



Speech Patterns in Various Song Genres (Pop, Jazz, Dangdut, Rock and Malay)

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Abstract

This study discusses the forms of speech and communicative functions found in various song genres such as in Pop, Jazz, Rock, Dangdut, and Malay songs. This research was conducted to determine whether each genre has the same or different communicative function patterns. The speech act on this song is one way of conveying the message desired by the songmaker who is expected to have the desired effect. The research method and approach used in this study is a qualitative descriptive method. Where the song lyrics as research data will be determined and described the communicative function form of each speech in the song lyrics based on Searle's theory. after that, the communicative function form will be compared in each genre of song. The method and approach are used because the data in this study are in the form of speech in each song genre. There are five song genres used as research subjects, namely Pop, Jazz, Rock, Dangdut, and Malay. The results of the research conducted showed that the speech patterns that exist in the song genre have different communicative functions. Songs that should have expressive communicative functions, but from the data analysis that has been done above prove that the songs no longer only have an expressive communicative function. In fact, from the data above, assertive functions are more commonly found, namely dominating in Pop, Malay and Jazz genre songs. Rock genre song is more dominated by the communicative function of the directive. While the expressive function that should dominate the song only dominates the Dangdut genre song.

Keywords: *communicative function, song genre, speech act.*

Introduction

Language is a media builder of literary works. As a media, language functions to express or express ideas and goals that are in the minds of the authors to be conveyed to the reader. A literary work can be said as a world created by the author through the medium of language. Basically, the resulting speech acts depend on the purpose or direction of the speech. To reach the goal, speech acts must be adjusted to the situation of the speech. The speech situation is an actual social situation because it occurs in a broad and different community environment. That is, the situation of speech affects the achievement of speech objectives.

Pragmatics is a study of the use of language based on context. Fields of study relating to this matter which are then commonly known as pragmatic study fields are deixis, presuppositions, speech acts, and conversational implications.

According to George Yule (1996: 3-4) mentions four pragmatic definitions, namely, fields that examine the meaning of speakers, fields that study meaning according to context, the field that exceeds the study of the meaning being said, examines the meaning that is communicated or communicated by the speaker, and the field of study forms of expression according to social distance that limits the participants involved in certain conversations. Meanwhile Levinson (1985) defines that pragmatics is research or study of the ability of language users to associate or adjust sentences used with the context. Pragmatics is also a study or research in the field of deixis, implicature, presupposition, speech or language acts, in the structure of discourse. Meanwhile, according to Leech (1993), Pragmatics is the study of meaning in relation to speech situations that include greeting and greeting elements, context, purpose, illocutionary acts, speech, time, and place.

Speech acts are individual psychological symptoms that are determined by the ability of the speaker's language to deal with certain situations. Chaer (2003: 16) states that "Speech acts are individual symptoms, are psychological, and their survival is determined by the language ability of the speaker in dealing with certain situations". This shows that in speech events there are interactions between speakers in certain situations and places even though speech acts are more likely to be individual symptoms.

Speech act is a view that confirms that an expression of a language that can be understood and understood well, if it is associated with the context of the context in which the expression occurs which then raises a meaning. According to Leech (1994: 4) that in actuality the speech act considers five aspects of the speech situation which include: the speaker and the speech partner, the context of the speech, the purpose of the speech, the speech act as an action / activity and the speech as a verbal act.

Speech acts were first put forward by Austin (1956) which was a theory that resulted from his study and was later recorded by J.O. Urmson (1965) with the title *How to Do Thing with Words?* Then this theory was developed by Searle (1969) by publishing a book *Speech Acts: An Essay in the Philosophy of Language*. He argues

that communication is not just a symbol, word or sentence, but it would be more appropriate if it was called a product or expert from the symbol, word or sentence which was in the form of speech acts (the performance of speech acts). According to Austin all speech is performative in the sense that all speech is a form of action and not merely saying something. Then Austin to the next thought (1962: 109) that is, Austin distinguishes between acts of locution (this act can be roughly equated with a sentence that contains meaning and reference) with acts of illocution (speech that has a certain conventional power). Then Austin complements these categories by adding the category of 'perforation acts' (actions that refer to what we produce or achieve by saying something). But the idea that pushed Austin to classify illocutionary acts was his assumption that the performative was an explicit touchstone for all illocution.

