CHAPTER II

LITERATURE REVIEWS

A. Previous Study

1. Several previous studies have focused on pragmatic analysis in various forms of literary discourse and popular media. A study by Safitri and Maharani (2024), entitled **Analysis of Illocutionary Speech Acts in the Lyrics of the Song 'Bunda' by Potret**, used a qualitative descriptive method with a pragmatic approach based on John Searle's speech act theory. The findings show that the lyrics contain all five types of illocutionary acts, with expressive acts dominating, conveying feelings of love, loss, and longing for a mother. This research is relevant to the present study as it also uses song lyrics as the object of analysis and applies Searle's classification. However, the focus differs: their study centers on mother-child relationships in the Indonesian cultural context, whereas the current study focuses on romantic love expressions in a global context.[11]
2. Another study by Dewi and Surya (2023), titled **Speech Acts Analysis of Spider-Man No Way Home Movie as a Medium of Learning Material**, also employed a qualitative descriptive approach and Searle's theory to analyze the utterances of the main character in the film. The results indicated

[11] Safitri, F., & Maharani, I. (2024). Analisis Tindak Tutur Ilokusi Dalam Lirik Lagu" Bunda" Oleh Potret: Kajian Pragmatik. Jurnal Vokatif: Pendidikan Bahasa, Kebahasaan, Dan Sastra, 1(2), 81-87.

that directive speech acts (46%) were the most frequently used, followed by expressive (30%) and commissive (12%) acts. Although their data source is a movie, the study demonstrates the relevance of applying speech act theory to non-literary, popular entertainment texts—similar to how the current study applies it to song lyrics. The difference lies in the purpose: Dewi and Surya emphasized the educational value of movies for language learning, while the present study focuses on emotional value and interpersonal communication within songs.[12]

3. Furthermore, Sarwat et al. (2024), in their article **Pragmatic Analysis of the Poem The Good-Morrow by John Donne**, used a qualitative method and pragmatic discourse analysis, especially speech act and politeness theories. Their findings show that rhetorical questions, metaphors, and direct address in the poem build emotional closeness and convey deep implicit meanings. This study aligns with the current research in terms of applying a pragmatic approach to literary texts, but differs in genre (poetry vs. song) and emotional focus (existential reflection vs. romantic love expression).[13]
4. A study by Jiang (2022) titled **Pragmatic Analysis of Yu Hua's Novel To Live** analyzed the novel through politeness principles, conversational

[12] Dewi, N., & Surya, D. A. W. (2023). *Speech acts analysis of Spider-Man No Way Home movie as a medium of learning material*. Teaching and Learning English in Multicultural Contexts, 7(1), 42–47.

[13] Sarwat, S., Khaskheli, M., Bhanbhro, S., & Faiz, U. (2024). *Pragmatic analysis of the poem "The Good-Morrow" by John Donne*. Spry Contemporary Educational Practices, 3(1), 643–663.

implicature, and hedging strategies. It reveals how meaning in literary texts can be uncovered through a pragmatic approach, including irony and social criticism. Although the context and literary form differ significantly from Ed Sheeran's songs, this research reinforces the importance of pragmatics in interpreting emotional and cultural discourse. The present study adapts this perspective by exploring how love expressions are constructed and interpreted in contemporary song lyrics (Jiang, 2022).[14]

5. Lastly, a study by Odeh et al. (2021) titled **Speech Act Analysis of Dame Patience Jonathan's Speeches** investigated speech acts in selected political speeches by Dame Patience Jonathan. Using Searle's classification, they identified declarative, representative, commissive, and directive speech acts used to influence public perception and convey political intent. While this differs in genre and purpose, it supports the idea that speech acts are powerful tools for influencing emotions and social behavior, which is a key interest in this study's analysis of love expressions in music.[15]

Unlike the aforementioned studies, this research specifically investigates love expressions through expressive and commissive speech acts in popular English songs by Ed Sheeran. The novelty of this study lies in combining linguistic analysis with the context of global pop culture—an area rarely addressed in previous research. Additionally, the findings are expected to

[14] Jiang, L. (2022). *Pragmatic analysis of Yu Hua's novel To Live*. Journal of Higher Education Research, 3(1), 94–95.

[15] Odeh, B. E., Eze, A. N., Dioka, B. O., & Ugochukwu, C. L. (2021). *Speech act analysis of Dame Patience Jonathan's speeches*. *Theory and Practice in Language Studies*, 11(3), 235–243.

offer practical contributions for English language learning through authentic, text-based materials.

