



## Illocutionary acts in *Glimpse of Us* by Joji

Muhammad Zaki Zakariyya, Ernie D. A. Imperiani

English Language and Literature Study Program, Faculty of Language and Literature Education,  
Universitas Pendidikan Indonesia, Jl. Dr. Setiabudhi No. 229, Isola, Kec. Sukasari, Bandung, West Java,  
Indonesia.

Corresponding author email: zaki.zakariyya69@upi.edu

### ABSTRACT

This study analysed the types of illocutionary act and functions of the illocutionary act in the song lyrics of *Glimpse of Us* by Joji. The study used Creswell's (2014) descriptive qualitative research design and Creswell's (2014) documentation data collection method. After the data is collected, the data is analysed using the types of illocutionary acts by Searle and Bierwisch (2012) and the functions of illocutionary acts by Leech (2016). The study shows that there are three types of illocutionary acts found in the song lyrics – assertion, question, and request. Assertion type of illocutionary act was found as the most dominant type of illocutionary act with the frequency of 22 (70,52%), followed by question with 4 (14,81%), and request with 1 (3,71%). Additionally, there are four functions of illocutionary acts found in the song lyrics. Those are collaborative, convivial, conflictive, and competitive. Collaborative was the most dominant functions of illocutionary act with the frequency of 14 (51.85%) followed by convivial with 7 (25.93%), conflictive with 5 (18.51%) and competitive with 1 (3.71%). In the end, the study illuminates Joji's strategic use of illocutionary acts in *Glimpse of Us*, showcasing a delicate balance between conveying information and forging emotional connections, thereby contributing significantly to the song's overall richness and complexity of artistic expression within the realm of music.

**Keywords:** illocutionary act; Joji; Leech; Searle; song lyrics

### How to cite (in APA style):

Zakariyya, M. Z., & Imperiani, E. D. A. (2025). Illocutionary acts in *Glimpse of Us* by Joji. *Passage*, 13(1), 11-22.

### INTRODUCTION

Music has the power to move and inspire through both its acoustic and lyrical components, giving artists a platform to express their most profound ideas and experiences (Zatorre & Salimpoor, 2013). The ability of music to emote, communicate complex stories, and provoke profound thought is at the core of its worldwide appeal. Juslin and Västfjäll (2008) said that a wide range of emotions, including happiness and love as well as grief and despair, can be effectively expressed through melodies, harmonies, and rhythm. Song lyrics, in addition to the music itself, are essential for telling stories, expressing emotions, and inspiring introspection. As

mentioned by Tagg (2013), understanding the language and communicative techniques used in song lyrics can help us better understand how artists create meaning, communicate their objectives, and engage their audience.

Many studies have been conducted on the topic of speech acts in song lyrics. However, there is little to no attention has been paid towards speech acts in Joji's *Glimpse of Us* song Lyrics. Joji is known for his introspective and emotionally charged music. Therefore, analysing his lyrics allows fans and scholars alike to delve deeper into his artistry and connect with the emotions he conveys through his music. This encourages the researcher to conduct a study on one of

Joji's song lyrics *Glimpse of Us*. The main reason for choosing the lyrics of this song is the fact that it was Joji's first top-ten single in the US when this song debuted at number ten on the Billboard Hot 100. Therefore, by using Searle and Bierwisch's (2012) theory of illocutionary act, and Leech's (2016) functions of illocutionary act, this study particularly aims to uncover what types of illocutionary act contained in the song's lyrics, and what are the functions.

Speech act theory, focuses on the idea that when people speak, they are not only conveying information but also performing various types of actions through their utterances. These actions include three main acts of speech acts: locutionary acts, illocutionary acts, and perlocutionary acts (Austin, 1975; Searle, 1979; Searle & Bierwisch, 2012). However, since this study only focused on the illocutionary acts in the song, the followings only discuss illocutionary acts and the functions of illocutionary acts.

### **Illocutionary Acts**

Illocutionary acts delve beyond the mere literal meaning of words and phrases. These acts focus on the speaker's intention and the specific function they aim to perform with their utterance. Austin (1975) and Searle and Bierwisch (2012), have identified a wide range of illocutionary acts that encompass various communicative purposes. These illocutionary acts serve as the core of speech acts, enabling individuals to convey their intentions and achieve particular effects in their interactions.

Searle and Bierwisch (2012) pointed out some of the key illocutionary acts, such as the followings.

