

An Analysis of Illocutionary Acts in The Lyrics of The Songs 'Kun Rahma' and 'Muhammad (PBUH) Waheshna'

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مستخلص

تهدف هذه الدراسة إلى توصيف أشكال ووظائف الأفعال الكلامية الإنجازية في كلمات أغنيتي "كن رحمة" و"محمد (صلى الله عليه وسلم) وحشنا". قام أحمد اليافعي بصياغة أغنية "كن رحمة"، وقام ماهر زين بتلحينها ونشرها عام ٢٠٠٧. وتتضمن الأغنية قيماً اجتماعية عن حسن معاملة الأطفال الصغار، خاصة أولئك الذين يعانون من مشاكل في حياتهم. صاغ محمود فاروق كلمات أغنية "محمد (صلى الله عليه وسلم) واحشنا" التي أشاعها ماهر زين وطُرحت عام ٢٠٠٣، بينما لحن محمود فاروق موسيقاها. تعبر كلمات الأغنية عن فيض من العاطفة، وتحديداً الشوق إلى النبي محمد (صلى الله عليه وسلم). بالإضافة إلى أن ماهر زين وحده من قام بتلحين كلمات الأغنيتين. توظف هذه الدراسة منهجية البحث الوصفي النوعي باستخدام تقنية مراجعة الأدبيات. ويوظف جمع البيانات في هذا البحث منهج الاستماع. والتقنية الأساسية المستخدمة في هذا المنهج هي تقنية التنصت، بينما التقنية الأكثر تطوراً المستخدمة هي تقنية تدوين الملاحظات. استخدمت الدراسة التقنية القابلة للمقارنة لتحليل البيانات. ويستخدم في تصنيف العناصر الأساسية منهجية عملية، كما أن القدرة على ترتيبها تلتزم أيضاً بهذا المنهج العملي. وتشير النتائج إلى أن هناك نوعين من الأفعال الإنجازية في ٢٦ كلمة من كلمات أغنية "كن رحمة"، في حين تم تحديد ثلاثة أنواع من الأفعال الإنجازية في ١٧ كلمة من كلمات أغنية "محمد (صلى الله عليه وسلم) وحشنا". وبالإضافة إلى ذلك، تحتوي كلمات أغنية "كن رحمة" على أربعة أنواع من الأفعال الإنجازية المستمدة من نوعين من الأفعال الإنجازية. وبالمثل، تشمل كلمات أغنية "محمد (صلى الله عليه وسلم) واحشنا" على خمس وظائف من الأفعال الإلقائية، وهي مشتقة من ثلاثة أنواع من الأفعال الإنجازية.

الكلمات المفتاحية: الأفعال الكلامية الإنجازية لكلمات الأغاني؛ أغنية "محمد وحشنا"؛ أغنية "كن رحمة"؛ جون سيرل.

Abstract

This study aims to analyze the forms and functions of illocutionary speech acts in the lyrics of the songs "Kun Rahma" and "Muhammad (Pbuh) Waheshna." Ahmed Al-Yafie penned the song 'Kun Rahma', Maher Zain popularized it, and it was released in 2007. The song conveys social values, particularly in how to treat young children, especially those who have those in distressing situations.

Mahmoud Farouk written the lyrics of 'Muhammad (Pbuh) Waheshna', which Maher Zain popularized and released in 2003, while Mahmoud Farouk composed the music. The song's lyrics express deep emotions, specifically longing for the Prophet Muhammad (Pbuh). In addition, Maher Zain alone popularised both song lyrics. This study employs a descriptive qualitative research methodology, utilising a literature review technique. Data collection in this research is conducted using a listening approach. The tapping technique as the primary method, while the a supplementary approach is the note-taking technique. The study used the comparable technique for data analysis. The categorization of essential elements follows a practical methodology, and the ability to arrange them also adheres to this practical approach. The findings indicate that there are two types of illocutionary acts seen in 26 lyrics of the song 'Kun Rahma', whereas three types of illocutionary acts are identified in 17 lyrics of the song 'Muhammad (Pbuh) Waheshna'. In addition, the lyrics of the song 'Kun Rahma' contain four functions of illocutionary activities, which are derived from two types of illocutionary acts. Similarly, the lyrics of the song 'Muhammad (Pbuh) Waheshna' encompass five functions of illocutionary acts, originating from three forms of illocutionary acts.

Keywords: Illocutionary Speech Acts; Song Lyrics; Song 'Muhammad Waheshna'; Song 'Kun rahma'; John Searle.

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INTRODUCTION

Language is a fundamental element in the examination of human social interaction, which encompasses numerous academic fields, including philosophy and the social sciences. Language remains the predominant mode of communication, even in the realm of intellectual discourse encompassing art, music, and literature. As stated by O'Neill,¹ Communication is a fundamental function of music.² Additionally, music promotes social cohesion by acting as a catalyst,³ thereby encouraging individuals to engage in positive actions and behaviors.