B. Theoritical Framework

1. Pragmatic

a. Definition Pragmatic

In its contemporary definition, pragmatic is the study of meaning in everyday language use, with close attention to social and situational context. For example, Pratiwi (2024) explains that pragmatics focuses on implied meaning, namely meanings that are implicit and not always explicitly stated in ordinary communication. [16]

In a similar framework, Yusrina et al. (2025) emphasize the importance of context in interpreting utterances, noting that social, situational, and linguistic aspects all shape how hearers understand a speaker's intended meaning. [17]

Recent approaches in the field, as presented in New Frontiers in Pragmalinguistic Studies (2024), further broaden the scope to cognitive and cultural dimensions, showing that pragmatics is not merely an analysis of linguistic forms but an exploration of how meanings are constructed, negotiated, and interpreted in human interaction.[18]

2. Speech acts

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[16] Pratiwi, R. I. (2024). Understanding implied meanings in everyday language with pragmatic theory. INTERDISIPLIN: Journal of Qualitative and Quantitative Research, 1(6), 456-467.

[17] Yusrina, N., Ibriza, T. A., Lubis, H., Azzahra, S., & Siregar, D. Y. (2025). The Role of Context in Pragmatic Interpretation. Pragmatik: Jurnal Rumpun Ilmu Bahasa dan Pendidikan, 3(1), 126-135.

[18] Capone, A., Graci, R., & Perconti, P. (2024). New Frontiers in Pragmalinguistic Studies. Springer Nature Switzerland.

a. Definition of speech acts

Speech Act Theory was first proposed by John L. Austin, who views language not merely as a means of conveying information, but also as a way of performing actions through utterances. In contemporary pragmatic studies, Austin's perspective remains relevant because it places language use within social contexts as the central focus of meaning analysis. Austin explains that every utterance contains an action performed by the speaker in a particular communicative situation. Furthermore, Austin classifies speech acts into three types: locutionary acts, illocutionary acts, and perlocutionary acts. This classification indicates that the meaning of an utterance cannot be separated from the speaker's intention and the effect it has on the listener. [19]

Speech Act Theory was further developed by John R. Searle, who emphasized illocutionary acts as the core of the communicative process.Searle argues that using language essentially involves performing actions governed by social rules and conventions. From the perspective of modern pragmatics, Searle's approach is considered effective in explaining the relationship between linguistic forms, speaker intention, and contextual factors. Moreover, Searle asserts that understanding an utterance depends largely on the speaker's intention and the conditions under which the utterance is produced. Thus, Searle's

[19] J. L. Austin, How to Do Things with Words (Oxford University Press, 1962), 94-101

theory makes a significant contribution to strengthening the analysis of communicative functions in linguistic studies. [20]

Searle classifies illocutionary acts into five categories: representatives, directives, commissives, expressives, and declaratives. This classification is still widely used in contemporary pragmatic research because it facilitates the identification of utterance functions across various types of discourse. Expressive and commissive speech acts, in particular, are frequently employed to analyze utterances that contain emotional and interpersonal meanings.

In linguistic research, Speech Act Theory is cosidered relevant for analyzing artistic texts such as song lyrics, as song lyrics not only convey aesthetic message but also represent communicative actions performed by the speaker. Therefore, Speech Act Theory developed by Austin and Searle provide an appropriate theoritical foundation for pragmatic research, sepecially in the analysis of feelings or emotion.[21]

b. The Types of Speech Acts

In pragmatic studies, speech acts are understood as actions performed through language rather than merely the production of utterances. The theory of speech acts emphasizes that when speakers use language, they are not only conveying information but also performing specific communicative functions. Austin's speech act theory proposes

[20] Cutting, J. (2021). Pragmatics and discourse: A Resource book for stident (2nd ed.). Routledge.

[21]Capone, A., Graci, R., & Perconti, P. (2024). New Frontiers in Pragmalinguistic Studies. Springer Nature Switzerland.

that every utterance simultaneously involves different levels of action that contribute to meaning in communication. Based on this perspective, speech acts are classified into three main types: locutionary acts, illocutionary acts, and perlocutionary acts. This classification provides a systematic framework for analyzing how meaning, intention, and effect operate within spoken or written discourse. [22]

1) Locutionary acts

Locutionary act refers to the act of producing a meaningful linguistic expression in accordance with the rules of grammar and vocabulary. In this type of speech act, the focus is on the literal meaning of the utterance as spoken or written by the speaker. A locutionary act involves the physical act of uttering sounds, words, and sentences that have a specific sense and reference.