When Searle put forward a similar classification in 'A Taxonomy of Illocutionary Acts', he deliberately separated himself from Austin's assumptions earlier, which is to say that there is a match between verbs and word acts. Searle argues that: 'the differences that exist between illocutionary verbs are good guidelines but not at all definite guidelines for distinguishing illocutionary acts' (differences in illocutionary verbs are a good guide, but by no means a sure guide to differences in illocutionary acts).

According to John R. Searle (1969: 23-24) in the practice of using language in society, there are at least three kinds of speech acts that must be understood together. The three kinds of speech acts in the actual use of language in the community are locutionary acts, illocutionary acts, and perlocutionary acts. Locus speech acts are speech acts to express something. This locus speech acts referred to as The Act of Saying Something (Wijana, 2009: 20). Locus speech act is an act of speaking which can be in the form of words, phrases or sentences in accordance with the meaning contained in the words, phrases, or sentences themselves. Illocutionary speech acts are speech acts that in addition to functioning to say something and can also be used to do something. Illocutionary speech acts referred to as The Act of Doing Something (Wijana, 2009: 22). This speech act is a speech act whose purpose of delivery depends on who, when, and where the speech is made, so that the speech is not easily identified just like the locus speech act. According to Searle (Rahardi, 2003: 72), illocutionary speech acts can be classified in the speaking activities into five forms of speech, each of which has its own communicative function. The five forms of speech are assertive, directive, declarative, commissive, and expressive. Perlokusi speech acts are speech acts expressed by someone and often have a power of influence (perlocution force) or the effect for those who listen to it. This effect or influence can be intentionally or unintentionally created by the speaker. This speech act is also called The Act of Affecting Someone (Wijana, 2009: 23). Speech act theory from Searle (1969) distinguishes speech acts into five categories of communicative functions, namely:

1. Assertives, namely forms of speech that bind the speaker to the truth of the proposition expressed, for example stating, boasting, claiming, demanding, acknowledging, showing, reporting, giving testimony, mentioning, speculating.
2. Directive (directives), which is the form of speech that is intended to make an influence so that the speech partner acts, for example, ordering, commanding, asking, advising, recommending, asking, inviting, coercing, suggesting, urging, and giving the signal .
3. Expressives (expressives) are forms of speech that function to express or show the psychological attitude of the speaker of a situation, for example thanking, congratulating, apologizing, blaming, complimenting, condoling, and complaining.
4. Commissives, which are forms of speech that function to declare promises or offers, for example promising, swearing, threatening, expressing ability, and offering something.
5. Declarations, which are forms of speech that connect the contents of speech with reality, for example surrender, dismiss, baptize, give names, appoint, exclude, punish, impress, decide, grant, permit, forbid and forgive.

One form of speech act expression is to pour it into song form. There are several song genres in Indonesia, such as Pop, Jazz, Rock, Dangdut, and Malay. Songs as a medium of communication are often used as a medium for delivering messages. The form of messages in song lyrics in the form of words and sentences that are used to create a certain atmosphere for the listener. Therefore, in understanding a song's lyrics, a listener has different perceptions, adapted from which context in understanding it. The language in the song's lyrics has a hidden meaning from each structure of the lyrics used, so the choice of words and the structure of the lyrics becomes important. The lyrics are arranged with the best possible words so that the meaning and message conveyed can be conveyed. The message in the song will form an opinion or mindset that the song writer hopes to provide the meaning and effect the songwriter wants (Stainer and Barrett (1876)).

Each genre of song has a different delivery method. So, researcher here are interested in studying speech patterns and communicative functions in several song genres in Indonesia such as Pop, Jazz, Rock, Dangdut, and Malay This delivery is different because of the speech act patterns contained in different song lyrics. So the researchers assume that the form of speech of each genre has a different communicative function. It is generally known that the form in the song lyrics that is delivered is in the form of expressing the message desired by the song maker. However, it cannot be denied that not all existing patterns of each song genre are expressive. So this research is important to do because we want to see that each genre of song in Indonesia has the same communicative function or pattern in the lyrics or different. This is because research on communicative functions on songs has so far only focused on one type of song or only on one type of communicative function such as the expressive communicative function that exists in the song.

Method

The research method used in this research is descriptive qualitative method. This is due to the data in this study in the form of speech descriptions in each song genre. There are five song genres used as research subjects, namely Pop, Jazz, Rock, Dangdut, and Malay. According to Sugiyono (2005) states that the descriptive method is a method used to describe or analyze a research result but is not used to make broader conclusions. Bogdan and Biglen in Moleong (2009: 248), qualitative data analysis is an effort made by working with data, organizing data, sorting it into manageable units, synthesizing, searching and finding patterns, finding what's important and what's learn and decide what can be told to others.