#### **Assertions (Statements)**

When a speaker makes an assertion, they aim to convey information or express a belief about a particular subject. This illocutionary act is fundamental in conveying factual or opinion-based statements. For example, In Lee's book *"To Kill a Mockingbird"* (2014), the character Atticus Finch makes a factual assertion when he states, "Mayella Ewell was beaten—*raped*—by someone who led

almost exclusively with his left hand." Here, Atticus is asserting a fact related to the case he is defending, conveying information about the alleged crime.

#### **Requests**

Requests are illocutionary acts through which speakers seek assistance, permission, or cooperation from their interlocutors. They are used to ask for something or request a particular action. For example, in Rowling's *"Harry Potter and the Philosopher's Stone"* (2022) (also known as *"Harry Potter and the Sorcerer's Stone"* in the US), Hermione Granger makes a request when she says, "Harry, you're a great wizard, you know." In this context, she is implicitly requesting Harry to perform a specific action, namely, using his magical abilities to address a situation.

#### **Commands**

Commands, as illocutionary acts, are used to instruct or direct the listener to perform a specific action. They are characterized by their imperative form and are typically employed to issue orders, provide guidance, or request immediate compliance. Commands play a vital role in various contexts, from everyday interactions to more formal or authoritative situations. For example, in Golding's *"Lord of the Flies"* (2012), the character Ralph issues a command when he says, "We'll have rules! After all, we're not savages." In this context, Ralph is directing the other boys to establish rules for their group, emphasizing the need for order and civilization.

#### **Questions**

Question illocutionary acts are used to seek information, clarification, or confirmation. Questions can take various forms, including yes-no questions and wh-questions. For example, the famous detective Sherlock Holmes in Doyle's *"A Study in Scarlet"* (2001) poses a yes-no question when he asks, "Did the clothes express or betray anything?" In this context, Holmes is seeking a simple affirmative or negative response, looking for confirmation or denial. In contrast, Holden Caulfield, the protagonist in

Salinger's "The Catcher in the Rye" (1991), asks a wh-question when he inquires, "What's the matter with you?"

### **Promises**

Promises are a significant type of illocutionary act in language and communication. When making a promise, the speaker commits to taking a specific action or fulfilling an obligation in the future. Promises are often used to create trust and assurance in various personal, social, and professional contexts. For example, In Tolkien's "The Fellowship of the Ring" (2012), the character Frodo Baggins makes a personal promise when he says, "I will take the Ring to Mordor, though I do not know the way." In this promise, Frodo commits to a perilous journey to fulfil a mission of great importance. On the other hand, the character Gregor Samsa, in Kafka's "The Metamorphosis" (1996), makes a professional promise when he states, "I will go back to work immediately."

### **Functions of Illocutionary Acts**

Illocutionary acts, according to Leech (2016), play diverse roles in communication, serving functions like competitive, convivial, collaborative, and conflictive. These functions are tied to social goals. A social goal refers to an objective or desired outcome within the context of social interactions or relationships. It encompasses the broader aims and expectations that individuals have when engaging with others in a social setting. Social goals can vary widely and may include fostering positive relationships, maintaining harmony, promoting cooperation, establishing rapport, or adhering to social norms and expectations. (Brown & Levinson, 1978; Brown & Levinson, 1987; Goffman, 1990).

This study utilized Leech's (2016) framework which builds upon the foundation laid by speech act theory, with a focus on illocutionary functions. Leech, outlined the functions of illocutionary acts which include:

### **Competitive**

In this function, illocutionary goals compete with social goals, leading to a negative

politeness nature that aims to mitigate potential unpleasantness between expressed desires and expected politeness. For example, in a workplace disagreement, where expressing disagreement (illocutionary goal) competes with maintaining harmony (social goal), the speaker might use negative politeness to soften the impact:

*Speaker: "I appreciate the effort you put into the proposal, and I see some valuable points. However, I have a slightly different perspective that I think is worth considering."*

Here, the speaker asserts their viewpoint (illocutionary goal) while attempting to maintain politeness (social goal), showcasing the distinction between etiquette and manners in navigating workplace disagreements.

### **Convivial**

In contrast, the convivial function sees the illocutionary goal aligning with the social goal, emphasizing positive politeness for fostering social interactions. In a scenario where the speaker suggests a team-building event, both illocutionary and social goals coincide, creating a positive atmosphere within the team:

*Speaker: "I was thinking it could be a great idea for our team to organize a team-building event. It could not only strengthen our working relationships but also provide us with an opportunity to have some enjoyable moments together. What do you all think?"*

Here, positive politeness supports the illocutionary goal of suggesting the event, contributing to a convivial and collaborative team environment.

