

EXPLORING ILLOCUTIONARY ACTS IN HARRY STYLES' *FINE LINE* ALBUM: A PRAGMATIC STUDY

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Abstract

An illocutionary act is an act performed in saying something. In other words, an Illocutionary act is an utterance with some function in mind. This study discussed the Illocutionary Act's use to determine the song's lyric meaning. This study aimed to determine the types of illocutionary acts based on song lyrics in the Fine Line album by Harry Styles using Searle's (1969) theory and the functions of illocutionary acts using Leech's (1983) theory. This study uses a qualitative method. The primary data of this research are the lyrics taken from 10 songs in the Fine Line album. In collecting the data, researchers used Sudaryono's theory, namely the documentation method, while descriptive methods were used to analyze the data. The results found 30 data points containing the type of illocutionary act and the function of the illocutionary act. The 30-sentence data are further divided into 4 types of illocutionary acts and 4 functions of illocutionary acts. The findings and results of types of illocutionary acts are 13 assertive, 8 directives, 4 expressive, and 5 declaratives. The findings and results of the functions of illocutionary acts are 6 competitive, 2 convivial, and 14 collaboratives.

Keywords: *Harry Styles' songs, Illocutionary Acts, Pragmatics, Song Lyrics, Speech Acts*

INTRODUCTION

Pragmatics examines meaning in relation to speech situations, distinguishing itself from semantics by focusing on context, implicit meaning, and inference (Leech, 1993). It considers an utterance's physical and social setting and shared background knowledge between the speaker and listener to interpret intended meaning. Speech acts, as units of pragmatic analysis, include locution (the act of speaking), illocution (the purpose behind speech, such as asserting or directing), and perlocution (the effect on the listener). Searle (1969) categorizes illocutionary acts into assertive, directive, expressive, and declarative types, which researchers use to analyze layered meanings in song lyrics.

Songs serve as communicative tools, blending lyrics and melody to express ideas, emotions, and artistic intent (Sitorus & Herman, 2019). Lyrics function like structured sentences, conveying the writer's feelings or messages to the audience. Given their potential for multiple interpretations, pragmatics, particularly illocutionary act analysis, helps uncover the underlying intentions in lyrics. This study applies this framework to examine Harry Styles's album, exploring how his lyrics communicate meaning within their contextual and performative dimensions. Song lyrics that contain illocutionary acts show how musicians express their feelings and intentions (Yule, 1996). In Harry Styles' Fine Line, instructions could exhort listeners to act or think, similar to Survivor's inspirational song "Don't lose your grip on the dreams of the past" (Jarasshi & Phennapha, 2020), while aggressive deeds could express personal realities (e.g., confessional lyrics). Expressives that create relationships through shared emotions, such as the sensitive "I'm sorry" in Nurfaizi et al.'s (2022) study, probably dominate emotional tracks. Although uncommon in pop music, declaratives may be used when Styles creates different personas, comparable to status-shifting lines in Balinese lyrics (Candra, 2021).

As demonstrated in previous studies on K-pop narratives (Prameswari & Putri, 2022) and cultural statements (Candra, 2021), Searle's (1969) speech act theory offers a useful framework for analyzing complex meanings in musical texts such as *Fine Line*. Styles' artistry and audience engagement are shaped by various speech acts, which can be classified into declaratives (transformations), directives (calls to action), expressives (emotions), and assertives (statements of fact).

Using Searle's (1969, 1979) framework, previous research has thoroughly examined illocutionary acts in song lyrics, looking at pop (e.g., Bruno Mars's *Doo-Woops & Hooligans*), rock (Bring Me the Horizon's *Ixl*), and even Balinese pandemic-themed songs (Candra, 2021). These pieces use qualitative analysis of lyrics at the word, phrase, and clause levels to identify dominating speech acts, such as representatives (statements, beliefs) and directions (requests, demands). For instance, Setiawan (2022), in his article "Relational Dynamics in Pamungkas's *Flying Solo*: A Speech Act Perspective," examined how interpersonal meanings are constructed in Indonesian pop lyrics. Similarly, Astuti (2019), in "Emotion and Expression in Niall Horan's *Flicker*: A Pragmatic Approach," explored how emotional expression is conveyed through speech acts. These studies, however, give little attention to how artists mix pragmatic methods (such as metaphor and cultural references) to create multiple meanings or audience involvement, instead concentrating primarily on the taxonomic classification of illocutionary types.