¹Sean O'Neill, "The Anthropology of Music: The Role of Songs, Stories, and Sounds in the Humans Social Life," in *Ethnology, Ethnography and Cultural Anthropology*, ed. Paolo Barbaro (Paris-Abu Dhabi: UNIESCO - Eolss Publishers Co. Uk, 2017).

²Margaret Corke, *Approaches to Communication Through Music* (London: David Fulton, 2002); Ian Cross and Ghofur Eliot Woodruff, "Music as a Communicative Medium," in *The Prehistory of Language*, ed. Rudolf Botha and Chris Knight (London: Oxford University Press, 2009), 77-98, <https://doi.org/https://doi.org/10.1093/acprof:oso/9780199545872.003.0005>; Dorothy Miell, Raymond MacDonald, and David J. Hargreaves, eds., *Musical Communication* (Oxford: Oxford University Press Inc., 2005).

³Gregorio Vicente Nicolás and Cecilia María Azorín Abellán, "Música y Valores: Una Relación Educativa Ineludible," *Música y Educación* 26, no. 93 (2013): 16-25.

It is widely accepted that music has the capacity to elevate emotions and perceptions, as well as cultivate a sense of self-identity, belonging, and comprehension.⁴ The strong association between individuals and music creates an optimal environment for the regulation of mood and emotions.⁵ Moreover, as posited by Koenig et al., music functions as a conduit through which adolescents and young adults forge connections and fortify their sense of self through the exchange of personal moments.⁶

Throughout history, music has served as a potent medium for interpersonal correspondence, with song lyrics frequently and significantly conveying messages.⁷ Readers or listeners can infer the subject matter of a song from its lyrics. Songwriters possess the ability to openly articulate and convey their sentiments and emotions to their audience.⁸

Firdaus posited that song lyrics convey specific messages through an examination of a multitude of topics in his research.⁹ From the audience's perspective, lyrics determine the appeal and influence of compositions. Many words in compositions have distinct or broader definitions than those found in common parlance. According to Turpin and Stebbins, melodies, similar to poetry, are susceptible to numerous contrasting lexical interpretations. Consequently, it is imperative to discern between the deliberate and multifaceted intent of the songwriter and the listener's understanding of the composition.¹⁰

Based on the information provided, it is evident that song lyrics include an artistic quality that encompasses profound layers of significance beyond surface-level interpretation. Beneath the surface of the lyrics and melodies is a profound

⁴Peter J. Rentfrow and Samuel D. Gosling, "The Do Re Mi's of Everyday Life: The Structure and Personality Correlates of Music Preferences," *Journal of Personality and Social Psychology* 84, no. 6 (2003): 1236-56, <https://doi.org/10.1037/0022-3514.84.6.1236>; Kathleen Napier and Lior Shamir, "Quantitative Sentiment Analysis of Lyrics in Popular Music," *Journal of Popular Music Studies* 30, no. 4 (2018): 161-176, <https://doi.org/https://doi.org/10.1525/jpms.2018.300411>.

⁵Liila Taruffi and Stefan Koelsch, "The Paradox of Music-Evoked Sadness: An Online Survey," *PLoS One* 9, no. 10 (2014): e110490, <https://doi.org/10.1371/journal.pone.0110490>.

⁶Laura B Koenig et al., "Religiousness, Antisocial Behavior, and Altruism: Genetic and Environmental Mediation," *Journal of Personality* 75, no. 2 (2007): 265-90, <https://doi.org/10.1111/j.1467-6494.2007.00439.x>.

⁷Mensah Adinkrah, "Witchcraft Themes in Popular Ghanaian Music," *Popular Music and Society* 31, no. 3 (2008): 299-311, <https://doi.org/https://doi.org/10.1080/03007760802009791>; Patricia Fox Ransom, "Message in the Music: Do Lyrics Influence Well-Being?" (University of Pennsylvania, 2015).

⁸Raynanda Sukma Medina and Safrina Noorman, "Interpersonal Meaning Analysis of Selected Song Lyrics from Queen's Greatest Hits Album," in *Twelfth Conference on Applied Linguistics (CONAPLIN 2019)*, ed. Yanty Wirza et al., vol. 430 (The Language Center of Universitas Pendidikan Indonesia, 2020), 165-70, <https://doi.org/10.2991/assehr.k.200406.033>.

⁹Edwan Ali Firdaus, "Textual Meaning in Song Lyrics," *Passage* 1, no. 1 (2013): 99-106.

¹⁰Myfany Turpin and Tonya Stebbins, "The Language of Song: Some Recent Approaches in Description and Analysis," *Australian Journal of Linguistics* 30, no. 1 (2010): 1-17, <https://doi.org/https://doi.org/10.1080/07268600903133998>.

manifestation of emotions, beliefs, and messages sent by the author and internalized by the recipient. Within this framework, the author will concentrate on the examination of the song lyrics entitled "Kun Rahma" and "Muhammad (pbuh) Waheshna," which have gained popularity through the performances of Maher Zain, a renowned vocalist hailing from Lebanon. Comprehending these song lyrics involves more than just recognizing the words and phrases utilized. It also requires delving deeper to grasp the structure and purpose of illocutionary acts expressed in these songs.