### **Collaborative**

The illocutionary goal in the collaborative function is separate from the social goal, with politeness considered irrelevant. In a scenario where the speaker shares neutral

information in a meeting, focusing on providing a factual update, the collaborative function is evident. The illocutionary goal (sharing information) is indifferent to the social goal, emphasizing accurate communication without extensive politeness elements:

*Speaker: "As per the latest data, our project completion is scheduled for next month. We've encountered some challenges, but the team is working to address them."*

In this example, the illocutionary goal is to communicate project updates, with minimal emphasis on the social goal. Politeness takes a backseat, and the speaker prioritizes conveying accurate information.

#### **Conflictive**

The illocutionary goal intentionally clashes with the social goal, devoid of politeness elements. Its aim is to evoke negative emotions. In a scenario where the speaker expresses displeasure in a relationship, the illocutionary goal (expressing displeasure) intentionally conflicts with the social goal (maintaining harmony). Politeness is disregarded; the speaker aims to convey negative emotions without using polite elements:

*Speaker: "I can't believe you did that without consulting me first. It's completely unacceptable, and I'm really upset with you."*

Here, the illocutionary goal deliberately conflicts with social harmony, expressing dissatisfaction without concern for maintaining a positive social atmosphere.

#### **Previous Studies**

Gawa (2023) investigated Taylor Swift's song lyrics, focusing on life lessons and analyzing illocutionary acts using Searle's (1969) theory and Leech's (2016) functions. The study identified four categories of illocutionary acts: representatives, directives, commissives, and expressives.

Representatives were dominant (70.52%), followed by directives (16.84%), commissives (10.52%), and expressives (2.1%). Illocutionary functions included collaborative (69.56%), conflictive (21.73%), competitive, and convivial (4.34%) each. Collaborative was the most dominant function, aligning with the representative act's prevalence. The study concluded that representative acts conveyed Taylor Swift's beliefs, particularly in love lessons.

Lewier et al. (2020) explored directive speech acts in Moluccan children's traditional game songs in Maluku, employing a speech act theory framework. Analyzing oral and written data, the study identified direct and indirect speech acts, such as imperatives, warnings, and interrogatives. Direct speech acts were used for requesting, ordering, inviting, and prohibiting, while indirect approaches were preferred for interrogatives, news reports, and specific requests. The research highlighted the socio-cultural context of Maluku, contributing to children's character development in teamwork, caring, and self-defense.

Wijaya et al. (2022) examined perlocutionary speech acts in Seringai Album song lyrics, focusing on critical character education. Using a pragmatic and descriptive approach, the study analyzed 30 examples, including expressions of anger, social awareness, advice, satire, dissatisfaction, urging action, praise, and calls for individual freedom. The study concluded that the linguistic elements in the Seringai album significantly contribute to promoting critical character values.

#### **METHOD**

This research used a descriptive qualitative research design. Descriptive qualitative research design, as described by Creswell (2014), is a methodological approach that emphasizes a detailed and straightforward exploration of a particular phenomenon or topic. It is characterized by its focus on providing a comprehensive and rich description of the subject under investigation. It allows for a holistic exploration of the expressive power of lyrics

in the context of music (Sperber & Wilson, 1986). Using a qualitative descriptive research design to analyse illocutionary acts in song lyrics can provide a deeper understanding of how artists communicate their messages and engage their audiences.

### Data Source

The data of this research were the types and functions of illocutionary acts found in Joji's song lyrics, specifically from the song titled *Glimpse of Us*. The choice of Joji's song *Glimpse of Us* as the source of data offers a specific and focused context for this analysis. By honing in on this particular song, the research gained insights into how Joji employs illocutionary acts to craft a compelling and evocative musical narrative.

### Data Collection

To gather the data, this research used Creswell's (2014) documentation data collection method. The data collection process involved several sequential steps. Initially, the lyrics from the *Glimpse of Us* song were carefully read and examined. During this reading, each illocutionary act was identified and marked. Following the identification of these illocutionary acts, the next step involved categorizing and classifying them based on their type and function within the lyrics of the *Glimpse of Us* song. Subsequently, the data were systematically rewritten for clarity and organization. Finally, a coding process was implemented, where the researcher assigns specific codes to each piece of data, facilitating the organization and analysis of the collected information. These steps are integral to the research methodology and enabled a structured and comprehensive examination of the data derived from the song lyrics.

### Data Analysis

The analysis of the data involved the application of Searle and Bierwisch (2012) types of illocutionary acts. Searle's framework classifies illocutionary acts into distinct categories, such as assertions, directives, commissives, expressives, and declarations. These categories serve as a

foundation for understanding the diverse ways in which speakers use language to perform acts that go beyond mere information conveyance.