Leech (1983) distinguished four categories of illocutionary acts in communication: competitive, convivial, collaborative, and conflictive. These acts fulfill different social functions in communication. Convivial acts are characterized by positive social interaction, such as praising or thanking. In contrast, competitive acts prioritize the speaker's objective over social harmony (e.g., demands or begging, as in Astuti's (2018) example "I ask your cookies"). Candra's (2021) analysis of Balinese lyrics illustrates this distinction, as a husband expresses gratitude for his wife's assistance during the difficult period. While conflictive activities purposefully break social ties, as in lyrics concerning society judgment ("Len ipidan liu ngelah pipis"), collaborative acts, such as confessing or reporting (e.g., pandemic reflections in Candra's 2021 research), remain neutral to politeness. These purposes show how lyrics function beyond their literal meaning: while convivial and cooperative acts promote connection or express beliefs, competitive and conflictive acts assert or challenge power dynamics. Similar to the functional spectrum noted in Candra's (2021) and Astuti's (2018) research, Styles probably uses convivial actions for emotional connection (such as thankfulness in "Adore You") and collaborative acts for personal narrative (such as confessional tones in "Falling"). This framework shows how artists use smart speech acts to balance expressing themselves and getting the audience involved.

This study addresses two main problems: (1) What kinds of illocutionary speech acts are employed in Harry Styles's *Fine Line* album's song lyrics? and (2) What purposes do these illocutionary acts serve? By looking at *Fine Line*, the study closes essential gaps in the body of knowledge. Previous studies do not examine how global pop stars like Styles use illocutionary acts to express emotions and explore themes of identity, intimacy, and social commentary, often by intentionally leaving meanings ambiguous or blending genres in their songs. Interestingly, no research has yet broken down Styles's practical art, especially how he combined personal stories with universal appeal in this record.

By employing Searle's theory, the study goes beyond traditional taxonomic methods to show how *Fine Line*'s lyrics function in musical and cultural contexts. This study examines functions - how illocutionary acts support Styles's storytelling (e.g., instructions as invites to shared vulnerability), in contrast to earlier works that separate speech acts from performer-audience dynamics. By prioritizing functional intentionality over simple categorization, the findings seek to reinterpret pragmatic analysis of pop music and provide a framework for further study of modern lyricism.

METHODOLOGY

This study adopts a descriptive qualitative research design (Creswell, 2014), specifically using a library-based textual analysis to examine the types and functions of illocutionary acts in Harry Styles's *Fine Line* album lyrics. This method involves analyzing textual (lyrical) data without fieldwork, which allows for a focused interpretation of how language is used in artistic and social contexts.

The primary data consists of lyrics from all ten songs on the *Fine Line* album: "Golden", "Watermelon Sugar", "Adore You", "Lights Up", "Cherry", "Falling", "She", "Canyon Moon", "Treat People with Kindness", and "Fine Line". These songs were selected because they form a complete body of work that explores recurring themes such as emotion, identity, and personal experience, which are central to the artist's message.

Data was collected using the documentation method (Sudaryono, 2016), which involved gathering lyrics from verified sources, listening to the songs to confirm lyrical accuracy, and transcribing them for analysis. This method was appropriate because the study focused on existing materials, such as lyrics and audio recordings, rather than collecting new data through interviews or surveys. It also ensured that the analysis remained faithful to the original artistic content. For data analysis, Searle's (1969) speech act theory was applied to classify language functions in the lyrics, including conveying information, expressing emotions, or making requests. This framework is suitable for the study because it provides a clear and systematic way to understand how language performs various functions in musical texts. In addition, Leech's (1983) pragmatic framework explored how these speech acts support social interaction and connect the lyrics with listeners meaningfully.

RESULTS AND DISCUSSION

The researchers identified 30 utterances of song lyrics in the *Fine Line* album, which contain four types of illocutionary acts using Searle's (1969) theory: 13 assertive (43.3%), 8 directives (26.6%), 4 expressive (13.3%), and 5 declaratives (16.6%). The researchers also found 30 utterances of song lyrics, which contain four functions of illocutionary acts with Leech's (1983) theory: 6 competitive (20%), 2 convivial (6.6%), 14 collaboratives (46.6%), and 8 conflictive (26.6%).

