

**AN ANALYSIS OF ILLOCUTIONARY ACT ON SONG  
LYRICS OF BRUNO MARS'S DOO - WOOPS & HOOLIGANS  
ALBUM**

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements  
For the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

**BY :**

**MAI SARAH SAFITRI**  
**NPM. 1702050011**



**FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITAS MUHAMMADIYAH SUMATRA UTARA  
MEDAN  
2021**



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. KaptenMukhtarBasri No.3 Telp.(061) 6619056 Medan 20238  
Website : <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

### BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana bagi Mahasiswa Program Strata-1  
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam sidangnya yang diselenggarakan pada hari Rabu, tanggal 22 September 2021 pada pukul 08.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan, dan memutuskan bahwa :

Nama : Mai Sarah Safitri  
NPM : 1702050011  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis of Illocutionary Act on Song Lyrics of Bruno Mars's Doo – Woops & Hooligans Album

Dengan diterimanya skripsi ini, sudah lulus dari Ujian Sarjana Strata-1, berhak memakai gelar Sarjana Pendidikan (S.Pd)

Ditetapkan : (  ) Lulus Yudisium  
(  ) Lulus Bersyarat  
(  ) Memperbaiki Skripsi  
(  ) Tidak Lulus

PANITIA PELAKSANA

Ketua

Prof. Dr. H. Efrianto Nasution, S.Pd., M.Pd

Sekretaris

Dra. Hj. Svamsyurrita, M.Pd

ANGGOTA PENGUJI:

1. Mandra Saragih, S.Pd., M.Hum
2. Fatmah Sari Siregar, S.Pd., M.Hum
3. Ambar Wulan Sari, S.Pd., M.Pd

- 1.
- 2.
- 3.



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. KaptenMukhtarBasri No.3 Telp.(061)6619056 Medan 20238  
Website :<http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

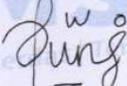
Skripsi ini diajukan oleh mahasiswa dibawah ini :

Nama Lengkap : Maisarah Safitri  
NPM : 1702050011  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis of Illocutionary Act On Song Lyrics of Bruno Mars's Doo – Woops & Hooligan Album.

Sudah layak disidangkan

Medan, 16 September 2021

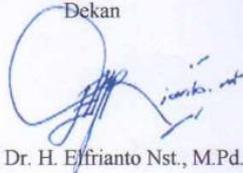
Disetujui oleh  
Dosen Pembimbing

  
Unggul | Cerdas | Terpercaya

(Ambar Wulan Sari, S.Pd., M.Pd.)

Diketahui oleh :

Dekan



Prof. Dr. H. Elfrianto Nst., M.Pd.

Ketua Program Studi



Mandra Saragih, S.Pd., M.Hum

## ABSTRACT

**Safitri, Mai Sarah. 1702050011. An Analysis of Illocutionary Act on Song Lyrics Of Bruno Mars's Doo - Woops & Hooligans Album. Thesis. English Education Department Faculty of Teacher Training and Education University of Muhammadiyah Sumatera Utara. 2021.**

The study discussed about the use of Illocutionary Act to determine the lyric of the song's meaning. The objectives of this study were to : (1) To describe the types of illocutionary speech acts are contained on song lyrics Doo - Woops & Hooligans Album. And (2) To find out the functions of the illocutionary act found in the song lyrics Doo - Woops & Hooligans Album. This study applied a descriptive qualitative method to analyze the data. The source of the data was obtained from Bruno Mars's Doo - Woops & Hooligans Album. The data was taken the lyrics of 10 songs from Bruno Mars's Doo - Woops & Hooligans Album to find the types and functions of Illocutionary Act . The technique in analyzing the data was using the theory of Miles & Huberman (2019), that is data condensation, data display, and conclusion drawing and verification. There were then found out the song lyrics of Doo-Wops & Hooligans Album by Bruno Mars use most of representative illocutionary acts and the song lyrics of Doo - Wops & Hooligans Album by Bruno Mars use most of collaborative illocutionary acts's function.

*Keywords: Illocutionary Act, Bruno Mars, Doo - Woops & Hooligans Album*

## ACKNOWLEDGEMENT



*Assalamu'alaikum Warahmatullahi Wabarakatuh.*

Praise be to the Allah SWT for His Blessings and Compassion that the researcher can finally finish this research titled An Analysis of Illocutionary Act on Song Lyrics Of Bruno Mars's Doo - Woops & Hooligans Album. Never forgotten and always in our hearts, of course Prophet Muhammad peace be upon him, and that we hope for his salvation in the hereafter. The researcher would like to express her deepest heartfelt thanks to her parents, Alm. H. Nyito Suprayogi, S.H. and Sekar Harum Dani Nst. For their love, prayers, support, material, courage and device.

There are countless people who have been involved in the finishing of this study, and thus the researcher would like to thank:

1. Prof. Dr. Agussani., M.AP. the Rector of University of Muhammadiyah Sumatera Utara.
2. Prof. Dr. H. Elfrianto Nasution, S.Pd., M.Pd., the Dean of Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara.
3. Mandra Saragih, S.Pd.,M.Hum. and Pirman Ginting, S.Pd., M.Hum., as the head and secretary of English Education Program for their administrative help in the process of completing the necessary requirements.

4. Ambar Wulan Sari, S.Pd., M.Pd., as the supervisor that helped her in completing the research.
5. Fatimah Sari Siregar, S.Pd., M.Hum., as the examiner that helped her in completing the research.
6. Muhammad Arifin, S.Pd., M.Pd., as the Head of the UMSU Library, for granting the permission for the researcher to do her research at the library.
7. The lecturers of English Education Department that really have an impact for the researcher.
8. Her beloved family members: Surya Dani Suprayogi, S.H., Faisal Alam Yudi, S.Kom., Fatimah Harahap, S.E., Widia Elva Chaniago who have given support and pray.
9. Her friends that become family and have taught her various values of life: Surya Fia Mahqvirah, Shafa Dira Syazida, Apifah Koto, Ulvi Mardianti, Mayang Masdhalifa, Dini Fauziah, Rizka Dwi Lestari, Dwi Riska Devi, Nurul Pratiwi. And Her classmates in 8A Morning Class of English Department. May Allah SWT bless them all.

Finally, the researcher hoped that this study will be useful be it from the academic perspective, or others. The researcher also fully realized that this research is far from perfect, and thus any positive criticism is absolutely acceptable for the improvement of this research in the future.