In pragmatic analysis, locutionary acts serve as the basic level of speech acts before considering the speaker's intention or the effect on the listener. Therefore, locutionary acts are concerned with what is said rather than what is meant or what is achieved through the utterance.

2) Illocutionary Act

Illocutionary acts refer to the speaker's intention in producing an utterance, which reflects what the speaker aims to

[22] Alesandro Capone, Roberta Graci, And Pierluigi Perconti, New Frontiers in Pragmalingistic Studies (Cham; Springer, 2024), 33-35

accomplish through language. According to speech act theory, illocutionary acts represent the core function of communication because they indicate how utterances are used as actions in social interaction. Searle classifies illocutionary acts into five main types: representatives, directives, commissives, expressives, and declaratives. This classification provides a systematic framework for analyzing communicative intentions in both spoken and written discourse[23].

a) Representative Acts

Representative acts are illocutionary acts in which the speaker commits to the truth of the proposition expressed in the utterance. Through representative acts, speakers convey beliefs, opinions, or descriptions of reality. Common forms of representative acts include stating, reporting, claiming, asserting, and describing. In pragmatic analysis, representative acts are used to examine how speakers present information and position themselves toward what is being said. In song lyrics, representative acts often function to narrate experiences or describe emotional states that the speaker believes to be true. [24]

b) Directive Acts

[23] Capone, A., Graci, R., & Perconti, P. (2024). New Frontiers in Pragmalinguistic Studies. Springer Nature Switzerland.

[24] Capone, A., Graci, R., & Perconti, P. (2024). New Frontiers in Pragmalinguistic Studies. Springer Nature Switzerland.

Directive acts are illocutionary acts intended to get the hearer to do something. In this type of act, the speaker attempts to influence the listener's behavior through the utterance. Forms of directive acts include requesting, commanding, advising, suggesting, and asking questions. Pragmatically, directive acts reveal the relationship between the speaker and the listener, particularly in terms of power and social distance. In lyrical discourse, directive acts may appear as appeals, equests, or invitations directed toward a specific addressee.

c) Commissive Act

Commissive acts are illocutionary acts that commit the speaker to a future course of action. By using commissive acts, the speaker expresses an intention or obligation to do something. Typical examples of commissive acts include promising, offering, vowing, and pledging. In pragmatics, commissive acts are important for analyzing expressions of commitment and responsibility. In love-related song lyrics, commissive acts are frequently used to express promises and long-term emotional commitment. [25]

d) Expressive act

[25] Capone, A., Graci, R., & Perconti, P. (2024). New Frontiers in Pragmalinguistic Studies. Springer Nature Switzerland.

Expressive acts are illocutionary acts that convey the speaker's psychological state or emotional attitude toward a situation. These acts do not aim to change the external world but rather to express feelings and inner experiences. Examples of expressive acts include thanking, apologizing, praising, complaining, and expressing affection. In pragmatic studies, expressive acts are analyzed to understand how emotions are linguistically encoded. This type of illocutionary act is particularly dominant in song lyrics, as songs function as a medium for emotional expression.

e) Declarative Act

Declarative acts are illocutionary acts that bring about a change in the external or institutional status of a situation through the utterance itself. These acts require specific contextual conditions, including institutional authority and conventional procedures. Examples of declarative acts include declaring someone married, pronouncing a sentence, or announcing an official decision. In pragmatics, declarative acts illustrate the close relationship between language, power, and social institutions. Although declarative acts are rarely found in song lyrics, they remain an essential part of the illocutionary act classification.

