act, the diagram displaying the count of directive speech act findings in the lyrics of *Kupu-kupu* is presented below.

Figure 1. Amounts of Findings of of Illocutionary Speech Acts Types

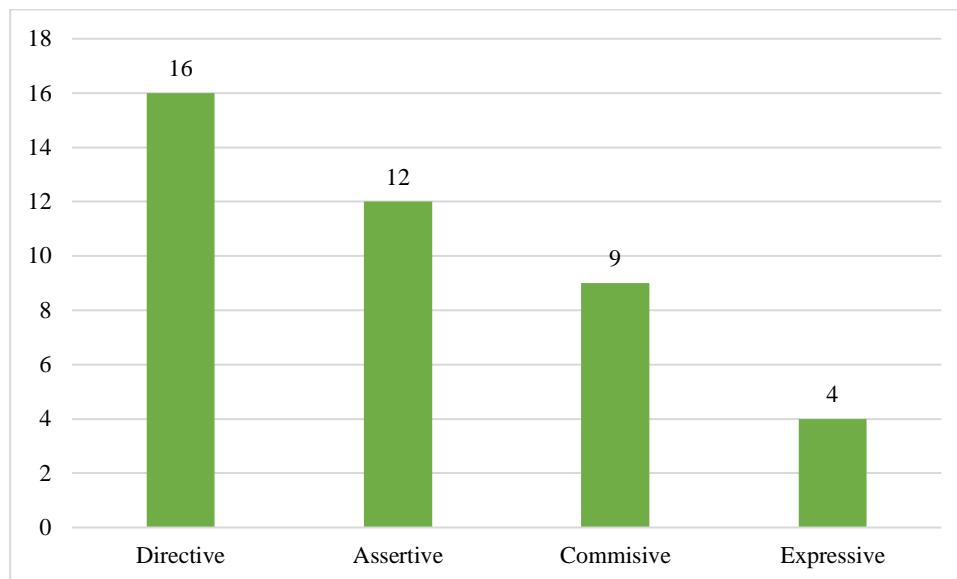


Figure 1 shows the number of findings of different illocutionary speech acts totaling 41 in the lyrics of the song *Kupu-kupu* by Tiara Andini. The details of the findings are as follows: directive speech acts amount to 16 instances (39%), assertive speech acts total 12 instances (29%), commissive speech acts amount to 9 instances (22%), and expressive speech acts total 4 instances (10%). Based on these findings, it is evident that the most dominant type of illocutionary speech act is the directive speech act. The dominance of directive speech acts indicates a strong interaction between the singer (as the speaker in the lyrical context) and the listener. The messages conveyed not only express emotions or thoughts but also serve as invitations or requests for action or response. Here is a description of various examples of illocutionary speech acts in the lyrics of *Kupu-kupu* by Tiara Andini along with their analysis.

Directive Speech Acts in The Lyrics of 'Kupu-kupu' by Tiara Andini

Directive speech act is a type of speech act aimed at directing the listener or interlocutor to do something. Generally, this speech act implies that the speaker desires a specific action from the listener. Here are examples of findings of directive speech acts in the lyrics of the song *Kupu-kupu* by Tiara Andini.

- (1) *Wahai cinta beri pertanda*
[Oh love, give a sign]
- (2) *Dengar kupu-kupu yang bicara*
[Listen to the butterfly that speaks]
- (3) *Bisingkan dada*
[Make noise in your chest]
- (4) *Melantunkan nada asmara*
[Singing the melody of love]
- (5) *Jangan hentikan kepak sayapmu*
[Don't stop flapping your wings]
- (6) *Sintas hinggapi permai hatiku*
[Let survival touch my heart]

- (7) *Jaga bara kau jadi apiku*
[Keep your embers as my fire]