**Wassalamualaikum Warahmatullahi Wabarakatuh**

Medan, September 2021

Mai Sarah Safitri

## TABLE OF CONTENTS

|  |             |
|--|-------------|
| <b>ABSTRACT</b> .....                        | <b>i</b>    |
| <b>ACKNOWLEDGEMENT</b> .....                 | <b>ii</b>   |
| <b>TABLE OF CONTENTS</b> .....               | <b>iv</b>   |
| <b>LIST OF DIAGRAM</b> .....                 | <b>vii</b>  |
| <b>LIST OF TABLE</b> .....                   | <b>viii</b> |
| <b>LIST OF APPENDICES</b> .....              | <b>ix</b>   |
| <b>CHAPTER I INTRODUCTION</b> .....          | <b>1</b>    |
| A. Background of the Problem.....            | 1           |
| B. Focus of The Study.....                   | 5           |
| C. The Scope and Limitation .....            | 5           |
| D. The Formula of Problem .....              | 5           |
| E. The Objective of Study.....               | 5           |
| F. Significances of Research .....           | 6           |
| <b>CHAPTER II REVIEW OF LITERATURE</b> ..... | <b>7</b>    |
| A. Theoretical Framework .....               | 7           |
| 1. Pragmatics.....                           | 7           |
| a. Definition of Pragmatics .....            | 7           |
| b. Scope of Pragmatics .....                 | 8           |
| 2. Speech Act Theory .....                   | 10          |
| a. Definitions of Speech Act.....            | 10          |
| 3. Types of Speech Act.....                  | 12          |
| a. Locutionary Act .....                     | 12          |

|  |           |
|--|-----------|
| b. Illocutionary Act.....  | 12        |
| c. Prelocutionary Act.....   | 13        |
| 4. Illocutionary Act.....  | 13        |
| a. Definition of Illocutionary Act.....  | 13        |
| b. Types of Illocutionary Act.....   | 14        |
| c. The Function of Illocutionary Act.....  | 17        |
| B. Relevant Studies.....   | 18        |
| C. Conceptual Framework.....   | 20        |
| <b>CHAPTER III METHOD OF RESEARCH.....</b>   | <b>23</b> |
| A. Research Design.....  | 23        |
| B. Source of Data.....   | 24        |
| C. Technique for Collecting Data.....  | 24        |
| D. Technique for Analyzing Data.....   | 25        |
| 1. Data Condensation.....  | 25        |
| 2. Data Display.....   | 25        |
| 3. Conclusion Drawing and Verification.....  | 26        |
| <b>CHAPTER IV FINDINGS AND DISCUSSION.....</b>   | <b>27</b> |
| A. Findings.....   | 27        |
| 1. The Types of Illocutionary Acts in Bruno Mars’s Doo - Woops<br>& Hooligans Album.....     | 27        |
| 2. The Functions of Illocutionary Acts in Bruno Mars’s Doo - Woops<br>& Hooligans Album..... | 50        |
| B. Discussion.....   | 65        |

|  |           |
|--|-----------|
| <b>CHAPTER V CONCLUSION AND SUGGESTION .....</b> | <b>69</b> |
| A. Conclusion.....                               | 69        |
| B. Suggestion .....                              | 69        |
| <b>REFERENCES.....</b>                           | <b>71</b> |

**LIST OF DIAGRAM**

**Diagram 2.1 Conceptual Framework.....22**

**LIST OF TABLE**

**Table 4.1 Data Finding of Illocutionary Act's Types.....64**

**Table 4.2 Data Finding of Illocutionary Acts's Function .....65**

## **LIST OF APPENDICES**

- Appendix 1 Cover Album Doo – Woops & Hooligans by Bruno Mars.**
- Appendix 2 Biography of Bruno Mars.**
- Appendix 3 Lembar Persetujuan Judul**
- Appendix 4 Form K-1**
- Appendix 5 Form K-2**
- Appendix 6 Form K-3**
- Appendix 7 Berita Acara Bimbingan Proposal**
- Appendix 8 Surat Keterangan Seminar Proposal**
- Appendix 9 Lembar Pengesahan Proposal**
- Appendix 10 Berita Acara Seminar Proposal**
- Appendix 11 Surat Pernyataan Plagiat**
- Appendix 12 Surat Izin Riset**
- Appendix 13 Surat Balasan Riset**
- Appendix 14 Surat Bebas Pustaka**
- Appendix 15 Berita Acara Bimbingan Skripsi**
- Appendix 16 Curriculum Vitae**

# CHAPTER I

## INTRODUCTION

### A. Background of the Problem

Speech Act Theory originated as a theory within the Philosophy of Language to explain the ways that can use language, but since then speech act theory has been used within a wider context in linguistics and more recently in computational models. This wider use has thrown up several problems that indicate that the traditional view of speech acts developed by Austin and Searle is no longer sufficient to provide an explanation of language use. One issue that will be explored in some detail is the role of indirect speech acts in a comprehensive theory, by taking a cognitive approach to speech act theory.

Speech act theory developed during the middle of the twentieth century out of sense of dissatisfaction on the part of writers such as J. L. Austin. He defined speech acts as the actions performed in saying something. Speech act theory says that the action performed when an utterance is produced can be analysed on the three different levels [1]. These are, Locutionary act, Illocutionary act, and Perlocutionary act. Firstly, locutionary act is roughly equivalent to uttering certain sentence with a certain sense and reference, which again is roughly equivalent to “meaning” in traditional sense. Secondly, Illocutionary act such as informing, ordering, warning, undertaking, Thirdly, Perlocutionary acts achieve by saying something, such as convincing, persuading, deterring, and even, say, surprising or misleading[2].

Speech act is the most interesting theory in study of Pragmatic. In study of Pragmatic, speech act theory is the most interesting study and seems relevant in languageteaching and language learning. Speech act is the action or intent that a speaker accomplishes when using language in context, the meaning of which is inferred by hearers[3].

Illocutionary act is an act performed in saying something. Illocutionary acts is an utterance with some kind of function in mind[4]. When analyzing an utterance, it does not only deal with what do the sentence means, but also what kind of act does a speaker performs in uttering a sentence. Illocutionary act is a very important part of speech act because illocutionary act becomes the main central of communication. Illocutionaryacts becomes the basic of analysis in pragmatic comprehension[5]. It means that, the hearer will know the purpose of the speaker if s/he understands the illocutionary act of the utterance. The interpretation of the illocutionary acts are concerned with force. for example: “I will go to campus at 8.am”. In this utterance, the speaker has made an action of “promise” via language to go to the campus at 8 a.m. But Illocutionary acts are also act performed to utter the intention behind the speaker’s words that indicates the speaker’s purpose in saying something whether to state, recommends, offers, promises, etc. It means that illocutionary act can also be found on written language as written language also contains writer’s intention or purpose to say to the reader. As a part of

written language, literary works such as play, novel, film, short story, and song can also be analyzed by using illocutionary act theory.

Song is a type of literary work that writer compose the language into lyrics and add melodies to create melodious. The song can make the listener to feel the emotions with the song, song is like communicating with listeners through lyrics that are in the form of words or sentences. Songs as communication media are often used as a medium for delivering messages. Song lyrics can be seen as one of the written works of art whose shape is similar to poetry. The language in the song lyrics is a language that is condensed, shortened, and given a rhythm with a coherent sound and the choice of figurative and imaginative words[6]. Lyrics as a language of human expression created through a creative process so that it is loaded with meaning contained in it and needs to be translated. In a song there are also lyrics that have certain meanings and implications. The translation is not sufficient for an understanding. Textual understanding of song lyrics is a process of ideas, contemplation, fantasy, and imagination that departs from the concepts and ideas and thoughts behind the lyrics.