In addition to Searle's framework, the analysis also incorporated Leech's (2016) functions of illocutionary acts. Leech's approach offers a complementary perspective by focusing on the various communicative functions that illocutionary acts serve. These functions include collaborative, convivial, competitive, and conflictive. Leech's framework provides insights into how illocutionary acts function in discourse, shedding light on their pragmatic roles and effects.

By combining Searle's typology and Leech's functional framework, the analysis aimed to comprehensively examine the illocutionary acts found in the data. This approach allowed for a nuanced exploration of how language is used to perform a wide array of speech acts, each with its unique purpose and impact on communication. The utilization of these two influential frameworks enriched the analysis, providing a deeper understanding of the communicative dynamics within the data.

## FINDINGS AND DISCUSSION

This part presents and discusses the types and functions of illocutionary acts found in the lyrics of *Glimpse of Us* by Joji.

### Types of Illocutionary Acts

According to Searle and Bierwisch (2012), there are five types of illocutionary acts which are assertion, request, command, question, and promise. This study discovered three – assertion, question, and request – out of five types of illocutionary act.

#### Assertion

A speaker's goal while making an assertion is to provide knowledge or to state a viewpoint on a certain topic.

These statements are classified as assertion illocutionary acts, expressing facts, opinions, or beliefs about the world (Searle & Bierwisch, 2012). For example, data 1

conveys the speaker's belief that someone (She) would metaphorically alleviate his burdens. Data 4 expresses the opinion that perfection doesn't guarantee the desired personal development. Data 6 and data 17 invert the proverb "out of sight, out of mind," indicating the speaker is still affected by his past relationship even when the person is not visible. Data 7, data 18, and data 23 express the speaker's feelings, finding glimpses of past memories when looking into his current partner's eyes. Similarly, data 8, data 19, and data 24 assert the speaker's

emotional state, conflicted between current and past relationships. Data 9, data 20, and data 25 state the speaker's claim of moving on. Likewise, data 10, data 21, and data 26 convey the speaker's current relationship status. Subsequently, data 11, data 22, and data 27 provide new information about the speaker's hope for recapturing past experiences while in his current relationship. Finally, data 15 asserts the likelihood of the past partner feeling lonely and reminiscing, followed by data 16, suggesting a potential return to a relationship with the speaker.

Table 1

*Assertion Illocutionary Acts in Glimpse of Us by Joji*

|         | Utterance                                                                     |
|---------|-------------------------------------------------------------------------------|
| Data 1  | "She'd take the world off my shoulders if it was ever hard to move"           |
| Data 2  | "She'd turn the rain to a rainbow when I was living in the blue"              |
| Data 4  | "Perfect don't mean that it's workin'"                                        |
| Data 6  | "When you're out of sight, in my mind"                                        |
| Data 7  | "Cause sometimes, I look in her eyes and that's where I find a Glimpse of Us" |
| Data 8  | "And I try to fall for her touch but I'm thinkin' of the way it was"          |
| Data 9  | "Said I'm fine and said I moved on"                                           |
| Data 10 | "I'm only here passing time in her arms"                                      |
| Data 11 | "Hopin' I'll find a <i>Glimpse of Us</i> "                                    |
| Data 15 | "Maybe one day, you'll feel lonely and in his eyes, you'll get a glimpse"     |
| Data 16 | "Maybe you'll start slippin' slowly and find me again"                        |
| Data 17 | "When you're out of sight, in my mind"                                        |
| Data 18 | "Cause sometimes, I look in her eyes and that's where I find a Glimpse of Us" |
| Data 19 | "And I try to fall for her touch but I'm thinkin' of the way it was"          |
| Data 20 | "Said I'm fine and said I moved on"                                           |
| Data 21 | "I'm only here passing time in her arms"                                      |
| Data 22 | "Hopin' I'll find a Glimpse of Us"                                            |
| Data 23 | "Cause sometimes, I look in her eyes and that's where I find a Glimpse of Us" |
| Data 24 | "And I try to fall for her touch but I'm thinkin' of the way it was"          |
| Data 25 | "Said I'm fine and said I moved on"                                           |
| Data 26 | "I'm only here passing time in her arms"                                      |
| Data 27 | "Hopin' I'll find a Glimpse of Us"                                            |

This type of illocutionary act is the most common type found in the song with the frequency of 22 (81.48%). This is similar to previous studies' result that this type of illocutionary act is the most frequent type found in songs. For example, Gawa (2023) found the illocutionary act which is used to state facts, present opinions, or express beliefs about the world in three songs by Taylor Swift is the most dominant type with the frequency of 70.52%, although the researcher labelled the act differently; representative, instead of assertion.