Types of Illocutionary Acts

This section presents the results of the analysis of illocutionary speech acts in the lyrics of Harry Styles's *Fine Line* album. In this study, the lyrics were examined by identifying four types of speech acts: assertive, directive, expressive, and declarative. These reflect how language is used to share facts, give instructions, express emotions, or make impactful statements. These categories, adapted from Searle's (1969) framework, helped analyze how Styles's lyrics communicate different messages to the listener. A total of 30 utterances were found and classified under these four types. Several selected examples are discussed in this section to show the range of communicative purposes within the lyrics, which are further explained in the following discussion.

Assertive

This study found 13 assertive utterances in the lyrics of Harry Styles's *Fine Line* album. According to Searle (1969), assertive speech acts are used when a speaker expresses thoughts, beliefs, or facts, showing a commitment to the truth of what is said. These acts allow speakers to convey what they believe to be true and are often used to share observations, emotions, or experiences (Yule, 1996). In this album, assertive acts help express personal reflections and emotional moments related to love, vulnerability, and connection. To provide a more precise understanding, this section focuses on two examples of assertive acts that show how Styles uses language to express meaning and connect with listeners.

The first example is "And I know that you're scared because hearts get broken". This lyric functions as an informative statement, where the speaker shares an understanding of someone's fear. The phrase "I know" shows certainty and empathy, suggesting that the speaker recognizes the emotional pain caused by heartbreak. According to Islami (2018), informing is a type of assertive act where a speaker gives knowledge or facts to the listener. In this lyric, Styles communicates a shared emotional experience, allowing listeners to relate to the fear of being hurt. From a pragmatic viewpoint, this assertive act provides information and builds emotional closeness between the artist and the audience.

The second example is "And you missed me too", a statement of belief about the listener's feelings. In this line, the speaker expresses confidence that the other person also feels the same longing. Searle (1969) notes that stating is an assertive function where the speaker declares something they believe to be true. The lyric does not seek confirmation but presents a personal truth, reinforcing a sense of mutual understanding and emotional connection. This shows how assertive acts can reflect inner emotions while engaging the listener on a personal level.

These assertive utterances are essential in creating the album's honest and personal tone. They help tell stories about emotional experiences and allow listeners to feel connected to the artist's journey. Styles expresses thoughts and feelings clearly and meaningfully through assertive acts, making the lyrics feel real and relatable. Although more assertive examples were identified in the data, these two samples illustrate how assertive speech acts shape the themes of emotion and connection in *Fine Line*. They also show how language can be used in music to convey ideas and build a strong emotional link with listeners. This highlights the value of speech act analysis in understanding the deeper communicative role of lyrics in popular music.

Directive

This study identified eight directive utterances in the lyrics of Harry Styles's *Fine Line* album. In directive speech acts, the speaker uses language to get the listener to do something (Searle, 1969; Yule, 2006). These acts include giving advice, requesting, issuing commands, or offering suggestions. In song lyrics, directive acts often aim to influence the audience's emotions or thoughts, rather than to command action directly. To focus the analysis, this section presents two examples of directive acts that show how Styles uses language to encourage reflection and emotional connection, rather than to instruct literally.

The first example is "And if our friends all pass away (ah-ah). It's okay". This lyric functions as a form of advice. The phrase "It's okay" offers comfort in the face of loss, encouraging acceptance rather than distress. While not a direct command, it advises the listener to remain calm and emotionally stable. According to Searle (1969), advising is a weak directive, where the speaker suggests a future action believed to benefit the listener. In this case, the action is emotional acceptance. The lyric functions indirectly as a directive by influencing the listener's attitude, contributing to the album's theme of coping with hardship and finding peace.

The second example is "Know who you are!", a more direct command or order. The imperative form, along with the exclamation mark, shows urgency and emphasis. Here, the speaker urges the listener to develop self-awareness and confidence, which are recurring themes in Styles's music. Searle (1969) explains that ordering is a stronger directive act where the speaker expects the listener to take action. In this lyric, the speaker intends not to enforce action but to inspire personal reflection and empowerment. From a pragmatic viewpoint, the directive creates a moment of motivation and engagement, encouraging listeners to reflect on identity and self-worth.