Illocution is a term used in pragmatics to describe the underlying communication purpose or intention behind words or phrases.¹¹ Illocution, in the realm of communication, pertains to the speaker's aim or objective to guide the listener or conversational partner during interaction. Examples of communicative acts include making promises, expressing praise, offering apologies, giving commands, and expressing gratitude.¹² Illocutionary acts in this context pertain to the specific communicative objectives that the singer or songwriter aims to accomplish through the use of words.

The illocutionary function plays an important role in understanding song lyrics. Illocutionary analysis can reveal the implied intentions conveyed by the singer or songwriter beyond the literal meaning of the words. By identifying the dominant type of illocution in a song, we can find out the purpose of the song, such as encouraging¹³ telling stories about love,¹⁴ or inviting listeners to act.¹⁵ Furthermore, illocution can aid in understanding the feelings and messages the musician wants to convey.¹⁶

In several ways, the research "An Analysis of Illocutionary Acts in the Lyrics of the Songs 'Kun Rahma' and 'Muhammad (PBUH) Waheshna'" offers novelty and uniqueness compared to previous studies. Firstly, this study concentrates on Islamic religious songs, a theme that has not received much attention in previous illocutionary research on song lyrics. Secondly, this study uses two different songs with deep religious meanings, allowing comparison and contrast of the use of speech acts in two

¹¹Akhmad Saifudin, "Teori Tindak Tutur dalam Studi Linguistik Pragmatik," *LITE: Jurnal Bahasa, Sastra, Dan Budaya* 15, no. 1 (2019): 1-16, <https://doi.org/https://doi.org/10.33633/lite.v15i1.2382>; Jürgen Habermas, *On the Pragmatics of Communication* (New Jersey: Wiley & Sons Ltd, 2002).

¹²George Yule, *Pragmatics*, ed. Henry Widdowson (Oxford: Oxford University Press, 1996).

¹³Kaewmoon Jarassri and Klaisingto Phennapha, "Illocutionary Act Analysis of Encouragement Songs," *Journal of MCU Humanities Review* 6, no. 1 (2020): 127-136.

¹⁴Anita Sitanggang, Helty Sinaga, and Herman, "Illocutionary Act in Song Lyrics of Taylor Swift's Single 'Love Story,'" *Global Scientific Journal* 8, no. 4 (2020): 316-324.

¹⁵Pimpaka Chaiyachok and Savitri Gadavani, "A Study of Speech Acts on the Best Protest Songs of All Time," *Connexion: Journal of Humanities and Social Sciences* 8, no. 2 (2019): 125-153.

¹⁶Jitsuda Laongpol, "Speech Acts in Patriotic Songs Composed by Thailand's Prime Minister Prayut Chan-Ocha," *The New English Teacher* 14, no. 2 (2020): 1-23.

different contexts. Third, this study has the potential to shed light on the use of speech acts in Islamic religious songs to convey religious messages.

Understanding illocutionary acts in religious lyrics also has significant implications for understanding Muslim culture, identity, and beliefs. These lyrics are not only entertainment but also a tool to spread religious and cultural messages. Therefore, readers can gain deeper insights into how Muslim societies convey and receive religious messages by analyzing the illocutionary acts in these lyrics.

THEORETICAL FRAMEWORK

J.L. Austin established speech act theory as a constituent of the discipline of pragmatics in 1962. Austin's paper, "How to Do Things with Words," delved into a theoretical framework of speech acts that revolved on three essential components: locution, illocution, and perlocution. The three acts have distinct objectives: acts of declaration, acts of execution, and acts of persuasion.¹⁷

Illocutionary acts refer to the use of sentences in expressing attitudes with a specific function or "power," called illocutionary power. The illocutionary power itself refers to the speaker's intention or intention for the speech partner to perform the function it expresses.¹⁸ Searle developed five different illocutionary speech acts from Austin's view, namely: assertive, directive, expressive, commissive, and declarative.¹⁹

1. Assertive, also known as declarative, is a type of speech act in which the statement conveys something that can be evaluated for its truthfulness. Put simply, the speech act is related to factual information. The primary purpose of assertive speech acts is to express statements, provide information, make suggestions, boast, express dissatisfaction, give reports, make claims, refute, admit, make predictions, assert, or draw conclusions.
2. Directive speech acts are a type of speech act when the speaker uses their words to prompt the listener to take a specific action. Directive speech acts typically take the form of orders, requests, demands, giving advise, and similar expressions.
3. Commissive speech acts are part of speech acts in which the utterance is bound by actions that will be taken in the future. Generally, the form and function of commissive speech acts are in the form of promising, swearing, guaranteeing, threatening, and so on.

¹⁷Etsuko Oishi, "Austin's Speech Act Theory and the Speech Situation," *Esercizi Filosofici* 1, no. 1 (2006): 1-14.

¹⁸Richard Nordquist, "Illocutionary Act: Making an Explicit Point," thoughtco.com, 2019, <https://www.thoughtco.com/illocutionary-act-speech-1691044>; Akhmad Saifudin, "Teori Tindak Tutur Dalam Studi Linguistik Pragmatik," *LITE: Jurnal Bahasa, Sastra, Dan Budaya* 15, no. 1 (2019): 1-16, <https://doi.org/https://doi.org/10.33633/lite.v15i1.2382>.