### Question

To obtain knowledge, clarification, or confirmation, one can employ the illocutionary act of asking questions.

These statements constitute question illocutionary acts, aiming to gather information, clarification, or confirmation (Searle & Bierwisch, 2012). For example, data 3 seeks information about the speaker's puzzlement regarding why he still wishes the participant "you" were his current partner despite someone else being perceived as perfect. Similarly, data 5 asks about possible actions the speaker can take. Data 13 seeks

knowledge about the state of the speaker's old partner's current relationship, while data 14 aims to confirm details about the current life of the participant "you," the speaker's former partner, which he secretly envies.

**Table 2**

*Question Illocutionary Acts in Glimpse of Us by Joji*

| Utterance |                                                                   |
|-----------|-------------------------------------------------------------------|
| Data 3    | "Why then, if she's so perfect, do I still wish that it was you?" |
| Data 5    | "So what can I do?"                                               |
| Data 13   | "Does he laugh the way I did?"                                    |
| Data 14   | "Is this a part of your story, one that I had never lived?"       |

Question illocutionary act is the second most frequently found illocutionary act type in the song with the frequency of 4 (14.81%). Although having different labels, this is similar to Gawa's (2023) result where the type of illocutionary acts which the speaker attempts to get the listener to do something is the second most frequent type found in the three songs of Taylor Swift with the percentage of 16.84%.

### Request

Requests are illocutionary acts in which speakers ask their interlocutors for help, consent, or cooperation. They are employed to make requests for specific things or actions.

**Table 4**

*Collaborative Illocutionary Acts in Glimpse of Us by Joji*

| Utterance |                                                                            |
|-----------|----------------------------------------------------------------------------|
| Data 1    | "She'd take the world off my shoulders if it was ever hard to move"        |
| Data 4    | "Perfect don't mean that it's workin'"                                     |
| Data 5    | "So what can I do?"                                                        |
| Data 6    | "When you're out of sight, in my mind"                                     |
| Data 9    | "Said I'm fine and said I moved on"                                        |
| Data 10   | "I'm only here passing time in her arms"                                   |
| Data 14   | "Is this a part of your story, one that I had never lived?"                |
| Data 15   | "Maybe one day, you'll feel lonely, and in his eyes, you'll get a glimpse" |
| Data 16   | "Maybe you'll start slippin' slowly and find me again"                     |
| Data 17   | "When you're out of sight, in my mind"                                     |
| Data 20   | "Said I'm fine and said I moved on"                                        |
| Data 21   | "I'm only here passing time in her arms"                                   |
| Data 25   | "Said I'm fine and said I moved on"                                        |
| Data 26   | "I'm only here passing time in her arms"                                   |

**Table 3**

*Request Illocutionary Act in Glimpse of Us by Joji*

| Utterance |                                |
|-----------|--------------------------------|
| Data 12   | "Tell me he savors your glory" |

This utterance in data 12, "Tell me he savors your glory," categorized as request illocutionary act because here, the speaker is making a request by employing this utterance. Indicated by the keyword *Tell*, the speaker is asking the participant *you* to cooperate and give him the information that the current partner of *you* is enjoying the time being with *you*.

In this song, there is only one utterance which belongs to the request illocutionary act, making this type of illocutionary act the least frequent type found in the song with the frequency of 1 (3.71%).

### Functions of Illocutionary Acts

There are several functions associated with illocutionary acts, which are competitive, convivial, collaborative, and conflictive (Leech, 2016).

### Collaborative

Leech (2016) said that in the collaborative function, the illocutionary goal of expressing support is indifferent to explicit politeness considerations, and the speaker commits to the truth of the expressed proposition without conflicting with the social goal.

Data 1, expressing a positive and supportive sentiment, falls under the category of collaborative illocutionary acts, aligning with a social goal of conveying a collaborative and supportive message. Despite lacking explicit politeness elements, the utterance contributes to a cooperative atmosphere. Similarly, data 4 pragmatically observes that perfection does not guarantee functionality, constituting a collaborative illocutionary act with a straightforward tone fostering a cooperative social atmosphere. Data 5 seeks guidance or solutions, constituting a question illocutionary act with a collaborative tone, contributing to a cooperative social atmosphere. In data 6 and data 17, the illocutionary goal is to convey enduring mental presence, aligning with a collaborative sentiment that transcends physical proximity. Like previous examples, politeness elements are not explicit, yet the sentiment fosters connection and collaboration. Data 9, data 20, and data 25 convey the illocutionary goal of expressing the speaker's emotional state. Their collaborative tone, characterized by self-disclosure and open communication, contributes to a cooperative social atmosphere. Similarly, data 10, data 21, and data 26 articulate a specific purpose, constituting a collaborative illocutionary act. Their transparent and open tone fosters collaboration within the social context. In data 14, the illocutionary goal is to inquire and seek information, maintaining a collaborative and understanding tone, emphasizing shared experiences, and valuing the addressee's perspective. Data 15 and data 16 seek information and express hope, respectively, with a collaborative tone,

maintaining a focus on shared experiences and potential reconnection. Politeness elements are present in data 16, aligning with a positive and collaborative atmosphere. Overall, these communicative acts contribute to a cooperative and understanding social atmosphere by emphasizing shared experiences and fostering connection.