From the data spoken lyrics of each genre studied then analyzed. The stages of the analysis carried out in this research are identifying and classifying the lyrics that contain communicative function forms based on Searle's theory. After that, the communicative function forms will be compared in each song genre, then analyzed descriptively based on Searle's theory (1969) and conclusions will be drawn about the shape patterns that exist in the song genre.

Results

In this study, the data used are song lyrics from different genres. The song titles that are the subject of research from each genre are the Dangdut song entitled "Bang Jono", the Pop song "Asal Kau Bahagia", the Jazz song "Akad", the Rock song "Meraih Mimpi" and the Malay song "Tentang Aku Kau and Dia".

The following results determine the communicative function patterns that exist from each genre of the song:

Table 1. Speech act patterns on the Dangdut song "Bang Jono"

Song Lyrics	Category Speech Acts
Pamitnya pergi cari uang tapi kini malah menghilang Eee.. Bang Jono ternyata cuma keluyuran Sana sini cari hiburan lupa rumah lupa kerjaan	<i>assertives</i>
Eee.. Bang Jono kenapa kau tak pulang-pulang Kau bilang padaku baik-baik sayang abang pasti cepat pulang Kau janjikan aku sebungkah berlian sesuap nasi pun jarang Dulu kau janji bawa berlian untukku Sehari makan sekalipun tak tentu Kau bilang inilah kau bilang itulah	<i>expressives</i>

Bosan dengan alasanmu	
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In the lyrics:

"[Pamitnya pergi cari uang tapi kini malah menghilang]" = deduce something through what is believed so that it belongs to the assertive category.

"[Eee.. Bang Jono ternyata cuma keluyuran]" = stating facts so that they are assertive

"[Sana sini cari hiburan lupa rumah lupa kerjaan]" = deduce something through what is believed so that it belongs to the assertive category.

"[Eee.. Bang Jono kenapa kau tak pulang-pulang]" = expressing outrage so that these lyrics are included in the expressive category.

"[Kau bilang padaku baik-baik sayang abang pasti cepat pulang], [Kau janjikan aku sebungkah berlian sesuap nasi pun jarang], [Dulu kau janji bawa berlian untukku, Sehari makan sekalipun tak tentu], [Kau bilang inilah kau bilang itulah, Bosan dengan alasanmu]" is an expression of disappointment so that it is included in the expressive category.

Table 2. Speech patterns on the Pop song "Asal Kau Bahagia"

Song lyrics	Speech Act Category
Yank...kemarin ku melihatmu Kau bertemu dengannya Ku.. rasa sekarang kau masih Memikirkan tentang dia Aku punya ragamu Tapi tidak hatimu...	Assertive
Katakanlah sekarang Bahwa kau tak bahagia Kau tak perlu berbohong Kau masih menginginkannya	Directive
Ku rela kau dengannya Asalkan kau bahagia	Declarative
Apa kurangnya aku di dalam hidupmu Hingga kau curangi aku...	Expressive

In the lyrics:

"[Yank...kemarin ku melihatmu, Kau bertemu dengannya]" = is a form of statement

so that it belongs to the assertive category.

"[Ku.. rasa sekarang kau masih, Memikirkan tentang dia]" = Is a claiming form so it is an assertive.

"[Aku punya ragamu, Tapi tidak hatimu]" = is a form of statement that is classified as assertive.

"[Katakanlah sekarang, Bahwa kau tak bahagia]" = is a form of command sentence so that it is included in the directive category.

"[Kau tak perlu berbohong, Kau masih menginginkannya]" = is a form of advice so that it is included in the directive category.

"[Ku rela kau dengannya, Asalkan kau bahagia]" = is a form of surrender so that it is included into the declarative category.

"[Apa kurangnya aku di dalam hidupmu, Hingga kau curangi aku]" = is a form of complaining so it is included in the expressive category.