¹⁹John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, Transferred (Cambridge: Cambridge University Press, 2005).

4. Expressive speech acts pertain to the speaker's attitude, nature, psychological condition, and feelings towards others. Generally, the form and function of expressive speech acts are in the form of gratitude, congratulations, apology, praise, condemnation, condolences, and so on.

Deliberative speech acts are a type of speech acts that change, match, or fit with the linguistic category definition and the categorial definition of speech acts when they are spoken. Generally, the form and function of declarative speech acts are decision, baptism, statement, resignation, punishment, exclusion, appointment and demotion (for employees), dismissal, naming, and so on.

METHOD

The research employed the descriptive qualitative research approach, as indicated by Ahmadi (2019); Azwardi (2018); Lambert & Lambert (2013); Mahsun (2017); and Nassaji (2015).²⁰ Descriptive research seeks to offer a comprehensive and analytical depiction of a phenomena and its intrinsic characteristics. The main objective of this research, as stated by Borg et al., is to examine the occurrences themselves rather than the underlying mechanisms or reasons behind them. The user's text is.²¹ The research places greater emphasis on descriptive and narrative aspects rather than quantitative analysis. This study utilizes a methodology that is based on existing literature.

This study categorizes the data sources into two distinct groups:

1. Primary data refers to the initial or principal data. The main data sources for the study consist of the lyrics from two Arabic songs. The book "Kun Rahma," authored by Ahmed Al-Yafie, was published in 2017 and gained popularity through the rendition of Lebanese musician Maher Zain. 'Kun rahmah', a song with religious undertones, seeks to inspire listeners to embrace kindness, love, and compassion towards one another as a divine offering. Listeners from many ethnic and religious backgrounds appreciate a message that is universally understood. The music can be obtained by accessing the YouTube channel using the link <https://www.youtube.com/watch?v=csO4RxdGP3Y>.

The song "Muhammad Saw. Waheshna" by Mahmoud Farouk was released in 2012. It is a religious song that gained popularity through the efforts of Maher

²⁰Anas Ahmadi, *Metode Penelitian Sastra: Perspektif Monodisipliner Dan Interdisipliner* (Gresik: Graniti, 2019); Azwardi, *Metode Penelitian: Pendidikan Bahasa dan Sastra Indonesia* (Banda Aceh: Syiah Kuala University Press, 2018); Vickie A. Lambert and Clinton E. Lambert, "Qualitative Descriptive Research: An Acceptable Design," *Pacific Rim International Journal of Nursing Research* 16, no. 4 (2013): 255-56, <https://doi.org/10.1891/9780826193889.0005>; Mahsun, *Metode Penelitian Bahasa: Tahapan, Strategi, Metode dan Tekniknya* (Depok: Rajawali Pers, 2017); Hossein Nassaji, "Qualitative and Descriptive Research: Data Type versus Data Analysis," *Language Teaching Research* 19, no. 2 (2015): 129-32, <https://doi.org/10.1177/1362168815572747>.

²¹Walter R Borg, Meredith Damien Gall, and Joyce P Gall, *Educational Research : An Introduction*, 7th ed. (Boston: Pearson Education Inc., 2007).

Zain. The song conveys the yearning and affection that Muslims have for the Prophet Muhammad. The words of this song elucidate the significance of the Prophet Muhammad SAW to Muslims and the profound longing they experience for his presence. This song has garnered over 5 million views on the YouTube channel <https://www.youtube.com/watch?v=DHvLp61A-7M>.

2. Secondary data refers to information that is acquired from external sources. This study utilizes secondary data sources derived from books, journals, and previous research specifically focused on illocutionary activities, particularly within the context of song lyrics.

The data gathering strategy employed in this research involves the utilization of the listening method, utilizing note-taking techniques.²² Essentially, the data is gathered through the process of analyzing the words of the songs "Kun Rahma" and "Muhammad Saw Waheshna." Unbeknownst to the owner, the lyrics of the song that have been heard are subsequently recorded. Subsequently, we can forward to the subsequent phase, which involves scrutinizing the gathered data through data analysis.

The data analysis approach employed in this research utilizes the commensurate method as described by Zaim.²³ This method primarily involves sorting the determining elements or using the pragmatic sorting power to divide key factors. Essentially, the collected data is compared to the definition and characteristics of all forms and functions of illocutionary acts based on Searle's classification. The purpose of this analysis is to identify commonalities in the structure and purpose of each song lyric. This will allow the data to be categorized according to Searle's taxonomy of illocutionary acts.

RESULT AND DISCUSSION

An analysis of the lyrics of the compositions "Kun Rahma" and "Muhammad (saw) Waheshna" revealed the presence of numerous illocutionary acts. A classification table of the categories of illocutionary acts present in the two songs is provided below:

Tabel 1 Classifying the types of illocutionary acts in the lyrics of the songs "Kun Rahma" and "Muhammad ﷺ Waheshna."