These examples show that directive illocutionary acts in *Fine Line* are not merely about giving instructions. Instead, they encourage emotional responses, offer support, and inspire the audience. By blending advice and gentle commands, Styles connects with listeners in a personal and motivating way. These directive acts contribute to the interactive and uplifting tone of the album. Although other directive utterances were found in the full dataset, these two examples highlight how Styles uses directives to influence thought and emotion, rather than direct action. This reflects a broader

trend in music where language serves an artistic and communicative purpose, aiming to guide listeners through shared emotional experiences.

Expressive

In the *Fine Line* album, four expressive utterances were identified. Expressive speech acts are used when a speaker reveals their feelings, emotions, or attitudes about a situation or experience (Searle, 1969; Yule, 1996). These acts allow the speaker to express psychological states such as admiration, regret, or affection, which helps create an emotional connection with the listener. To provide a focused analysis, this section highlights two representative examples that show how expressive acts function in the lyrics to convey personal emotion and foster intimacy with the audience.

The first example is "You are sunshine, you are temptress. My hands at risk, I fold". This lyric is a compliment, where the speaker praises someone using metaphorical and emotionally charged language. The terms "sunshine" and "temptress" reflect admiration and attraction, vividly expressing the speaker's emotional state. As Yule (1996) notes, expressive acts often communicate how something affects the speaker emotionally. In this context, the compliment is both a personal expression and a means of connection, inviting listeners to experience the emotion alongside the speaker.

The second example is "What do you mean? I'm sorry by the way", which is an apology. Here, the speaker acknowledges a past action or misunderstanding and expresses regret. Searle (1969) describes apologies as expressive acts that show responsibility for an offense or social breach. Furthermore, Olshtain and Cohen (1983) explain that apologies serve to "set things right" by compensating the listener for harm or offense. People typically apologize to maintain social harmony, especially when their actions, whether intentional or not, cause physical or psychological discomfort to others. In this lyric, the phrase "I'm sorry" communicates a sense of vulnerability and accountability, which adds to the emotional honesty of the song.

These expressive acts contribute to the emotional tone of the album by revealing personal feelings and promoting empathy. Compliments and apologies help the listener feel closer to the artist, as they mirror emotions common in real-life relationships. This use of expressive language enhances the lyrics' intimacy and authenticity. While additional expressive utterances were found, these two examples show how Styles uses expressive acts to communicate emotions and foster audience connection. They highlight how lyrics, through pragmatic choices, serve as artistic expression and meaningful emotional communication within popular music.

Declarative

The analysis identified 5 declarative utterances in the lyrics of Harry Styles's *Fine Line* album. According to Searle (1969), declarative speech acts are used when a speaker changes the social or interpersonal world simply by stating something. These acts are typically performed by individuals with a certain status or authority in specific contexts (e.g., judges declaring a verdict). In song lyrics, however, declarative acts are often used creatively to construct identity, emotion, or narrative shifts, allowing the artist to assume roles, express personal truths, or redefine relationships. Interestingly, two examples of declarative acts appear in the same lyric but serve different communicative functions. This lyric is therefore analyzed in two parts to highlight the varied ways declarative acts can work within a single utterance.

The first part, "She lives in daydreams with me", functions as an act of declaring, where the speaker imagines or asserts a new emotional reality. By stating that someone "lives in daydreams," the speaker defines a personal world in which the connection exists. Although not an official declaration, this line reflects creative authority, where the speaker reshapes reality through language. According to Searle (1969), declaratives bring about change through speech; in this case, the lyric makes the imagined relationship feel real to both speaker and listener. The second part, "Like he knows

what to do", functions as a disapproval or repudiation. Here, the speaker challenges another person's confidence or role, implying doubt or critique. This declarative disapproval shifts the listener's perception of the character in question, altering the social dynamic expressed in the song. While not a formal declaration, it still functions to redefine social meaning within the personal narrative.

Though from the same lyric, these two declarative utterances illustrate how Styles uses declarative acts to construct emotional truths, reshape perceptions, and define relationships. Even without formal authority, the speaker claims the right to declare emotional realities, turning private thoughts into shared experiences through lyrical expression.