Table 3 Speech patterns on the Jazz song "Akad"

Song lyrics	Speech Act Category
Betapa bahagianya hatiku saat Ku duduk berdua denganmu Berjalan bersamamu	Expressive
Menarilah denganku Bila nanti saatnya t'lah tiba Kuingin kau menjadi istriku Izinkanku menjaga dirimu Sudikah kau temani diriku Dan bila kau ingin sendiri Cepat cepatlah sampaikan kepadaku	Directive
Namun bila hari ini adalah yang terakhir Tapi ku tetap bahagia Selalu kusyukuri Begitulah adanya Membuat kau bersedih Berjalan bersamamu dalam teriknya hujan Berlarian kesana-kemari dan tertawa Namun bila saat nanti senja tiba Berdua menikmati pelukan diujung waktu	Assertive

Agar ku tak berharap	Declarative
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In the lyrics:

"[Betapa bahagianya hatiku saat, Ku duduk berdua denganmu, Berjalan bersamamu]" = is a form of expression of happiness so that it falls into the expressive category.

"[Menarilah denganku]" = is a form of pleading so that it is included in the directive category.

"[Bila nanti saatnya t'lah tiba, Kuingin kau menjadi istriku]" = is a form of desire or hope from the author so that it is included in the directive category.

"[Izinkanku menjaga dirimu, Sudikah kau temani diriku]" = is a form of requesting so that it is included in the directive category.

"[Namun bila hari ini adalah yang terakhir, Tapi ku tetap bahagia], [Selalu kusyukuri, Begitulah adanya], [Membuat kau bersedih], [Berjalan bersamamu dalam teriknya hujan], [Berlarian kesana-kemari dan tertawa], [Namun bila saat nanti senja tiba, Berdua menikmati pelukan diujung waktu]" = is a form of statement so that it is included in the assertive category.

"[Dan bila kau ingin sendiri, Cepat cepatlah sampaikan kepadaku]" = is a suggested form so it is included in the directive category.

Table 3. Speech patterns on the Rock song "Meraih Mimpi"

Song lyrics	Speech Act Category
mari berlari meraih mimpi menggapai langit yang tinggi jalani hari dengan berani tegaskan suara hati ya..ya..larilah meraih mimpi ya..ya..hingga nafas tlah berhenti tak ada yang tak mungkin' bila kita yakin pastilah engkau dapati kuatkan diri dan janganlah kau ragu tak kan ada yang hentikan langkahmu	Directive
ya..ya..kita kan terus berlari ya..ya..tak kan berhenti di sini	Assertive

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In the lyrics:

"[mari berlari meraih mimpi, menggapai langit yang tinggi]" = is a speech invitation to be included in the directive category.

"[jalani hari dengan berani], [tak ada yang tak mungkin, bila kita yakin, pastilah engkau dapati]" = is a speech advised so that it is included in the directive category.

"[tegaskan suara hati], [ya..ya..larilah meraih mimpi, ya..ya..hingga nafas tlah berhenti]" = is a speech containing an order, so it is included in the directive category.

"[kuatkan diri dan janganlah kau ragu, tak kan ada yang hentikan langkahmu]" = is a speech in the form of suggestions, so it is included in the directive category.

"[ya..ya..kita kan terus berlari, ya..ya..tak kan berhenti di sini]" = is a statement of speech so that it is included in the assertive category.

Table 4. Speech patterns on the Malay song "Tentang Aku Kau dan Dia"

Song lyrics	Speech Act Category
selayaknya engkau tahu betapa ku mencintaimu kau tenangkanku dari mimpi burukku selayaknya kau mengerti betapa engkau ku kagumi kau telah tinggal di dalam palung hati namun ku mencoba tuk tegar menghadapinya ku tulis cerita tentang aku dan dia sehingga membuatmu terluka	Assertive
betapa hancur hatiku melihat engkau bersamanya kau tuliskan cerita tentang engkau dan dia yg membuat hatiku semakin terluka	Expressive
sudah usai sudah cerita engkau dan aku ku anggap sebagai bingkisan kalbu	Declarative
jangan kau menangis lagi tak sanggup aku melihatnya sekarang kau pilih diriku atau dirinya sudah usai sudah, jangan menangis lagi kurasa sampailah di sini	Directive

In the lyrics:

"[selayaknya engkau tahu, betapa ku mencintaimu, kau tenangkanku dari mimpi burukku], [selayaknya kau mengerti, betapa engkau ku kagumi], [kau telah tinggal di dalam palung hati], [namun ku mencoba tuk tegar menghadapinya], [ku tulis cerita tentang aku dan dia, sehingga membuatmu terluka]" = is a statement in the form of a statement so that it is included in the assertive category.

"[betapa hancur hatiku, melihat engkau bersamanya]" = is a statement of sadness so that it is included in the expressive category.

"[kau tuliskan cerita tentang engkau dan dia, yg membuat hatiku semakin terluka]" = is a speech in the form of an expression of disappointment, so it is included in the expressive category.