No.	Classification of Illocutionary Acts	Number	
		Kun Rahma	Muhammad (Saw) Waheshna
1	Assertive	20	3

²²Azwardi, *Metode Penelitian: Pendidikan Bahasa dan Sastra Indonesia*; Mahsun, *Metode Penelitian Bahasa: Tahapan, Strategi, Metode dan Tekniknya*; Muhammad Zaim, *Metode Penelitian Bahasa: Pendekatan Struktural* (Padang: FBS UNP Press., 2014).

²³Zaim, *Metode Penelitian Bahasa: Pendekatan Struktural*.

2	Directive	6	3
3	Expressive	0	11
4	Commissive	0	0
5	Declarative	0	0
Total		26	17

Based on the above table, it can be inferred that the lyrics of the song "Kun Rahma" contain two types of illocutionary acts: assertive and directive. The words of the song "Muhammad (PBUH) Waheshna" contain three types of illocutionary acts: forceful, directive, and expressive. Below, you may find the description of other discoveries.

"Kun Rahma" Song Lyrics

1. Assertive

Data Number	Song Lyrics	Transliteration	Minutes
1.	طفلاً تسابقتِ الهمومُ إليه	/tɪflun tsābaqti al-humūmu ilaih/	٠:٣٤
2.	تجري دموعُ اليتيمِ في خديه	/tağri dumū'u al-iutmi fi hadawaih/	0:39
3.	تتلعثمُ الكلماتُ في فمه	/tatala 'tumu al-kalimātu fi famihi/	0:44
4.	وتُرى حياةُ البؤسِ في عينيه	/watura hayātu al-bu'si fi 'ainih /	0:50
5.	ألمٌ وفقرٌ حاله ودموعٌ	/alamun wafaqrūn ḥāluhu wadumū'/	0:55
6.	ظماً وجوعٌ قلبه موجوع	/zama'un wa ġū'un qalbuh mauġū'/	1:01
7.	ذا رحمةٍ وفضيلةٍ	/dā rahmaṭ wafaḍīlaṭ/	١:٢٩ & ٣:٠٠
8.	كالماسِ كالدُّرِّ الثمين	/kālmāsi kādduri al-tamīn /	١:٣٤ & ٣:٠٥
9.	ما أجمل الدنيا إذا	/mā aġmla al-dunīā idā/	١:٥١ & ٣:٢٢

10.	عشنا بها متراحمين	/Iṣnā mutrāhimīn/	bihā	١:٥٦ & ٣:٢٧
11.	وهنا احتوته قلوب من تهوى	/wa ihṭawat ʿhu man tahwa/	Hunā qulūbu	٢:٠٥
12.	فعل الجميل وزادها التقوى	/fʿla wazādahā al-taqwa/	al-ḡamīli	٢:١٠
13.	جعلت له في حُضنها مأوى	/ḡaʿalat lahu fi ḥuḍnihā maʿwa/	lahu fi	٢:١٦
14.	قلبا رحيمًا كي يحنَّ عليه	/qalbān raḥīmīn kay yihinna ʿalaih/	kay	٢:٢٢
15.	وبلحظة عادَ الحنانُ إليه	/wabilahẓatin al-ḥanānu ilaih/	ʿāda	٢:٢٧
16.	وتفجر الإحساس بين يديه	/watafaḡḡar al-iḥsās bayna yadaih /	al-iḥsās	٢:٣٢
17.	حتى رأينا نورَ بسمتهِ	/ḥatta raʿainā nūra bisamatihī /	nūra	٢:٣٨
18.	متلألأً يبدو على شفثيه	/mutalaʿliʿan yabdū ʿala šafatih /	yabdū	٢:٤٣
19.	في رحمة الإنسان نستلهم الإحسان	/fi raḥmatī al-insān nasatalhim al-iḥsān /	al-insān	٣:٣٣ & ٣:٤٤
20.	والراحمون المحسنون يرحمهم الرحمن	/waraḥimūn muḥsinūn yarḥamhum raḥman/	al- al-	٣:٣٨ & ٣:٥٠

Song lyrics with data numbers (1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), and (20) are identified as assertive acts. This is due to the presence of assertive speech in the lyrics, which pertains to reality or facts. This implies that the lyrics' context holds either factual or fictional significance.

The assertive acts in the data with numbers (1), (2), (3), (4), (5), (6), (7), (8), (9), (11), (12), (13), (15), (16), (17), (18), (19), and (20) are respectively marked by the words "طفل", "تجري", "تتلعنم", "تري", "حاله", "قلبه", "ذا", "ك", "أجمل الدنيا", "قلوب", "زاد", "جعلت", "عاد", "تفجر", "رأينا", "يبدو", "نستلهم" and "يرحم". Each sign in each song lyric means "little child", "flowing", "stuttering", "visible", "condition", "heart", "have", "like", "beautiful world", "heart", "increase", "make it", "return", "radiated", "we see", "appear", "we learn", and "blessed."