Thus, illocutionary act can be applied in the song lyrics in order to get the intended message of the song and also what kind of message which is delivered in the song lyrics because everyone may have different interpretation about the meaning of sentence in the song lyrics. It depends on the speaker's meaning and also the context. In order to successfully deliver

this intended message, the hearer should understand the context and the speaker's idea, and by analyzing illocutionary act found in the song lyrics of this album, we can get to that goal.

In connection with this type of speech act research, the researcher has several song lyrics from Bruno Mars as the object of his study because besides the song lyrics have never been studied, Bruno Mars's song lyrics have their own peculiarities, namely stories that describe daily life, unity, friendship, romance, and love.etc. Peter Gene Hernandez was born on October 8 1985, known professionally as Bruno Mars, is an American singer-songwriter, multi-instrumentalist, record producer, and dancer.

Album Doo-Wops & Hooligans album is chosen cause his debut studio peaked at number three on the US Billboard 200 and topped the charts in Canada, Germany, Ireland, the Netherlands and in the United Kingdom. This album produced number one successful singles titled "Just the Way You Are", "Grenade" and "The Lazy Song". "Just the Way You Are", won a Grammy Award for Best Male Pop Vocal Performance. In 2011, Mars recorded a single entitled "It Will Rain" for The Twilight Saga: Breaking Dawn - Part 1.

From the description above, it can be seen that the lyrics of the Bruno Mars's song is an interesting material to study. Therefore, the researcher will examine the speech acts in the song lyrics of Bruno Mars. The selection of sociopragmatic theory in this thesis in the song contains messages that are conveyed with wise utterances so that it doesn't seem patronizing. There are

also some utterances for commanding but because of the subtle choice of language, the interlocutor does not feel offended. In addition, the songwriter also uses several language styles that affect the beauty of the song lyrics. Based on background of this study, the writer are eager to conduct a research with the title, **“An Analysis Of Illocutionary Act On Song Lyrics Of Bruno Mars’s Doo - Woops & Hooligans Album”**

## **B. The Identification of Problem**

The problem of this research are identified as follow:

1. The types of illocutionary speech acts are contained on song lyrics Doo - Woops & Hooligans Album
2. The functions of the illocutionary act found in the song lyrics Doo - Woops & Hooligans Album

## **C. The Scope and Limitations**

The scope and limitations of this study is concerned speech act that focus on illocutionary act on song lyrics of Bruno Mars’s Doo - Woops & Hooligans Album.

## **D. The Formulation of the Problem**

For the analysis, the writer formulated her research through the following questions:

1. What are types of illocutionary speech acts are contained on song lyrics Doo - Woops & Hooligans Album?
2. What are the functions of the illocutionary act found in the song lyrics Doo - Woops & Hooligans Album?

### **E. The Objective of Study**

The aims of this research is :

1. To describe the types of illocutionary speech acts are contained on song lyrics Doo - Woops & Hooligans Album.
2. To find out the functions of the illocutionary act found in the song lyrics Doo - Woops & Hooligans Album.

### **F. Significances of the Study**

The findings of this study were expected to be useful for others researcher that having same theme. The result of the findings was provided valuable input:

1. Theoretically, this thesis is made to enrich the study of speech act and illocutionary act.
2. Practically, the findings are useful for:
  - a. Reader

The readers especially all of read this research are hopefully able to know and understand the function of speech act to translate every word to be many acts.

- b. Researcher

The result of this study was also beneficial as references for the next researcher.

## CHAPTER II

### REVIEW OF LITERATURE

#### A. Theoretical Framework

##### 1. Pragmatics

###### a. Definition of Pragmatics

One of the basic ideas in pragmatics is, as puts it: 'inference is cheap, articulation expensive'[7]. Language users save them-selves breath, writing and keyboard effort by producing utterances that deliberately rely on context, allowing receivers to infer information beyond what is laboriously explicit in the signal. Remembering that pragmatics is the study of meaning in relation to context, the issues to be discussed here belong under the heading pragmatics[8].

Wulan states Pragmatics is one of aspect study to discuss about context meaning in utterances[9]. Hickey, n.d stated that pragmatics is of language use in interpersonal communication. It is concerned with the choices made by speakers and the options and constraints which apply in social interaction. Different from the study of sentences pragmatics consider utterances those sentences which are actually uttered by speakers of a language.

Pragmatics focuses on the speaker, his or her intended meaning, and the addressee and his or her interpretation of the speaker's meaning. Pragmatics is the study of language use in interpersonal communication. It is

concerned with the choices made by speakers and the options and constraints which apply in social interaction. It examines the effects of language use on participants in acts of communication.

The advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purpose or goals, and the kinds of action (for example, requests) that they are performing when they speak. This type of study necessarily involves the interpretation of what people mean in particular context and how the context influence what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances.

Based on definitions of pragmatics by any experts, can be concluded pragmatics is a study of the meaning of lyrics in relation to their context which involves how speakers can produce the best utterance to deliver their intention and how listeners can interpret the true intention of the speaker's utterance.

## **b. Scope of Pragmatics**

According to Pininta, there are six principles or scopes of pragmatics as follows [10]:

### 1) Deixis

Deixis is a technical term (form Greek) for one of the most basic things we do with utterances. It means "pointing" via language. When you point an unfamiliar object, then ask "What's that?", so you have used deixis expression (*that*) to pointing a

thing. Kinds of deixis are not little such as: Person deixis, spatial deixis, temporal deixis, and discourse deixis.

## 2) Presupposition

Presupposition is something the speaker assumes to be the case before producing utterance. Moreover, he says that a presupposition is something the speaker assumes to be the case prior to making an utterance. Speakers, not sentence, have presupposition. For example: Mary's brother bought three horses. When the speaker producing that speech, the speaker normally be expected to have the presuppositions that a person called Marry exists and that she has a brother.

## 3) Cooperative Principles

Cooperative is the basic assumption in conversation in which each participant tries to contribute appropriately, at the required time, to current exchange of talk. Cooperative principles make a conversational contribution of communicants such as is required, at the stage at which it occurs, by the accepted purposes or direction of the talk exchange in which communicants are engaged. In reference to Grice's idea, the cooperative principle in conversation can be explained in terms of our conversational maxims. They are include maxim of quantity, quality, manner and relevant, for example:

A: "what is your job?"

B: "I am teacher.

## 4) Implicature

Implicature is main sample of many information that informed than what speaker has said. Here some kind of implicature, such as: Mother said to Ranti who come at 20.20 at the home, “What time is it?” (It means that Ranti came too late).