The collaborative function emerges as the predominant illocutionary act in the song lyrics, constituting the highest frequency at 14 instances, which accounts for 51.85% of the dataset. This prevalence underscores the significance of collaborative functions in shaping the communicative dynamics of the lyrics. The prominence of collaboration aligns with Gawa's (2023) findings, where collaborative functions similarly dominated, comprising an impressive 69.56% of the analysed data. This consistency in results suggests a shared pattern across studies and reinforces the notion that collaborative illocutionary acts play a central role in the artist's linguistic choices within the realm of song lyrics. The collaborative function, characterized by indifference to social goals and a commitment to the truth of expressed propositions, demonstrates its versatility as a communicative tool in conveying a range of meanings and perspectives in the context of the song.

### Convivial

In the Convivial Function, the illocutionary goal of expressing positivity coincides with the social goal of fostering a pleasant emotional environment

Table 5

*Collaborative Illocutionary Acts in Glimpse of Us by Joji*

|         | Utterance                                                                             |
|---------|---------------------------------------------------------------------------------------|
| Data 2  | "She'd turn the rain to a rainbow when I was living in the blue"                      |
| Data 7  | "Cause sometimes, I look in her eyes and that's where I find a <i>Glimpse of Us</i> " |
| Data 11 | "Hopin' I'll find a <i>Glimpse of Us</i> "                                            |
| Data 18 | "Cause sometimes, I look in her eyes and that's where I find a <i>Glimpse of Us</i> " |
| Data 22 | "Hopin' I'll find a <i>Glimpse of Us</i> "                                            |
| Data 23 | "Cause sometimes, I look in her eyes and that's where I find a <i>Glimpse of Us</i> " |
| Data 27 | "Hopin' I'll find a <i>Glimpse of Us</i> "                                            |

Data 2, expressing a positive and uplifting sentiment, falls under the category of convivial illocutionary acts. The illocutionary goal is to convey a positive emotional impact, with a social goal of creating a harmonious atmosphere. Despite the absence of explicit politeness elements, the positive and appreciative tone contributes to a convivial social atmosphere, intending to foster a positive emotional connection by highlighting the transformative influence of the person mentioned. Similarly, in data 7, data 18, and data 23, the illocutionary goal is to express positive and intimate sentiments, describing moments of connection and shared experiences. The social goal aligns with conveying a positive and harmonious emotional atmosphere, despite the absence of traditional politeness elements. The utterances carry a positive and intimate tone, fostering a convivial social atmosphere by emphasizing connection and shared experiences. In data 11, data 22, and data 27, the illocutionary goal is to express hopeful desires or expectations, indicating the speaker's hope to rediscover shared moments. The social goal aligns with conveying a positive and hopeful emotional atmosphere. Despite the lack of explicit politeness elements, the utterances carry a tone of optimism and emotional connection, contributing to a convivial social atmosphere. The speaker's intention is to create a positive and hopeful emotional space, fostering a sense of connection and anticipation.

The convivial function of illocutionary acts emerges as the second most prevalent in the song lyrics, manifesting itself 7 times and constituting a substantial 25.93% of the overall dataset. This finding diverges from Gawa's (2023) research, where the convivial function was observed to have a significantly lower frequency, accounting for only 4.34% of the dataset across three songs by Taylor Swift. This discrepancy highlights a distinctive pattern in the communicative strategies employed by Joji in comparison to the analysed songs by Taylor Swift. The increased occurrence of convivial illocutionary acts in Joji's lyrics suggests a heightened emphasis on positive politeness

and the creation of opportunities for social interactions within the thematic content of the song. This variance in results underscores the nuanced ways in which artists employ illocutionary functions to convey meaning and contribute to the overall atmosphere of their lyrical compositions.

### **Conflictive**

In the Conflictive Function, the illocutionary goal of expressing internal conflict conflicts with the social goal, and politeness elements are not the primary consideration.