Meanwhile, the data containing the numerical values of 10 and 14 is annotated with the semantic significance of the lyrics themselves. Each of these indicators has a specific purpose to convey information based on the surrounding circumstances and is grounded in reality or verifiable facts. Hence, the data, including the aforementioned values, is encompassed within the forceful action.

Out of the 20 song lyrics that were categorized as assertive acts, three functions were found. These functions were among all the functions of aggressive acts proposed by Searle. The identified functions are to inform, debate, and assert. The following information outlines the specific purposes served by forceful acts within the song lyrics of "Kun Rahma":

a. Telling

The song lyrics of assertive acts above that are included in the function to tell have data numbers (1), (2), (3), (4), (5), (6), (11), (12), (13), (14), (15), (16), (17), and (18). Each piece of data tells a fact based on the knowledge that the speaker has acquired. Therefore, these lyrics contribute to the telling function.

The song lyrics contain data numbers (1), (2), (3), and (4), in which the speaker informs the talking partner about a little child. The speaker observes the little child experiencing a multitude of worries, resulting in his crying, struggling to speak fluently, and having a dreary everyday existence.

In the lyrics including data numbers (5) and (6), the speaker conveys information to the conversation partner regarding the circumstances encountered by the young child. The young boy is facing a predicament that is causing emotional distress.

In the lyrics containing data numbers (11), (12), (13), and (14), the speaker conveys to their speech partner that there are consistently individuals with virtuous and generous dispositions who are willing to assist the young kid in improving his quality of life. They benevolently care for young children and perform their acts with genuine affection, ensuring that their presence is deeply cherished.

In the lyrics, the speaker communicates to their speaking partner that those with virtuous hearts are always appreciated by tiny children, as evidenced by their joyful smiles.

b. Argue

The assertive action song lyrics, which are part of the argument function, include data numbers (7), (8), (9), and (10). Each piece of data shows the speaker's opinion because it could be that other people's opinions are different from his. Therefore, we include these lyrics in the argument.

In the lyrics for data numbers (7) and (8), the speaker argues that the world will be better if people live by loving each other. In contrast, in the song lyrics with data

numbers (9) and (10), the speaker argues that love and grace are like diamonds and pearls because both the value and the way to get them are very high and difficult.

c. Stating

The assertive action song lyrics above that are included in the function to state have data numbers (19) and (20). Each dataset contains a statement. In this data, the statement does not come from the speaker himself. Therefore, the two lyrics are included in the function statement.

In the lyrics with data number (19), the speaker states that living in a way that loves each other is actually a lesson to become the best human being. In the lyrics with data number (20), the speaker asserts that the Most Compassionate will one day bestow blessings upon those who love one another.

2. Directive

Data Number	Song Lyrics	Transliteration	Minutes
21.	من ذا يضيء له الحياة شموع؟	/man dā yuḍī'u lahu al-ḥayāta šumū'/?/	١:٠٨
22.	من ذا يواسيه ومن يؤويه؟	/man dā yuwāsīhi wa man ya `wiyihi?/	١:١٢
23.	كن بلسما يمحو الأنين	/kun balsamān yamḥū al-`anīn /	١:١٨ & ٢:٤٩
24.	و سعادةً للآخرين	/wa sa`ādātan lil `āḥarīn/	١:٢٤ & ٢:٥٤
25.	كن في حياتك غيمةً	/kun fi ḥayātik gīmaṭān/	١:٤٠ & ٣:١١
26.	تروي الحنايا والحنين	/tarwy al-ḥanāyā wālḥanīn/	١:٤٦ & ٣:١٦

Data numbers (21), (22), (23), (24), (25), and (26) in the song lyrics identify them as directive acts. This is because the song lyrics contain directive speech, which is speech that can make speech partners do something that the speaker wants. This means that the speech has a certain power, so the speech partner must respond to the speaker's wishes.

The directive actions in the data with numbers (21), (22), (23) and (25) are each marked with the words "من", "من", "من" and "كن". Each sign of each song lyric has the meaning of "who or whoever" in the lyrics with data numbers 21 and 22, while "be or make" is in the lyrics with data numbers 23 and 25. Additionally, the lyrics themselves mark the

data with numbers (21) and (22). Each of these signs has the function of making speech partners do something that the speaker wants. Therefore, the data with the numbers mentioned above is included in the directive acts.

Of the six song lyrics identified as directive acts above, one function was found among all the functions of directive acts proposed by Searle. The function is to request. Here are the details of the functions of directive acts in the lyrics of the song "Kun Rahma".

3. Request

The song lyrics from the directive acts above, which are part of the request function, contain data numbers (21), (22), (23), (24), (25), and (26). Each data has its own request addressed to speech partners according to the wishes of the speaker. Therefore, the request function includes these lyrics.

In the song lyrics with data numbers (21) and (22), the speaker asks the speech partner to answer the question he asked, namely the question of "who". In the song lyrics with data numbers (23) and (24), the speaker asks the speech partner to be a medicine or a person who can wipe away tears or sadness that exists in young children who especially have a painful life. Whereas in the song lyrics with data numbers (25), and (26), the speaker asks the speech partner to be a cloud or a person who can cool down the situation and condition of young children who have a painful life.