#### 5) Politeness

Politeness is the means employed in an interaction to show the awareness of another person's face. In their social interactions, people use their public self - image or face wants to behave so that their expectations will be respected. To save another face, people use two kinds of face wants. The first is negative face in which a person wants to be independent, to have freedom of action, and not to be imposed on by others. Positive face, as the second face want, is the need to be accepted by others, to be treated as a member of the same group, and to know that his or her wants are shared by others. In other words, negative face is the need to be independent and positive face is the need to be connected in communication.

#### 6) Speech Act

The concept of speech acts is firstly developed by a philosopher; John L. Austin in his book *How to Do Things with Words*. Speech acts are speeches that function in communication. The act of talking itself is a kind of verbal communication. The word action means action. That is the reason why people must interpret the meaning of communication or language through speech acts. Often in conversation people not only say, but also force listeners to do something. When the listener does an action it means he or she are doing illocutionary acts[11].

## 2. Speech Act Theory

### **a. Definitions of Speech Act**

Speech acts are acts that can, but need not be, carried out by saying and meaning that one is doing so. They have been taken by many to be the central units of communication, with phonological, morphological, syntactic and semantic properties of an utterance serving as ways of identifying whether the speaker is making a promise, a prediction, a statement or a threat. Some speech acts are momentous, since an appropriate authority can, say, declare war or sentence a defendant to prison by saying that she is doing so. Speech acts are typically analyzed into two distinct components: a force dimension (corresponding to how what is being said is being expressed), and a content dimension (corresponding to what is being said).

Listeners tend to take action. Speech acts were divided into three types they are locutionary act, illocutionary act, and perlocutionary acts. locutionary act is the act of saying something .It contains a statement or information when communicate with others. So, the utterance only has one meaning without any reference to the hearer. Illocutionary act is performed with intended meaning behind the utterance. It contains a asking, ordering, advising, and requesting,etc. Meanwhile perlocutionary act is the acts of affecting someone .The effect of the utterance can bring someone else do what it is said by the speaker. They tend to talk to make others do what the speaker means. The three levels of speech act can be used to analyze utterance of human in communication[9].

According to J. L. Austin in *Introducing English Linguistics*, when speaking (or writing, for that matter), we perform various “acts”: locutionary acts, illocutionary acts, and perlocutionary acts. The difference between locutionary and illocutionary acts was sometimes referred to as, respectively, the difference between “saying” and “doing.”

Speech act theorists try to explain what people do when a sentence is uttered. For example, when a speaker says “Close the door,” this speaker performs the act of ordering and also expects the hearer to recognize the speaker’s intention by going to close the door. Actions performed when the speakers utter the sentence are called speech acts. This idea shows that when people utter statements, they do not only utter the sounds or words with grammatical structure, but they also perform some actions in the process of speaking.

### **3. Types of Speech Act**

Austin differs the kind of speech act in three types Austin divides the kinds of speech act into locutionary act, illocutionary act, and perlocutionary act. The following are the explanation of kinds of speech act according to Austin[2].

#### **a. Locutionary Act**

Locutionary act is called by *the act of saying something*. A locutionary act is an act of how a person produces the utterance or to produce a meaningful linguistic expression. In other word, locutionary act is the act of saying the literal meaning of the utterance. Locutionary act also can be called

speaker's utterance. To the extent that a speaker who says „The dangerous dog is in the garden” is producing a sentence the meaning of which is based on reference to a particular dog and garden in the external world[12]. This utterance is one of the examples of locutionary act. Because, locutionary act just producing a sentence. If an addresser says that utterance in the garden, an addressee gets a thought that he has to be careful.

#### **b. Illocutionary Act**

Illocutionary act is an act performed in saying something. When analyzing an utterance, it does not only deal with what do the sentence means, but also what kind of act does a speaker performs in uttering a sentence. Illocutionary acts are the power or intention behind the words that is uttered by the speaker. It indicates the speaker's purpose in saying something. The speaker's expression can be in the form of recommends, offers, promises, etc. The interpretation of the illocutionary acts are concerned with force. for example: “I will go to campus at 8.am”. In this utterance, the speaker has made an action of “promise” via language to go to the campus at 8 a.m.

#### **c. Perlocutionary Act**

According to Austin in Handbook of Pragmatic[13], perlocutionary acts consist in the production of effects upon the thoughts, feelings, or actions of the addressee (s), speaker, or other parties. Austin added that saying something would often, or even normally, produce certain consequential effects upon the feelings, thoughts, or actions of the audience, or of the speaker, or of other persons: and it was may be done with the design,

intention, or purpose of producing them; and we were may then say, thinking of this, that was the speaker had performed an act in the nomenclature of which reference was made either, only obliquely, or even, not at all, to the performance of the locutionary or illocutionary act. We shall call the performance of an act of this kind the performance of a perlocutionary act or perlocution.

#### **4. Illocutionary Act**

##### **a. Definition of Illocutionary Act**

The illocutionary act was an act performed in saying something. On other words, illocutionary act could be defined as used a sentence to perform a function. Illocutionary act was the real actions which were performed by the utterance. The first is first type of lexical interference is how the speaker fails considering the polysemous character of a word and their choice from all the possible meanings is inappropriate [13].

Illocutionary act is a technical term introduced by John L. Austin in investigations concerning what he calls 'performative' and 'constative lyrics'. According to Austin's original exposition in *How to Do Things With Words*, an illocutionary act is an act (1) for the performance of which I must make it clear to some other person that the act is performed (Austin speaks of the 'securing of uptake'), and (2) the performance of which involves the production of what Austin calls 'conventional consequences' as, e.g., rights, commitments, or obligations. For example, in order to successfully perform a promise I must make clear to my audience that the promise occurs, and

undertake an obligation to do the promised thing: hence promising is an illocutionary act in the present sense.

Illocutionary acts are acts performed by speakers in saying something (with the right intention and in appropriate context). This is the second type of act that Yule and Searle examines is the illocutionary act. Illocutionary itself is the act of saying , which is committed with intend of speaker by uttering sentences ,such as asking, stating, questioning promoting, ordering, apologizing, threatening and questioning[14].

#### **b. Types of Illocutionary Act**

Austin model was adapted by others, and one of them was Searle who adapted Austin's five classes of illocutionary act; a brief explanation of each, and a few examples of each are as follows [15] :

##### 1) Representatives

The point of representatives is to get addressees to form or attend to the belief that the speaker is committed to a certain belief. When Paul tells Jean, "I'm tired," he is trying to get her to accept the belief that he is tired. Representatives range from simple assertions through predicting, confessing, denying, retorting, conjectures, suppositions, and includes stating, claiming, informing, concluding, representing, deducing, describing, reporting, telling, and many others.