Data 3, expressing internal conflict, is categorized as having a conflictive illocutionary function. The illocutionary goal is to convey emotional tension as the speaker desires someone else despite recognizing the perceived perfection of another. The social goal involves communicating the speaker's emotional struggles, prioritizing authenticity over maintaining a positive social atmosphere. The conflictive sentiment emphasizes the speaker's raw and emotionally charged authenticity, navigating a complex emotional landscape where personal desires contradict societal ideals of perfection. Similarly, in data 8, data 19, and data 24, the illocutionary goal is to express inner conflict as the speaker grapples with embracing the present while being nostalgic for the past. The social goal involves communicating the speaker's emotional struggle, prioritizing authenticity over maintaining a positive social atmosphere. The conflictive sentiment, portraying tension between the present and past, adds depth to the emotional narrative, presenting an authentic portrayal of the speaker's internal struggles and nostalgic sentiments. In data 12, expressing a request for information, the illocutionary goal is to inquire about the addressee's perceived value to someone else. The social goal may involve conveying a sense of conflict or insecurity as the speaker's request suggests concern about the addressee's relationship with someone else. The utterance introduces a potentially conflictive sentiment, focusing on the speaker's emotional state and concerns. By unveiling vulnerability and insecurity, the speaker contributes to a

complex emotional landscape within the conversation.

**Table 6**

*Conflictive Illocutionary Acts in Glimpse of Us by Joji*

|         | Utterance                                                            |
|---------|----------------------------------------------------------------------|
| Data 3  | "Why then, if she's so perfect, do I still wish that it was you?"    |
| Data 8  | "And I try to fall for her touch but I'm thinkin' of the way it was" |
| Data 12 | "Tell me he savors your glory"                                       |
| Data 19 | "And I try to fall for her touch but I'm thinkin' of the way it was" |
| Data 24 | "And I try to fall for her touch but I'm thinkin' of the way it was" |

The conflictive function of illocutionary acts emerges as the second least frequent in the song lyrics, occurring 5 times and constituting 18.51% of the overall dataset. This result diverges notably from Gawa's (2023) research, where the conflictive function was identified as the second most frequent, making up 21.73% of the data across three songs. This discrepancy suggests a distinctive trend in Joji's lyrical approach compared to the analysed songs by Taylor Swift. The lower frequency of conflictive illocutionary acts in Joji's lyrics indicates a reduced emphasis on language that intentionally causes anger or conflict within the thematic content of the song. This nuanced variation underscores the artist's unique stylistic choices and the specific communicative goals inherent in Joji's use of illocutionary functions, contributing to the diverse landscape of expressive techniques within the realm of music.

### Competitive

In the Competitive Function, the illocutionary goal of seeking information competes with maintaining a positive social atmosphere, and politeness elements may not be the primary consideration.

**Table 7**

*Competitive Illocutionary Acts in Glimpse of Us by Joji*

|         | Utterance                      |
|---------|--------------------------------|
| Data 13 | "Does he laugh the way I did?" |

In this utterance, the illocutionary goal is to seek information, specifically comparing the addressee's current partner's laughter with the speaker's own. The social goal may involve conveying a sense of competition or comparison, as the speaker seeks to understand whether the addressee's current partner shares a similar laughter style. The utterance introduces a potentially competitive sentiment, focusing on a comparison between the speaker and the addressee's current partner. Politeness elements may not be the primary consideration, as the focus is on seeking information through a potentially competitive lens. The speaker's inquiry reflects a curiosity extending beyond information-seeking, delving into a nuanced emotional territory associated with interpersonal relationship comparison.

The competitive function of illocutionary acts stands out as the least frequent in the song lyrics, appearing only once and constituting a mere 3.71% of the overall dataset. This finding aligns closely with Gawa's (2023) research, where the competitive function similarly made up a small proportion, accounting for 4.34% of the data across three songs by Taylor Swift. The scarcity of competitive illocutionary acts in Joji's lyrics suggests a deliberate choice by the artist to minimize instances where the illocutionary goal competes with the social goal, creating a negative politeness and aiming to reduce potential unpleasantness. This shared pattern with Gawa's results underscores a broader consistency in the infrequency of competitive functions across distinct artists, highlighting the nuanced ways in which musicians employ language to convey their messages and evoke specific emotional responses within their lyrical compositions.

### CONCLUSION

In conclusion, this comprehensive exploration of illocutionary acts within the song lyrics provides valuable insights into the intricate balance between linguistic expression and artistic intent. The study delves into the multifaceted nature of illocutionary acts, emphasizing the

importance of understanding beyond literal meanings.