Lyrics to the song "Muhammad (pbuh) Waheshna"

1. Assertive

Data Number	Song Lyrics	Transliteration	Minutes
27.	شُفِّتِ يَا مَا نَاسُ مُنَا هَا تَعِيْشُ	/ šufti yāmā nāsu munāhā ta 'išu /	١:١٤
28.	الْعُمُرِ جَنْبِكَ وَبَرِّضَهُ مَا يَكْفِيْشُ	/al-'umri ġanbak wabarḍah māīkafiš/	١:٢١
29.	لَوْ حَقِيْقِي هُوَ غَالِي عَلَيْكَ	/ law ḥaqīqī huzwa ġālī 'alaik/	٢:٢١

Data numbers (27), (28) and (29) in the song lyrics identify them as assertive acts. This is due to the presence of assertive speech in the lyrics, a type of speech that resonates with reality or fact. This implies that the lyrics' context holds either factual or fictional significance.

The data points (27), (28), and (29) are characterized by the assertive action words "بَرِّضَهُ", "شُفِّتِ", and "هُوَ". Each symbol in every verse represents the words "I have seen", "still", and "He". Each of these indicators serves to convey information depending on

the surrounding circumstances and is grounded in reality or verifiable facts. Hence, the data including the aforementioned values is encompassed within the forceful action.

Out of the three song lyrics that were recognized as assertive acts, one function was found that aligns with all the stated functions of assertive acts by Searle. The purpose of the function found is to provide information. The subsequent information outlines the specific functions of aggressive behaviors identified within the lyrics of the song "Muhammad (PBUH) Waheshna".

a. Inform

The song lyrics of assertive activities above contain data numbers (27), (28), and (29) within the function to convey information. Each datum represents firsthand information gathered by the speaker, rather than being sourced from others. Thus, the three lyrics are essential to the narrative function.

In the song lyrics, specifically in lines (27) and (28), the speaker conveys to their conversation partner their observations regarding the multitude of individuals who reside and engage in prayer, yet consistently have a sense of discontentment with the entirety of their surroundings. In the 29th verse of the song's lyrics, the speaker conveys the presumption of "he," referring to the Prophet Muhammad saw, regarding the significance of the discourse partner's life.

2. Directive

Data Number	Song Lyrics	Transliteration	Minutes
30.	طَالَ سُؤَالِي، قُلْ لِي إِزَائِي كِدَاه	/tāl sū`ālī, qul lī izāy kidah /	٢:٠٨
31.	عَاشِقَهُ عَيُونَا حَدِّ مَشْ شَائِفَاه	/āšqah `ayūnā ḥadwi muš šāyfāh/	٢:١٥
32.	إِرْضِيهِ فِي الْجَنَّةِ تَبْقَى مَعَاه	/irdih fī al-ġannaṭ tibqā ma`āh/	٢:٢٨

Data numbers (30), (31) and (32) in the song lyrics identify them as directive acts. This is due to the presence of directive speech in the song lyrics, which has the ability to compel speech partners to carry out the speaker's desired actions. This means that the speech has a certain power, so the speech partner must respond to the speaker's wishes.

The directive actions in data numbers (30), (31) and (32) are each marked with the words "قُلْ" and "إِرْضِيهِ". Each sign in the lyrics means "say" and "follow him (do the sunnah of the Prophet)." As for the data with number 31, it is characterized by the meaning of the lyrics themselves. Each of these signs has the function of making

speech partners do something that the speaker wants. Therefore, the data with the numbers mentioned above is included in the directive action.

From the 3 song lyrics identified as directive acts above, 2 functions were found from all the functions of directive acts proposed by Searle. The functions found are to request and to advise. The following are the details of the functions of assertive actions in the lyrics of the song "Muhammad (PBUH) Waheshna":

a. Requesting

The song lyrics for the directive acts above, which are part of the request function, include data numbers (30) and (31). Each data shows a separate request so that both data are included in the function of asking. Both lyrics show the speaker's request to the speech partner, namely to tell him about the "possibility" of the reason why he can miss a figure he has never even met before.

b. Advising

The directive action song lyrics above that include the function of advising have data number (32). The data contains advice that must be done by speech partners so that the data is included in the function to advise. In this data, the speaker advises to follow or do the sunnah of the Prophet Muhammad Saw as proof of his longing and love. This is done so that later in heaven can be reunited and placed with the Prophet Muhammad Saw.