Functions of Illocutionary Acts

Competitive

This study found 6 competitive utterances in the lyrics of Harry Styles's *Fine Line* album. According to Leech (1983), competitive speech acts are used when the speaker's intention may compete with social politeness norms, such as in requests, commands, or demands. In these cases, the speaker's goal can pressure the listener, often leading the speaker to use polite or softened language to minimize the effect. Tarigan (1990) adds that competitive acts often involve negative politeness, meaning that the speaker tries to influence the listener while avoiding offense or discomfort. In addition, Vanderveken (1990) explains that illocutionary acts differ in their illocutionary force, which refers to the level of intention or pressure the speaker uses to achieve a particular outcome. Competitive acts usually have a strong or moderate force, depending on how directly the speaker seeks to affect the listener's actions or decisions.

One example of a competitive act is in the lyric "Forget what I said. It's not what I meant". This line represents a request, where the speaker asks the listener to disregard a previous statement. The tone is gentle, but the intention is clear. The speaker wants to change how the listener thinks or feels about something previously said. According to Searle (1979), asking is part of the directive speech act category, in which the speaker tries to influence the listener's behavior or response. In this case, the speaker requests an action (to forget) which reflects a directive act with a competitive function. Vanderveken (1990) also notes that asking can involve requesting an action or seeking information, which usually invites a short or thoughtful response from the listener. This lyric, therefore, shows moderate illocutionary force. The speaker politely encourages a shift in the listener's perspective while maintaining emotional balance.

Another example is "Know who you are!", a direct command and a strong example of the competitive function. Using the imperative form and the exclamation mark shows urgency and emphasis. In this lyric, the speaker urges the listener to be more self-aware and confident. Leech (1983) identifies ordering as a typical competitive act because the speaker's goal takes priority over social ease. Vanderveken (1990) describes such acts as having strong illocutionary force, which means they are intended to cause immediate action. Although this command is forceful, its purpose is motivational. It encourages the listener rather than attempting to control them.

These two examples show that competitive illocutionary acts in *Fine Line* are used to express personal emotions and influence the listener's thoughts or actions. Styles's lyrics balance clarity and politeness, showing his intent to connect emotionally with the audience while guiding or encouraging specific responses. Competitive acts in the album reflect the artist's skill in using language to create both emotional impact and meaningful interaction with listeners.

Convivial

This study identified two utterances that reflect the convivial function in the lyrics of Harry Styles's *Fine Line* album. According to Leech (1983), convivial illocutionary acts aim to promote positive social interaction. These acts include offering, greeting, thanking, or congratulating. Unlike competitive acts, which may create tension or impose on the

listener, convivial acts build social harmony and show goodwill. They typically rely on positive politeness to maintain or strengthen relationships. Supporting this, Herlina (2020) explains that convivial acts are designed to create emotional closeness and are often expressed through kind words, gestures of care, or praise. These acts show that the speaker's intention is not to demand or control but to invite, appreciate, or connect with the listener.

The first example of a convivial act appears in the lyric "I'd walk through fire for you. Just let me adore you". This line expresses an offer of love and devotion, with the speaker making a heartfelt promise. The phrase "walk through fire" shows a willingness to face difficulties, while "let me adore you" is a gentle invitation to accept the speaker's affection. According to Searle (1969), offering is a type of directive speech act, but within a convivial function, it is used not to impose, but to show generosity and emotional care. In this lyric, the speaker's offer is respectful and voluntary, allowing the listener to accept the affection. It is an example of how language can foster intimacy and emotional connection.

The second example is "You are sunshine", a praise or greeting. Calling someone "sunshine" is a metaphor that communicates warmth and positivity. According to Leech (1983), greetings and compliments are common forms of convivial acts, used to recognize and affirm the value of the listener. Similarly, Herlina (2020) points out that such expressions can strengthen social bonds by making the listener feel appreciated and seen. While this lyric may not ask for a reply, it still plays a role in building a friendly and emotionally supportive atmosphere.

These two examples show that convivial illocutionary acts in *Fine Line* help to create emotional closeness and positive engagement between the speaker and the listener. Styles's lyrics promote social harmony and emotional connection by offering love and praise. These acts show that the artist's language goes beyond self-expression, aiming to foster empathy, kindness, and shared feeling with his audience.

Collaborative

This study identified 14 utterances that reflect the collaborative function in the lyrics of Harry Styles's *Fine Line* album. According to Leech (1983), collaborative illocutionary acts are used when the speaker aims to share information, describe experiences, or express thoughts neutrally and respectfully. These acts often aim to support communication by providing facts or personal views without trying to influence the listener's behavior. Collaborative acts do not carry strong politeness strategies but focus on clear, honest communication. Searle (1969) includes these acts in assertives, where the speaker says something believed to be true. The purpose of these acts is to tell or report something, helping the speaker and listener better understand each other through shared information. To keep the discussion focused, this section highlights two examples from the 14 utterances found. These examples show how collaborative acts are used in *Fine Line* to communicate thoughts and feelings clearly.