The utterance (1) can be categorized as a directive speech act of request because it implicitly asks *cinta* [love] to do something, which is to give a sign or message. This command is not directly or explicitly stated like ‘give me a sign now!’ but rather as a subtle request. Utterance (2) is also categorized as a directive speech act of command because it implicitly directs the listener's attention to listen to what the *kupu-kupu* [butterfly] is saying. In lyrics, this is often used to create a profound effect or to attract attention emotionally or symbolically. Utterance (3) is categorized as a directive speech act of command because it explicitly states a command to do something, which is to ‘make noise in your chest.’ This implies that the listener is expected to perform this action. As for utterance (4), it does not directly command someone to do something, but rather describes or directs the listener or reader to perform an action, which is to ‘sing the melody of love.’ *Melantunkan* [singing] means to sing or recite with a certain melody, while *nada asmara* [melody of love] refers to tones or expressions that reflect feelings of love or romance.

Utterance (5) is a directive speech act with a function of prohibition because it clearly states a prohibition against doing something, which is to stop flapping one's wings. The word *jangan* [don't] is a linguistic marker that asserts this prohibition. The object of this prohibition is *kepak sayapmu* [flapping your wings], which can be interpreted as an action or effort that involves striving or struggling. This utterance can be understood as encouragement to keep striving or making efforts, even in the face of difficulty or challenge. Utterance (6) is interpreted as an invitation or suggestion to let the positive or beautiful influence of *sintas* (which could refer to an experience, someone's presence, or a specific event) deeply and beautifully affect our emotional state or feelings *permai hatiku* [touch my heart]. As for utterance (7), it contains elements of a directive speech act that imply a command or instruction. This utterance provides guidance or advice to maintain the *bara* [embers] (which could refer to spirit, passion, or feelings) to become a blazing *api* [fire], symbolizing vitality or vigor in life.

Assertive Speech Acts in The Lyrics of ‘Kupu-kupu’ by Tiara Andini

Assertive speech acts refer to linguistic expressions or utterances that convey statements of fact, belief, opinion, or intention. These speech acts are typically used to assert or declare something about the world, such as making claims, stating facts, expressing beliefs, providing information, or offering explanations. Here are examples of findings of assertive speech acts in the lyrics of the song *Kupu-kupu* by Tiara Andini.

- (8) *Jantungku terpompa setiap kita berjumpa*
[My heart races every time we meet]
(9) *Tak pernah ku rasa tak berdaya*
[I've never felt powerless]
(10) *Tanpa bual kata-kata*
[Without mincing words]
(11) *Andai cinta setangkai bunga*
[If love were a flower]
(12) *Sesaat tak jumpa jantungku hilang irama*
[For a moment, my heart lost its rhythm]

(13) *Sinyal menyala di radar hatiku*

[Signals are lighting up on the radar of my heart]

Utterance (8) is classified as an assertive speech act because it expresses feelings clearly and without ambiguity, but in the context of emotional expression. In song lyrics, this utterance conveys that the speaker feels very happy or nervous when meeting the interlocutor. The emphasis on *jantungku terpompa* [my heart races] indicates the intensity of the emotions felt, possibly expressing joy, anxiety, or strong enthusiasm. In terms of assertiveness, the utterance does not attack or demand a response from the listener. Instead, it merely describes the speaker's internal state without directly influencing or requesting a response from the listener. Utterance (9) is classified as an assertive speech act because it expresses feelings or opinions clearly and unambiguously. In the lyrics of the song, this utterance reveals that the speaker feels consistently capable of overcoming challenges or difficult situations. The utterance clearly conveys the idea that the speaker never feels incapable or weak in any situation.

Utterance (10) is an expression commonly used to indicate that someone acts or does something without much talking or verbal expression. This utterance expresses action or attitude without doubt or ambiguity. It indicates that the speaker is confident and decisive in their actions without needing to say much or convince others. Utterance (11) has a more complex nuance that makes it difficult to classify directly as an assertive speech act. This utterance is actually an expression of a condition or imagination *andai* [if], rather than a direct statement of the speaker's beliefs or opinions. It carries a figurative meaning commonly used in song lyrics. "Love is like a flower" is often used to depict romanticism or the beauty of love in a metaphorical sense. In song lyrics, this utterance is more focused on expressing feelings or imagination rather than stating beliefs or opinions assertively.