3. Expressive

Data Number	Song Lyrics	Transliteration	Minute
33.	أَحْلَى دُنْيَا عِنْدِي مَا تَسَاوَيْش	/āhlā dunyā 'andī mā tasāwīš/	٠:٣٤
34.	إِلَّا مَعَاكَ يَا رَسُولَ اللَّهِ	//ilwā ma 'āk yā rasūla-llah/	0:39
35.	وَحَشْنَا يَا رَسُولَ اللَّهِ	//Wahīšnā rasūla- llah/	0:44
36.	يَا سَيِّدَنَا شَوْقُنَا زَادَ وَاللَّهِ	/Yā sīdnā šūqnā zād wāllah/	0:50
37.	مُحَمَّدَ، قَلْبِي عَلَيْكَ صَلَّى	/Muḥamwad, qalbī 'Alaik ṣallā/	0:55
38.	وَمَهْمَا طَوَّلَ الْغِيَابَ	/wamahmā ṭawwili al-ğīyāb/	1:01

39.	مُحَمَّدٌ، مُشْتَأَقٌ إِلَيْكَ وَاللَّهِ	/Muḥammad, muštāq īlaik wā- llah /	١:٢٩ & ٣:٠٠
40.	دَهْ أَنَا زَادٌ فِي قَلْبِي حَيْنِ	/dah 'anā zād fī qalbī ḥanīn/	١:٣٤ & ٣:٠٥
41.	وَدُمُوعِي مَالِيهِ الْعَيْنِ	/wadumū 'ī māliyah al-'aīn /	١:٥١ & ٣:٢٢
42.	طَمَعَانٌ بَقَالِي سِنِينَ	/tam 'ān sinīn /	١:٥٦ & ٣:٢٧
43.	إِنِّي أَزُورُ الْمُصْطَفَى مَرَّةً ٢ ×	/īnwī āzūri al- muṣṭafā marrat /	٢:٠٥

Data numbers (33), (34), (35), (36), (37), (38), (39), (40), (41), (42) and (43) identify song lyrics as expressive acts. This is because the song lyrics contain expressive speech, which is speech that is related to the speaker's attitude, nature, psychological condition and feelings towards others. This means that the speech contains the speaker's feelings towards the speech partner or other people.

Expressive actions in the data with numbers (33), (35), (36), (37), (38), (39), (40), (41), and (42) are each characterized by the word "مَا تَسَاوَيْتُ", "وَحْشَنَّا", "سُوْفُنَّا", "صَلَّى", "مَهْمَا", "مُشْتَأَقٌ", "زَادٌ", "دُمُوعِي", "طَمَعَانٌ". As for the data with numbers (34) and (43), they are marked with the meaning of the lyrics themselves. Each sign has a function to describe the attitude, nature, psychological condition and feelings of the speaker towards others. Therefore, the data with the numbers mentioned above are included in the expressive acts.

Of the 11 song lyrics identified as expressive acts above, two functions were found among all the functions of expressive acts proposed by Searle. The functions found are expressing complaints and praise. The following are the details of the functions of assertive acts in the lyrics of the song "Muhammad (PBUH) Waheshna":

a. Complaint

The expressive action song lyrics above that are included in the function of expressing complaints have a data number of 33.. The data contains a sense of complaint from the speaker in addition to providing information that is available to him. In the data, the speaker expresses a complaint that the world he finds most pleasant is not comparable to his own. When associated with the existing context, "comparable" in question is a comparison between the pleasant world now and the world where the speaker can meet the Prophet Muhammad saw.

b. Praise

The expressive action song lyrics above that are included in the function to express praise have data numbers (34), (35), (36), (37), (38), (39), (40), (41), (42), and (43). These

data contain a sense of praise or flattery for the Prophet Muhammad Saw in their respective ways of delivery. The speaker expresses his longing directly by using the words 'مُشْتَاقٌ', 'صَلَّى', 'شَوْقَنَا', 'وحشنا', and 'زَاد'. Each of these words has a direct meaning regarding the speaker's "longing" for the Prophet Muhammad Saw, namely 'We miss you', 'our longing', 'bershalawat', 'longing', and 'increase'. The speaker also expresses his longing indirectly by using 'دُمُوعِي', 'مَهْمَا', and 'طَمَعَان', where each word shows the condition of the speaker's "longing" for the Prophet Muhammad, namely "although," "tears," and "hope".

CONCLUSION

The research mentioned above focuses on the study of pragmatics, specifically the analysis of illocutionary acts found in the lyrics of the songs "Kun Rahma" and "Muhammad (saw) Waheshna." The study involves identifying the different types of illocutionary acts present in the lyrics of the song "Kun Rahma." The analysis resulted in the classification of 26 types of data, which can be categorized into two main types of illocutionary speech acts: 20 assertive lyrics and 6 directive lyrics. The song "Muhammad (PBUH) Waheshna" contains lyrics that can be classified into 17 different sorts of data, which are categorized as illocutionary speech actions. These acts include 3 forceful lyrics, 3 directive lyrics, and 11 expressive lyrics.

Analysis of the purposes of illocutionary acts and assertive speech acts The lyrics of the song "Kun Rahma" have three distinct purposes: narration, declaration, and persuasion. The sole purpose of the words in the song "Muhammad (saw) Waheshna" is to convey a message. The primary purpose of the directive action in the lyrics of the song "Kun Rahma" is to make a request. The lyrics of the song "Muhammad (saw) Waheshna" have two purposes: to inquire and to offer guidance. Additionally, there exists an act of expression. The lyrics of the song "Muhammad (saw) Waheshna" have two purposes: expressing grievances and offering praise.

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