##### 2) Directives

The point of a directive is to get addressees to do things. When Paul asks Jean to sit down, he is trying to get her to do something, to sit down. Directives fall into two major classes: requests for nonlinguistic actions (as with most commands and

suggestions), and requests for linguistic actions (as with most questions). In asking Jean, "What time is it?" Paul is requesting a linguistic action: she is to tell him what time it is. Directives range in force from mild hints to commands, and they vary on other dimensions, too. In this type of speech acts, the speaker wants to ask someone else to do something. Acts of asking, advising, encouraging, warning, begging, suggesting, commanding, ordering, requesting, inviting, are all the examples of how the speaker expresses his or her wants.

### 3) Commissive

The point of a commissive is to commit the speaker to some future action. The commonest commissive is the promise. When Paul says to Jean, "I'll be there in a minute," he is committing himself to being there in a minute. A promise can be absolute or conditional, and when it is conditional, it is called an offer. When Paul says to Jean, "Can I get you a beer?" he is committing himself to getting Jean a beer, but only if she wants one. The acts are offering, threatening, recommending, refusing, vowing, wishing, guaranteeing, and refusals.

### 4) Expressive

The point of an expressive is to express certain psychological feelings toward the addressees. When Paul steps on Jean's foot by mistake, he says, "Sorry." In doing so, he presupposes that he has caused Jean some harm and tries to get her to recognize his regret in having done so. It is a kind of speech acts that states what the speaker feels. The form of expressive can be statements of pleasure, pain, like, dislike, joy, sorrow, etc. In this case, the speaker makes the words fit with the

situation which his or her feeling also includes in it. The type includes thanking, apologizing, praising, regretting, greeting, congratulating, well-wishing, and many other types.

#### 5) Declaration

The point of a declaration is to affect an institutional state of affairs. Declarations take place within institutions such as the law, the church, and organized games, and speakers do certain things by virtue of their institutional roles as judges, priests, or referees. In a company, a boss can appoint, promote, or fire people, and an employee can quit, simply by saying the right words at the right time: "You're fired" or "I quit." Likewise, with the right words at the right times, a judge can indict, pardon, and sentence people; a referee can start a game, call fouls, and call time-outs; a police officer can arrest people; and a priest can baptize, marry, and bless people. As Austin noted, all of these acts must be performed with the proper institutional authority or they are defective, null and void (Sitanggang, dkk, 2020).

#### **c. The Function of Illocutionary Act**

In speech acts investigation, the illocutionary act is the main focus of the discussion because illocutionary act is the intended meaning of utterance. Therefore, the illocutionary act always has function of speech acts. Leech has proposed the illocutionary acts based on its functions. It is based on how illocutionary acts relate to the social goals or purposes of arranging and setting up in a polite ways. Leech divided the functions of illocutionary acts into four types: competitive, convivial, collaborative, and conflictive (Anin dan Nine, 2015).

#### 1) Competitive

Competitive was the function that the illocutionary goal competed with the social goal. In this function politeness had negative nature and aims to reduce the unpleasant way between what the speakers want to the politeness should say. Here, etiquette distinguished with manners.

#### 2) Convivial

Convivial was the function that was the illocutionary goal coincides with the social goal. Convivial function was more positive politeness and aims to find opportunities for social time. In this context, the politeness is utilized positively to make a pleasure relationship to the society and aim to seek opportunities hospitable.

#### 3) Collaborative

Collaborative was the function that the illocutionary goal was indifferent to the social goal. Collaborative illocutionary function did not contain politeness, for which politeness was irrelevant. It is commit the speaker to the truth of expressed proposition. It aims at ignoring the social purposes as like asserting, reporting, announcing, and instructing. Example: "I like this book".

#### 4) Conflictive

Conflictive was the function that the illocutionary goal conflicts with the social goal. In this function did not contain elements of politeness at all, because the function was basically aimed at caused anger. Such as threatening, accusing, and reprimanding. Example: "If you say again, I will say to your father" (Anita, dkk, 2020).

## **B. Relevant Studies**

The following studies have been reviewed with the present study related to Speech Function in speaking classroom interaction. Here the writer lets the reader know the previous study.

The previous research was done by Meilita Sefriana entitled “*An Analysis Of Illocutionary Acts And Perlocutionary Acts In Monte Carlo Movie By Thomas Bezucha*”. This study aimed to know the types of illocutionary acts and perlocutionary acts which were presented by the characters in Monte Carlo movie through its script. The researcher used descriptive qualitative method to describe and analyze the illocutionary acts and perlocutionary acts which are taken from the script. The researcher analyzed the data one by one according to the Searle’s concept of types of illocutionary acts to know the classification of illocutionary acts and perlocutionary acts. The result of this study the characters of Monte Carlo movie only used 4 types of illocutionary acts. First, the researcher finds representatives are 7 data such as complaining, informing, predicting and describing. Directives are 6 data such as commanding, ordering and asking. Commissive are 3 data such as volunteering and promising. Expressives are 2 data such as congratulating and apologizing. Declaratives was not found in this research [16].

The second research is conducted by Anita Sitanggang, Helty Sinaga, Herman with the title “Illocutionary Act in Song lyrics of Taylor Swift’s Single ‘Love Story’. This study aimed to analyze illocutionary act and function of illocutionary act in song lyric of Taylor Swift single ‘Love Story’. This

study is conducted by using a descriptive qualitative method. The data is collected, after being collected, the data is analyzed based on the theory of illocutionary act by Searle and function of illocutionary act by Leech. This study shows that there are four categories of illocutionary act found in the song lyric. They are Representative with 12 data (52,17 %), Directive with 7 data(30,43 %),,, Commissive with 3 data (13,04 %), and Expressive t), followed by Directive with 7 data Commissive Expressive with. Collaborative function is found as the most dominant function with 11 data (47,82%),followed by Competitive function with 8 data (34,78%), and Convivial function with 5 data (17,39%). Collaborative function becomes the most dominant function because it is intended to tell the truth committed by Taylor Swift[15].

The third research is conducted by Noni Novyanti in 2019 entitled “Illocutionary Act In Song Lyrics Of Ed Sheeran’s Divide Album”. The aims this study to analyze Illocutionary Act and function of Illocutionary Act in song lyrics of Ed Sheeran’s Divide Album. This research is conducted by using a descriptive qualitative method.. This study shows that there are four categories of Illocutionary Act found in the song lyrics. They are Representative, Directive, Commissive, and Expressive. Representative act was found with 135 data (68.2%), Directive with 33 data (16.7%), Expressive with 16 data (8.1%), and Commissive with 14 data (7%). Ed Sheeran employs Representative act to deliver his ideas. Moreover, there are four types of Functions of Illocutionary Act found in the song lyrics. Collaborative with

135 data (68.2%), Competitive function with 33 data (16.7%), Convivial function with 28 data (14.1%), and Conflictive function with 2 data (1%)[17].