Utterance (12) can be classified as an assertive speech act. This utterance depicts the direct and intense expression of feelings. The phrase *hilang irama* [lost its rhythm] indicates irregularity or change in emotional or physical state, with the heart used metaphorically to represent feelings. Despite containing strong emotional elements, it clearly communicates feelings without ambiguity. It shows that the speaker bravely expresses a part of their experience openly and without hiding their emotions. Utterance (13) has an artistic and metaphorical nuance, often used in poetry or song lyrics to express that someone feels attracted to or in love with someone else. This expression uses the metaphor *radar hati* [radar of the heart] to depict someone's feelings or intuition towards another person. It emphasizes emotional expression rather than a direct statement of belief or opinion.

Commissive Speech Acts in The Lyrics of 'Kupu-kupu' by Tiara Andini

Commissive speech act is a type of speech act that implies commitment or promise from the speaker to do something in the future. In this speech act, the speaker directly states their involvement towards a certain action or deed. Here are examples of findings of commissive speech acts in the lyrics of the song *Kupu-kupu* by Tiara Andini.

(14) Takkan buat kau layu dan kecewa

[Won't make you wither and disappointed]

(15) Kan ku jaga binar hatinya

[I will keep the sparkle of her heart]

Utterance (14) can be categorized as a type of commissive speech act. In this utterance, the speaker firmly expresses a promise or commitment not to do things that might make the hearer feel down or disappointed. This statement reflects the speaker's earnestness in maintaining the feelings or hopes of the interlocutor, and asserts their determination to act in accordance with their words. Therefore, this utterance not only communicates a commitment but also shows the speaker's effort to build trust and maintain a good relationship with the interlocutor through words that imply real actions to protect their feelings. Utterance (15) can be categorized as a type of commissive speech act. In utterance (15), the speaker expresses with determination their commitment to preserving and nurturing the joy in the hearer's heart. This statement reflects the speaker's earnestness in maintaining a good relationship and ensuring that their interlocutor feels happy and valued. The utterance can be interpreted as a promise to provide emotional support, give attention, or perform small actions that contribute to sustaining the happiness of the loved one.

Expressive Speech Acts in The Lyrics of 'Kupu-kupu' by Tiara Andini

Expressive speech act is a type of speech act used to express feelings, emotions, or subjective attitudes of the speaker towards a situation or event. Here are examples of findings of expressive speech acts in the lyrics of the song *Kupu-kupu* by Tiara Andini.

- (16) *Betapa mudahnya kau buat pipi merona*
[How easy you make my cheeks blush]
- (17) *Hatiku terbaca hatimulah yang ku puja*
[My heart reads yours, the one I adore]
- (18) *Betapa mudahnya kau buat hati merana*
[How easily you cause my heart to ache]

Utterance (16) is classified as an expressive speech act. This utterance contains an expression of admiration or being impressed how easily towards someone who can make cheeks blush. This expression shows a deep sense of admiration or awe from the songwriter towards the subject of the song. The phrase *kau buat pipi merona* [you make my cheeks blush] indicates that this is a subjective view or personal opinion of the songwriter towards the abilities or characteristics of the subject of the song. It is not objective but rather describes personal feelings or impressions. Expressive speech acts like this typically aim to directly convey personal feelings or opinions to the listener. In other words, the primary purpose of this sentence is to express the speaker's admiration or awe towards someone's abilities.