3) Perlocutionary Act

Perlocutionary act refers to the effect or impact that an utterance has on the listener after it is produced. This type of speech act is concerned with how the listener reacts, such as being persuaded, convinced, moved emotionally, or motivated to act. Unlike locutionary and illocutionary acts, perlocutionary acts are not entirely under the speaker's control because they depend on the listener's interpretation and response. In pragmatic analysis, perlocutionary acts help explain how language influences attitudes, emotions, and behavior. Consequently, perlocutionary acts are important for understanding the outcomes of communication in both everyday interaction and artistic texts such as song lyrics.[26]

3. Love Expression In Pragmatic Perspective

Love expression is understood as the use of language to convey feelings of love, affection, or emotional attachment that go beyond mere literal statements. In pragmatic studies, expressions of love are not viewed solely from the written words, but from the function of the utterance and its communicative context. As a linguistic action, love expression reflects the speaker's emotional and relational intentions, thus requiring pragmatic

[26] Capone, A., Graci, R., & Perconti, P. (2024). New Frontiers in Pragmalinguistic Studies. Springer Nature Switzerland.

interpretation based on the purpose of the utterance within its social context.[27]

In non-dialogic discourse such as song lyrics, love expression serves as an emotional bridge between the singer (as the implicit speaker) and the audience (as the implied hearer). A pragmatic analysis of love expression in song lyrics allows researchers to examine how language is used to convey complex emotions of love, including promises, hopes, confessions of feelings, or affirmations of interpersonal relationships. Previous studies have shown that song lyrics often contain various types of illocutionary speech acts that represent emotional and relational functions within the context of contemporary musical communication.[28]

a. Emotional Meaning

Emotional meaning in pragmatic studies refers to the meaning related to the speaker's emotional condition or psychological state conveyed through language. This meaning does not only emerge from words that explicitly express emotions, but also from the function of the utterance used within a particular context. In contemporary pragmatics, emotion is understood as part of the speaker's intention that is realized

[27] Yusrina, N., Ibriza, T. A., Lubis, H., Azzahra, S., & Siregar, D. Y. (2025). The Role of Context in Pragmatic Interpretation. *Pragmatik: Jurnal Rumpun Ilmu Bahasa dan Pendidikan*, *3*(1), 126-135.

[28] Mukminin, M. S. (2024). Illocutionary Speech Acts in Song Lyrics: A Pragmatics Study on "Kupu-Kupu" by Tiara Andini. *FRASA: Jurnal Keilmuan, Bahasa, Sastra, Dan Pengajarannya*, *5*(2), 52-62.

through linguistic actions, so emotional meaning must be analyzed by considering the context and purpose of the utterance.[29]

In song lyrics, emotional meaning is often represented through expressions of love, longing, happiness, admiration or affection that are personal and subjective in nature. An analysis of emotional meaning from the perspective of speech act theory allows researchers to observe how singers express their feelings through the illocutionary function of their utterances, rather than merely through lexical choices. Thus, emotional meaning in love expression can be understood as the result of communicative actions that reflect the speaker's feelings, either implicitly or explicitly[30].

b. Relational Meaning

Relational meaning in pragmatics refers to the meaning associated with the relationship between the speaker and the hearer, which is constructed through language. This meaning shows how the speaker positions themselves in an interpersonal relationship, for example as a loyal partner, a committed individual, or someone who hopes for the continuity of the relationship. In pragmatic studies, relational meaning is closely related to the social functions of language

[29] Capone, A., Graci, R., & Perconti, P. (2024). New Frontiers in Pragmalinguistic Studies. Springer Nature Switzerland.

[30] Bardovi-Harlig, K. (2022). Pragmatics: Speaking as a pragmalinguistic resource. In *The Routledge handbook of second language acquisition and speaking* (pp. 243-257). Routledge.

and how utterances are used to build, maintain, or affirm interpersonal relationships.[31]

In the context of love-themed song lyrics, relational meaning is often realized through utterances that express promises, commitment, loyalty, and hope for the future of the relationship. Through the analysis of illocutionary speech acts, relational meaning can be identified from the functions of utterances that indicate emotional attachment and the relational position between the singer and the person addressed in the song. Therefore, relational meaning becomes an essential aspect in analyzing love expression because it shows that expressions of love are not only emotional, but also represent the interpersonal relationships the speaker intends to build or maintain.[32]

[31] Maisaroh, A. D., Meisuri, M., Jenica, M., & Aulia, D. (2024). Exploring Emotional Speech Acts In It Ends With Us: A Pragmatic Study Of Relational Dialogues. *International Journal*, *4*(3), 404-413.

[32] Mukminin, M. S. (2024). Illocutionary Speech Acts in Song Lyrics: A Pragmatics Study on "Kupu-Kupu" by Tiara Andini. *FRASA: Jurnal Keilmuan, Bahasa, Sastra, Dan Pengajarannya*, *5*(2), 52-62.

Picture 2.1 Theoritical Framework