"[sudah usai sudah cerita engkau dan aku, ku anggap sebagai bingkisan kalbu]" = is a speech that expresses surrender, so that the speech is included in the declarative category.

"[jangan kau menangis lagi, tak sanggup aku melihatnya], [sudah usai sudah, jangan menangis lagi, kurasa sampailah di sini]" = is a speech in the form of advice, so that it is included in the directive category.

"[sekarang kau pilih diriku atau dirinya]" = is a statement in the form of an order, so that it is included in the directive category.

Discussion

Song genre is a grouping of song types that are in accordance with their similarities with each other. A song genre can be defined by music technique, style, context, and theme of music. The grouping of song types results in different ways of delivering the song.

From the results of determining the types of communicative functions of the five song genres above, it was found several different communicative functions that dominated each of the song genres. Dangdut genre song with the title "Bang Jono" is marked by the emergence of two communicative functions, namely assertive and expressive. However, of the two communicative functions, expressive functions dominate the song more. Where the expressive function is characterized by speech in the form of anger and disappointment. As for the assertive function, it is indicated by speech in the form of conclusions and states.

The Pop genre song with the title "You Are Happy" raises several communicative functions such as assertive, expressive, declarative and directive. Assertive functions are marked by the appearance of a statement or statement form and claim form. The directive function is marked by the appearance of the command speech and advise. Declarative functions are characterized by the appearance of

surrender. Whereas expressive function is marked by the appearance of forms of complaining speech. Of the four communicative functions in the song, assertive form dominates.

Jazz song genre with the title song "Akad" gives rise to communicative functions such as expressive, directive, assertive, and declarative. The expressive function is characterized by the appearance of a form of happy expression. The directive function is characterized by the form of pleading, wishes / hopes, and suggesting forms. Assertive function is characterized by the form of statement / statement. And the declarative function is characterized by the existence of a form of submission. From the existing speech function, the assertive function is more dominant in this Jazz genre song, then followed by the directive function.

Rock genre song with the title song "reaching for a dream" only raises the communicative function of directive and assertive. But of the two functions, the directive function is more dominant in the Rock genre song. The function of the directive is characterized by the existence of speech forms such as solicitation, advise, rule, and suggest. As for the assertive function, it is indicated by the form of statement speech.

And for songs with Malay genre with the title song "About Me and You", the communicative functions such as expressive, directive, assertive, and declarative. The expressive function is characterized by speech expressions of sadness and disappointment. The directive function is marked by the form of speech advising and ordering. Assertive function is characterized by the existence of a speech statement. Moderate declarative functions are marked by resignation speech. This Malay genre song is dominated by speech whose communicative function is assertive.

As in research on "Speech Analysis on Song Lyrics" Borhat Ma Dainang "Karyas. Dis. Sitompul 'conducted by Merry Debby Aritonang, S.S. (2016). The results of the research conducted revealed that the forms of speech acts found were illocutionary speech acts, and forms of speech based on communicative functions that were found include: directive speech covering governing; expressive speech includes congratulating and advising; and commissive speech includes promises. In addition, research conducted by Vibraindi Betran Pailaha (2015) on "Acts of Percussion in Pop Songs by Coldplay". The results of his research illustrate that the aspects of perlocution found in the lyrics of popular songs by Coldplay, namely bring hearer to know, persuade (amuse), amuse (fun), get hearer to do something. something), get hearer to think.

From the explanation above it can be seen that for Dangdut genre songs are dominated by expressive communicative functions, Pop, Malay, and Jazz genre songs are dominated by assertive communicative functions, whereas Rock genre songs are dominated by communicative communicative functions. So from the identification and classification, we can see differences in speech act patterns related to the communicative function of the song lyrics of each genre. Where the communicative function of each song genre is not the same, not all song genres have an expressive communicative function that dominates in song lyrics. Each genre of song that has a

different way of delivering also has a speech with a different communicative function.

Conclusion

Songs with different genres have different delivery methods. the communicative function of each song genre is not the same. Of the patterns that exist in the genre of the song has a different communicative function. Songs that should have expressive communicative functions, but from the analysis of the data that has been done above prove that the songs no longer only have an expressive communicative function. In fact, from the data above, assertive functions are more commonly found, namely dominating in Pop, Malay and Jazz genre songs. While the expressive function that should dominate the song only dominates the Dangdut genre song. Whereas the Rock song is dominated by the communicative function of the directive.

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