### **C. Conceptual Framework**

Based on the title of this study that is An Analysis Of Illocutionary Act On Song Lyrics Of Bruno Mars's Doo - Woops & Hooligans Album, the conceptual framework of this study to get information about the types and functions of illocutionary act on songs lyrics Bruno Mars's Doo - Woops & Hooligans Album. Every lyrics has the illocutionary act will be analyze, match the types and fuctions, and then count it. Black divides the types of speech act into 5 that are : representatives, directive, comissive, expressive, and declarative while Leech divided the functions of illocutionary acts into four types: competitive, convincial, collaborative, and conflictive[18].

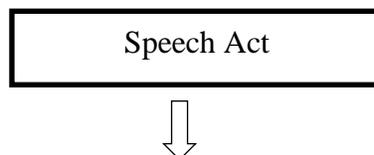
In the case of written language such as song lyrics the speaker is the writer and the speech act partner. The example below is shown the illocutionary act found in song lyrics. It is taken from the song lyrics of "Just the way you are" by in Doo - Woops & Hooligans Album:

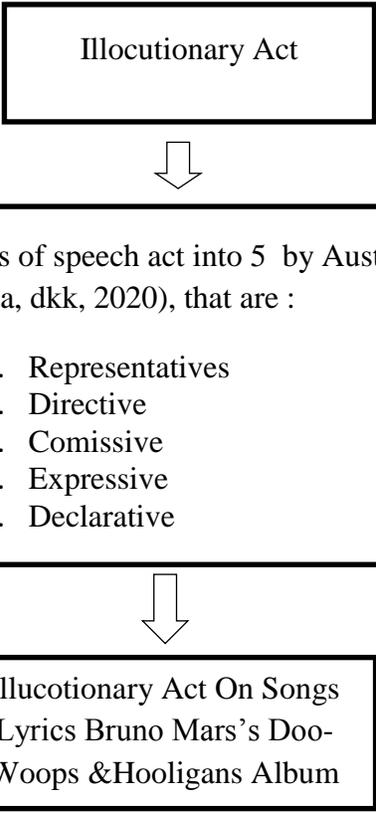
*She's so beautiful and I tell her everyday  
When I compliment her, she won't believe me  
There's not a thing that I would change  
I could kiss them all day if she'd let me*

From the lyrics above can be seen there are illocutionary acts such as representative: "She's so beautiful and I tell her everyday" which is stating something that he compliment her girlfriend and tell love to her, still representative: "When I

compliment her, she won't believe me” which is when the man said the crap, she think it's lie, directive : “There's not a thing that I would change” which is he asks his self, he never change it his attitude. The example above explains how this study will be done using illocutionary act theory.

In conducting this study the descriptive qualitative research is used as the research design so the data collected. The descriptive method used song lyrics from Bruno Mars's Doo - Woops & Hooligans Album that are being analyzed. This research definitely described the phenomena of illocutionary act in song lyrics of Bruno Mars's Doo - Woops & Hooligans Album in phrases and sentences. The numbers was used only to strengthen the interpretation, so the main analysis was still conducted qualitatively. The data are collected from the song lyrics of Doo - Woops & Hooligans Album by Bruno Mars with the following steps like listening the songs, reading and understanding the song lyrics, selecting and underlying the lyrics and rewriting all the data containing illocutionary act which selected from data source in the note book. he concept of this research will be as follows:





**Diagram 2.1 Conceptual Framework**

## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **A. Research Design**

In conducting research, we need research design. Research design refers to the strategy to integrate the different components of research projects in cohesive and coherence way. Some experts have different opinion about what is mean by research design. According to Creswell research design is plans and the procedures for research to detailed methods of data collection and analysis[19].

In this research, the writer used design of qualitative descriptive method which is a method of research that attempt to describe and interpret the objects in accordance with reality. The qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem [19]. The descriptive method is implemented because the data analysis is presented descriptively, the writer used song lyrics from Bruno Mars's Doo - Woops & Hooligans Album that are being analyzed. Qualitative data in the form of quotes from documents, field notes, and interviews or excerpts from videotapes, audiotapes, or electronic communications are used to present the findings of the study[20].

The steps of this research, the researcher prepares the things needed such as the lyric of the song from Bruno Mars's Doo - Woops & Hooligans Album that include as the technique collecting data for documentation, but

for the first the researcher listen the songs, then understanding the content of the lyrics which is adapted to belonging to the illocutionary act, and rewriting all the data containing illocutionary act. For analysis data, the researcher will use data condensation, data display, conclusion drawing and verification.

## **B. Source of Data**

The sources of the data in this research are the song lyrics of Bruno Mars's Doo - Woops & Hooligans Album. This album contains 10 songs. Those songs are (1) Grenade, (2) Just The Way You Are, (3) Our First Time, (4) Runaway Baby, (5) The Lazy Song, (6) Marry You, (7) Talking to the Moon, (8) Liquor Store Blues, (9) Count on me, and (10) The Other Side. The data are in the form of sentence and clause from single lyric or combine lyrics which contain of illocutionary act.

## **C. Technique for Collecting Data**

The technique of collecting data is used by researcher to collect the data that is needed and related to the discussion in the research. In this study, the writer used documentation method.

Documentation explaining the technique is to look for data about things or variables in the form of notes, transcripts, books, newspapers, magazines, inscription, and agenda for information embodied data relating to the discussion. Documentation is intended to obtain data directly from the research, including relevant books, studying, and relevant research data[20].

The data are collected from the song lyrics of Doo - Woops & Hooligans Album by Bruno Mars with the following steps:

1. Listening the songs
2. Reading and understanding the song lyrics
3. Selecting and underlying the lyrics belonging to illocutionary act found in the song lyrics
4. Rewriting all the data containing illocutionary act which selected from data source in the note book

#### **D. Technique for Analyzing Data**

When analyzing the data, there are three concurrent flows of activity:

(1) data condensation, (2) data display, and (3) conclusion drawing/verification [21].

##### **1. Data Condensation**

Data condensation refers to the process of selecting, focusing, simplifying, abstracting, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview, transcriptions, documents, and other empirical materials. In this study, the writer selecting the data from the lyrics of the song and then focus in the data consist of illocutionary act, and then the writer simplifying and abstracting the data that have been analyzed. The next step will be put the data into data display.

##### **2. Data Display**

A display is an organized, compressed assembly of information that allows conclusion drawing and action. Looking at data displays helps us understand what is happening and to do something-either analyze further or take action-based on that understanding. The displays discussed in this book include many types of matrices, graphs, charts, and networks. The data display which is used in this study is in the form of table.