The first example is "I just miss your accent and your friends". This line is an assertive statement in which the speaker shares what is missed in a specific and personal way. The speaker is not trying to ask for anything but simply telling how they feel. According to Searle (1969), asserting means to express something the speaker believes is true. Leech (1983) adds that such statements help people understand each other, as they involve sharing real feelings or experiences. This lyric shows how collaborative speech can help create a connection by expressing something honest and relatable.

The second example is "You said you care". This line is an example of reporting what someone else has said. Leech (1983) explains that reporting is a collaborative act because it helps the speaker and listener remember and think about what was said earlier. Searle (1969) also includes reporting as a way of telling something believed to be true, especially about past speech. In this lyric, the speaker reminds the listener about their past words, not to argue, but to think about their meaning. This shows that collaborative speech can help both sides think more deeply about their relationship or feelings. These examples show that collaborative illocutionary acts in *Fine Line* are used to share personal thoughts, refer to past conversations, and express feelings clearly. Styles's lyrics focus on truthful and simple communication, allowing

listeners to connect with the emotions in the song. Rather than asking for a response or trying to influence others, these acts help the speaker and listener share experiences and understand each other better through the lyrics.

Conflictive

This study identified 8 utterances that reflect the conflictive function in the lyrics of Harry Styles's *Fine Line* album. According to Leech (1983), conflictive speech happens when the speaker says something against politeness or social expectations. These include blaming, warning, or criticizing, where the speaker speaks in a way that may cause discomfort or disagreement. Tarigan (1990, as cited in Herlina, 2020, p.18) explains that conflictive acts often cause problems in communication because they do not follow polite ways of speaking. Instead, they are used to show strong feelings, refuse something, or oppose someone's view or action.

To give a clear example, this section discusses one lyric from the album that shows the conflictive function. In the line "I'm sorry by the way. I'm never coming back down", the speaker begins with an apology but then refuses to return to a past situation. The words show that the speaker has made a choice and is unwilling to change it. This may upset or disappoint the listener, especially if they hope things stay the same.

Grant (1949, as cited in Peetz, 1977, p.362) describes a threat as a kind of promise that the listener does not want to hear. In this lyric, the speaker promises to stay firm and not give in again. This kind of speech is meant to make the listener think twice before expecting things to return to how they were. It also shows that the speaker is protecting themselves and clarifying what they will or will not do in the future. This example shows that conflictive speech acts in *Fine Line* are used to express strong feelings and personal decisions. Styles uses this language to show when someone feels hurt, wants to stand up for themselves, or needs to set clear limits. These acts do not try to be polite but speak honestly and powerfully, especially during emotional struggle or change.

CONCLUSION

The study analyzed the types and functions of illocutionary acts in Harry Styles' *Fine Line* album lyrics, identifying 30 utterances across four types: assertive, directive, expressive, and declarative. Assertive acts included informing, concluding, confessing, and telling; directive acts involved advising, ordering, asking, and arguing; expressive acts featured praising, lamenting, compliments, and apologies; while declarative acts encompassed declaring, repudiating, approving, and disclaiming. The findings revealed that assertive illocutionary acts were the most prevalent in the album's lyrics. Additionally, the study examined the functions of these illocutionary acts, categorizing them as competitive (e.g., ordering, demanding), convivial (e.g., offerings, greetings), collaborative (e.g., announcing, instructing), and conflictive (e.g., threatening, accusing). Collaborative functions emerged as the most dominant, highlighting the lyrical emphasis on shared understanding and communication. This pragmatic approach underscores how song lyrics serve as a medium for conveying intentional speech acts, shaping listener interpretation. By applying pragmatic theory to song lyrics, the study demonstrates how illocutionary acts in music reflect both artistic expression and interpersonal communication. The prevalence of assertive and collaborative acts suggests Styles' lyrics prioritize clarity and engagement, aligning with broader discourse analysis in popular music. This research contributes to the pragmatic study of lyrics, revealing how linguistic functions enhance emotional and rhetorical impact in songwriting.

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