Within the examined song, three predominant types of illocutionary acts emerge: assertion, question, and request. Assertions dominate the lyrics, aligning with previous studies that recognize this as a prevalent type in songs. Questions follow as the second most frequent type, resonating with Gawa's findings in Taylor Swift's songs. Requests, although the least frequent, contribute to the overall communicative landscape.

Beyond the types, the study delves into the functions of illocutionary acts, identifying collaborative, convivial, conflictive, and competitive functions. Collaborative acts prevail in the lyrics, mirroring Gawa's results and emphasizing their vital role in shaping the song's communicative dynamics. Convivial acts emerge prominently, showcasing a nuanced contrast to Gawa's findings in Taylor Swift's songs. Conflictive acts appear less frequently in Joji's lyrics compared to the analysed Taylor Swift songs. Lastly, competitive acts are the least frequent, aligning with Gawa's results and indicating a deliberate choice by Joji to minimize competitive illocutionary acts.

This study highlights the artist's intentional and strategic use of illocutionary acts, shedding light on the nuanced ways Joji employs language to convey authentic emotions and complex narratives. The diverse frequencies of illocutionary types and functions contribute significantly to the richness and depth of artistic expression within the song, emphasizing the dynamic interplay between conveying information and forging emotional connections. The findings offer a unique perspective on the artist's linguistic choices, providing a valuable contribution to the broader understanding of the role of illocutionary acts in shaping the communicative landscape of song lyrics.

## REFERENCES

Austin, J. L. (1975). *How to do things with words*. Oxford University Press.

- Brown, P., & Levinson, S. C. (1978). Universals in language usage: Politeness phenomena. In E. N. Goody (Ed.), *Questions and politeness: Strategies in social interaction* (56–311). Cambridge University Press.
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. (E. N. Goody, Ed.). Cambridge University Press.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches*. SAGE Publications, Inc.
- Doyle, A. C. (2001). *A study in Scarlet*. Penguin.
- Gawa, D. M. T., Munir, A., & Setiawan, S. (2023). The unique of speech acts used in song lyrics of Taylor Swift in the theme of life lessons. *Basis*, 10(1), 79–88.  
<https://doi.org/10.33884/basisupb.v10i1.5574>
- Goffman, E. (1990). *The presentation of self in everyday life*. Penguin Books, Limited (UK).
- Golding, W. (2012). *Lord of the Flies: New educational edition*. Faber & Faber.
- Juslin, P., & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioral and Brain Sciences*, 31(5), 559–575.  
<https://doi.org/10.1017/s0140525x08005293>
- Kafka, F. (1996). *The Metamorphosis*. W. W. Norton & Company.
- Lee, H. (2014). *To Kill A Mockingbird*. Harper Collins.
- Leech, G. N. (2016). *Principles of pragmatics*. Routledge.
- Lewier, M., Rutumaleasy, M., & Sapulette, V. (2020). Directive speech act in Moluccan children traditional game songs in Maluku. *Budapest International Research and Critics Institute Journal (BIRCI-Journal)*, 3(2), 1013–1022.  
<https://doi.org/10.33258/birci.v3i2.931>

- Rowling, J. K. (2022). *Harry Potter and the Philosopher's Stone - 25th Anniversary Edition*. Bloomsbury Children's Books.
- Salinger, J. D. (1991). *The catcher in the Rye*. Turtleback Books.
- Searle, J. R. (1969). *Speech acts: An Essay in the Philosophy of Language*. Cambridge University Press.
- Searle, J. R. (1979). *Expression and meaning: Studies in the theory of speech acts*. Cambridge University Press.
- Searle, J., Kiefer, F., & Bierwisch, M. (2012). *Speech act theory and pragmatics*. Springer Science & Business Media.
- Sperber, D., & Wilson, D. (1986). *Relevance: Communication and cognition*. Harvard University Press.
- Tagg, P. (2013). *Music's Meanings: A Modern musicology for non-musos*. Mass Media Music Scholars' Press.
- Tolkien, J. (2012). *The Fellowship of The Ring: Being the First Part of The Lord of the Rings*. HarperCollins.
- Wijaya, A. T. A., Sabardila, A., Markhamah, & Wahyudi, A. B. (2022). Perlocutionary speech acts in Seringai album song lyrics and their relevance to critical character education. *Proceedings of the International Conference of Learning on Advance Education (2021)*, 662, 609-617.  
<https://doi.org/10.2991/assehr.k.220503.060>
- Zatorre, R. J., & Salimpoor, V. N. (2013). From perception to pleasure: Music and its neural substrates. *Proceedings of the National Academy of Sciences of the United States of America*, 110(suppl. 2), 10430–10437.  
<https://doi.org/10.1073/pnas.1301228110>