### 3. Conclusions Drawing and Verification

Conclusion drawing is only half a Gemini configuration. Conclusions are also verified as the analyst proceeds. Verification may be as brief as a fleeting second thought crossing the analyst's mind during writing, with a short excursion back to the field notes, or it may be through and elaborate, with lengthy argumentation and review among colleagues to develop "intersubjective consensus" or with extensive efforts to replicate a finding in another data set. When analyzing the data, each lyric of the song that shows the illocutionary act will be underlined and then adjusted according to the illocutionary act types.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

#### **A. Findings**

As mentioned in the objectives of the research, this research is aimed at identifying and analyzing Illocutionary acts and the functions of illocutionary acts that exist in the song lyrics of Bruno Mars's Doo - Woops & Hooligans Album. This chapter provides the results of this research which are divided into two parts, i.e. Findings and Discussion. In the data finding shows the appearance of the data which is divided into two parts: the categories of Illocutionary Acts and the Function of Illocutionary Acts. In the analysis, discussing and explaining each categories and functions of Illocutionary Acts found in the song lyrics. Data in this study are all utterance which is uttered in sung by Bruno Mars in his song lyrics from his album Doo - Woops & Hooligans. Total songs of the Album are 10 data, those songs are (1) Grenade, (2) Just The Way You Are, (3) Our First Time, (4) Runaway Baby, (5) The Lazy Song, (6) Marry You, (7) Talking to the Moon, (8) Liquor Store Blues, (9) Count on me, and (10) The Other Side.

# 1. The Types of Illocutionary Acts in Bruno Mars's Doo - Woops & Hooligans Album

## 1.1 Grenade

The song was developed from an unreleased track with similar lyrical themes played by record producer [Benny Blanco](#) to Mars. "Grenade" was completely rearranged and re-recorded two days before the album's release. The lyrics carry a message of unrequited love and how Mars's heart was broken, despite his best efforts to show her his love. [Elektra Records](#) released the song as the second [promotional single](#) and as the second official single, to [contemporary hit](#) and [rhythmic contemporary](#) stations in the United States in October 2010.

### 1.1.1 Representative

*that's just how you live (1)*  
*but you never give (2)*  
*Had your eyes wide open (3)*  
*I'd catch a grenade (4)*  
*Throw my hand (5)*

The lyrics above describe the Illocutionary representative type, that this type is expressed more clearly by the message of the song. In lyric 1 which is "that's just how you live" states that the singer is more than stating that he is tired because the woman is happy. In the next lyric "but you never give" the speaker states that if the woman ever replies to what she has done, it turns out that everything has been given, the 3rd lyric "Had your eyes wide open" the speaker also says actually the woman knows about everything. Then the 4th lyric "I'd catch a grenade" is included in the tell category if the speaker is willing to risk himself catching something dangerous for the sake of the

woman. And in the 5th lyric "Throw my hand on a blade", he also said if he is willing to also put his hand on a sharp object.

*You know I'd do anything (6)*  
*I would go through all this pain (7)*  
*I would die for ya (8)*  
*you'll smile in my face (9)*

Still with the Illocutionary representative type in Bruno Mars' Grenade song, the 6th lyric is included in the representative tell type, namely "You know I'd do anything" which means the speaker has done anything for the woman and the speaker tells her. Continuing on the lyric "I would go through all this pain" it means that the speaker stated that even though he had done various ways and even endangered himself, he persisted. Then in the 8th lyric about "I would die for ya" which states he is willing to die for his girlfriend and here he is at the same time telling it. In the lyric "you'll smile in my face" here he says that the girl will be happy in a bad atmosphere.

### **1.1.2 Expressive**

*Should have known you (1)*  
*you tossed it in the trash (2)*

The lyrics of the next grenade song contain an illocutionary expressive type meaning which is a kind of speech acts that states what the speaker feels. First lyric says "Should have known you" refers to a sense of regret where the speaker regrets that the woman was bad from the start. Then in the second lyric "you tossed it in the trash" which means he regrets because the woman just dumped him without caring about it.

### **1.1.3 Directive**

*Give me all your love (1)*  
*Take a bullet straight through my brain (2)*

The lyrics contain the directive "give me all your love" which means he has given everything with the love he has sincerely. And in the second lyric "Take a bullet straight through my brain" which means he asks the woman to shoot him let the bullet go through his head.

#### **1.1.4 Comissive**

*I'd jump in front of a train*

The lyrics above mean to offer if he is willing to do anything even crash himself in front of the train for the sake of the girl.

#### **1.1.5 Declarative**

*Mad woman, bad woman*

The lyrics indicate that the speaker is tired of all the woman's attitude towards him and at that moment he says everything that he has hidden towards the woman.

### **1.2 Just The Way You Are**

Just the Way You Are is the debut solo single by American singer-songwriter [Bruno Mars](#). It is the lead single from his debut studio album, [Doo-Wops & Hooligans](#) (2010). The song was written by Mars, [Philip Lawrence](#), Ari Levine, [Khalil Walton](#) and [Needlz](#) and produced by the former three, under their alias, [the Smeezingtons](#) along with Needlz. It was released in the United States to [contemporary hit radio](#) on August 10, 2010. The track was released in the United Kingdom on September 19, 2010, as "Just the Way You Are (Amazing)". The song's lyrics compliment a woman's beauty.

#### **1.2.1 Representative**

*Yeah, I know, I know (1)*

*Sad to think that she don't see what I see (2)*  
*But every time she asks me, "Do I look okay?"(3)*  
*When I see your face(4)*  
*There's not a thing that I would change (5)*  
*You know I'd never ask you to change (6)*

The first lyric refers to the type of representative illocutionary act "I know, I know " which the speaker admits to what his idol girl has, then the second lyric "Sad to think that she don't see what I see" contains the meaning of narration if women don't saw that the narrative admired him greatly and felt sad. on Continue next lyrics "But every time he asks me, "Do I look okay?"the narrator if the woman always asks if the speaker is okay. The fourth and fifth lyrics have interconnected lyrics, narratives that admit that women still have the same face and smile and will never change. While the sixth lyric "You know I'd never ask you to change" here the speaker states that he likes the woman for who she is and never has to ask her to change.

### **1.2.2 Directive**

*askin' if you look okay*

The lyric part above is included in the directive category, namely asking, meaning that the speaker asks whether the woman looks okay or not.

### **1.2.3 Comissive**

*when you smile (1)*  
*I could kiss them all day (2)*  
*If perfect's what you're searchin' for (3)*

The lyrics are included in the comissive category, namely wishing, in the first lyric the speaker hopes the woman can smile for him, then the second lyric the speaker also hopes to kiss him all day and the third lyric the speaker says if it's perfect you are looking for and hopes it's perfect for him.

### 1.2.4 Expressive

*the stars look like they're not shinin' (1)*

*you're amazing (2)*

*Falls perfectly (3)*

*She's so beautiful (4)*

*it's so sexy (5)*

*When I compliment her (6)*

The expressive illocutionary type of the lyrics above from the first to the sixth lyric is included in the category of praise, it can be seen from the first lyric the speaker says if the woman's eyes are like stars, then he reveals that the woman is extraordinary, the third lyric is her hair falling down, she is so beautiful and sexy and the speaker really admires her.