Utterance (17) is classified as an expressive speech act. This utterance contains expressions of deep admiration or love *hatimulah yang ku puja* [the one I adore]. The songwriter clearly conveys feelings towards the subject of the song, showing deep admiration or profound respect. The phrase *hatimulah yang ku puja* [the one I adore] reflects the songwriter's subjective view towards the subject of the song. It expresses a personal viewpoint and strong emotional feelings towards someone or something highly respected or loved. Utterance (18) is classified as an expressive speech act. This utterance contains expressions of sadness or suffering *hati merana* [my heart to ache] caused by behavior or a situation being expressed. The songwriter clearly expresses emotional pain or suffering experienced. The phrase *betapa mudahnya kau buat hati merana* [How easily you cause my heart to ache] reflects the songwriter's subjective view towards

the cause of this sadness. It may depict feelings of disappointment or heartache experienced by the songwriter due to specific behavior or events.

DISCUSSIONS

This research delves into the analysis of illocutionary speech acts within the lyrics of the song *Kupu-kupu* by Tiara Andini, aiming to uncover the communicative intentions embedded in the songwriter's words. Illocutionary speech acts encompass various functions such as directives, assertives, commissives, and expressives, each serving distinct roles in conveying meaning and evoking responses from listeners. The present research supports several studies such as Giyanti et al. (2019), Aprilliani et al. (2022), Damayanti et al. (2023), Safitri & Maharani (2024), and Leandro et al. (2022) which investigated illocutionary speech acts in song lyrics.

Directive speech acts, constituting 39% of the instances analyzed, are prominent in *Kupu-kupu*. These speech acts directly address the listener, prompting them to take action or respond in a specific manner. By directing attention or requesting a response, these directives create a participatory dynamic between the singer and the audience. Assertive speech acts account for 29% of the instances analyzed. These speech acts involve statements of fact, belief, or opinion. Assertive speech acts provide insights into the emotional landscape depicted in the lyrics, offering glimpses into the songwriter's perspective and emotional experiences.

Commissive speech acts, comprising 22% of the instances analyzed, denote commitments or promises made by the singer. Commissive speech acts convey a sense of responsibility or care, reinforcing emotional support and commitment within the lyrical narrative. Expressive speech acts, amounting to 10% of the instances analyzed, involve the expression of emotions or subjective attitudes. Expressive speech acts serve to convey the depth of emotional experiences portrayed in the lyrics, enhancing the lyrical narrative's emotive impact.

The distribution of these illocutionary speech acts within the song *Kupu-kupu* highlights its communicative richness and emotional complexity. The prevalence of directive speech acts underscores the interactive nature of the lyrics, inviting listeners to engage actively with the singer's words. Assertive speech acts provide authenticity and personal insight, while commissive speech acts establish commitments and assurances that deepen emotional connections within the lyrical narrative. Expressive speech acts, on the other hand, amplify the emotional intensity and subjective experiences conveyed through the song.

CONCLUSIONS

The conclusion of this research is that the song *Kupu-kupu* by Tiara Andini encompasses various types of illocutionary speech acts, namely directive, assertive, commissive, and expressive. From the analysis conducted, it was found that directive speech acts dominate with 16 instances (39%), followed by assertive with 12 instances (29%), commissive with 9 instances (22%), and expressive with 4 instances (10%). The dominance of directive speech acts indicates a strong interaction between the singer as the speaker within the lyrical context and the listener. The messages conveyed not only express emotions or thoughts but also function as invitations or requests for action or response. Specifically, directive speech acts in the lyrics of *Kupu-kupu* serve to direct the listener to do something, whether in the form of commands, prohibitions, or suggestions. Assertive speech acts are used to state facts, beliefs, or opinions, while commissive

speech acts indicate commitment or promises for future actions. On the other hand, expressive speech acts are used to express feelings, emotions, or subjective attitudes of the speaker towards specific situations or events. Thus, this research reveals that the lyrics of *Kupu-kupu* are not just an artistic expression through music but also a powerful means of communication that utilizes various types of speech acts to convey emotional and intellectual messages to the audience.

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