### 1.3 Our First Time

Our First Time is the third song on the album [Doo-Wops and Hooligans](#) by Bruno Mars. The reason is, the song was released more than a decade ago, on October 4, 2010. The song was included in his debut album, Doo-Wops & Hooligans, and became the third track from the album.

#### 1.3.1 Representative

*Don't it feel good (1)*

*Cause it's so brand new (2)*

*now here we are, in this big old empty room (3)*

*Been doing our thing for a minute, and now both our hearts are in it (4)*

*The only place to go - is all the way (5)*

*don't no need to be nervous (6)*

*'Cause I got you all night (7)*

*I will go real slow with it (8)*

*Clothes are not required, for what we got planned (9)*

*Treat you like a princess (10)*

The lyrics of Bruno Mars' song, Our First time, if analyzed according to the type of illocutionary act in the first lyric, which means that the speaker states or reconfirms

something to his girlfriend, then proceeds to the second lyric "Cause it's so brand new" which means the speaker gives know the woman that this is nothing new. The third lyric he again tells the women that they are in a large and ancient building. Still with the representative type, the fourth lyric means the speaker expresses that they have been together and their hearts are united together, the same as the fifth lyric "The only place to go - is all the way" means the speaker states that they only have one goal to achieve. go somewhere.

Furthermore, in the sixth lyric "don't no need to be nervous" the speaker tries to calm the girl because the girl looks very nervous, and in the seventh lyric is still related to the previous lyric, the speaker tells the girl that he will spend the night together. and in the eighth lyric means the speaker says the night will feel slow if they enjoy it. The meaning in the ninth lyric of the speaker says they don't need clothes at all and let time pass, and the representative type in the tenth lyric, the speaker also states that he treats the girl like a princess.

### **1.3.2 Directive**

*Don't you worry (1)*

*Just go with it (2)*

*your wish is my command (3)*

The types of illocutionary acts above are included in the directive category, this is evidenced from the first lyric which means the speaker says don't worry, here the speaker tries to calm the girl so she doesn't feel afraid and anxious, continued on the second lyric "Just go with it" still in the directive the speaker also hopes that whatever the situation is, just keep going, and finally the third lyric is that there is the word

"your wish is my command" which means hope in the speaker which is his will all this time.

### 1.3.3 Comissive

*who's gonna make the first move*

The lyrics above contain the type of illocutionary act in the comissive part where the meaning of the lyrics is to offer in the sense of asking the girl who did it first.

### 1.3.4 Expressive

*girl your my desire (1)*  
*girl your so delicious (2)*  
*Like ice cream on a sunny day (3)*  
*gonna eat you before you melt away (4)*

Expressive is a type of illocutionary act that includes not too many types, the first, second, third and fourth lyrics contain the meaning of praising, it is proven when the speaker says the girl is my dream, very charming, like ice cream.

## 1.4 Runaway Baby

Runaway Baby is a song by American singer and songwriter [Bruno Mars](#) from his debut studio album [Doo-Wops & Hooligans](#) (2010). It was written by Mars, [Philip Lawrence](#), Ari Levine and [Brody Brown](#). The former three produced the track under their alias, [the Smeezingtons](#). "Runaway Baby" is a [funk](#), [pop rock](#), [doo-wop](#) and [soul](#) record. Its lyrics detail a playboy who is willing to break every woman's heart regardless of their feelings. Instrumentally, the track relies on finger snaps, police sirens, hand claps and raspy guitar lines. It received mixed reviews from [music critics](#), who considered it one of the standouts in the album, but criticized its lyrical content.

### 1.4.1 Representative

*what do we have?(1)*  
*Another pretty thing ready for me to grab (2)*  
*she know that I'm a wolf in sheep's clothing (3)*  
*'Cause at the end of the night, it is her I'll be holding (4)*  
*I love you so (5)*  
*You'll tell me baby (6)*  
*To every girl that I meet here, this is what I'll say (7)*  
*Before I put my spell on you (8)*  
*'Cause everything you heard is true (9)*  
*'Cause Lord knows I'm a rolling stone (10)*  
*let me think, ah, what should I do (11)*  
*So many eager young bunnies that I'd like to pursue (12)*  
*Now even though they're eating out the palm of my hand (13)*  
*There's only one carrot and they all gotta share it (14)*

The lyrics of the runaway baby song by Bruno Mars dominates the type of representative illocutionary act, this is evidenced by the first lyric which has the type of asking what they both have as if he were asking the woman, continued on the second lyric which is still related to the lyrics. The first is "Another pretty thing ready for me to grab" here the speaker states that he is ready to take whatever he deems delicious or beautiful. In the third lyric the speaker tells the listener that he is actually disguised as a good person, it is continued in the fourth lyric that he is at the end of the night the girl he will catch. Even though in the fifth lyric the speaker says that he really loves the girl, then states he wants to tell the girl begging not to go in the sixth lyric. It turned out that not only one girl he did this, but to all the girls he met, he admitted this in the lyrics of the seventh song. Surprisingly at the eighth glance, he stated that the girl would be given a spell so that she ran away and actually what people have said about her is true in the ninth lyric, and God also knows who she is which she said in the tenth lyric. Throughout the struggle of his heart, he asked what he really wanted in the eleventh song lyrics, continued at the twelve, thirteenth and

fourteenth songs, he stated because there were so many rabbits he wanted to chase, but the rabbits seemed to attack him and he just has one food to share.

#### **1.4.2 Directive**

*Check it out (1)*  
*baby, please don't go away (2)*  
*run away, baby (3)*  
*You better get away darling (4)*

The lyrics of this directive type song, if analyzed further, in the first lyric contains the meaning of the speaker asking the girl to try to see something, then in the second lyric she asks again not to leave her, she begs. While in the third song lyrics he said again asking the girl to run far and suggested if the girl is better off ogling the fourth song.

#### **1.4.3 Comissive**

*when I play, I never stay*

The piece of lyrics above is a type of commissive illocutionary act which expresses the hope that if he is playing, he will stay there until the game ends.

#### **1.4.4 Expressive**

*Your poor little heart will end up alone*

This type of illocutionary act expresses a regret where the lyrics convey the meaning that he will remain alone as a less fortunate person.

### **1.5 The Lazy Song**

The Lazy Song is a song by American singer-songwriter [Bruno Mars](#) for his debut studio album [Doo - Wops & Hooligans](#). It was serviced to contemporary hit radios in the United States on February 15, 2011 as the album's third single by

[Atlantic](#) and [Elektra](#). Development of "The Lazy Song" began while Mars, [Philip Lawrence](#) and Ari Levine were hanging around the studio and didn't feel like working. The trio, produced the track under their alias, [the Smeezingtons](#), and wrote the song in collaboration with singer-songwriter [K'naan](#). Musically, "The Lazy Song" has been described as borrowing "heavily from [roots reggae](#)" and has been compared to the reggae style of [Jason Mraz](#), while lyrically it is an anthem to laziness.

### 1.5.1 Representative

*Today I don't feel like doing anything (1)*  
*I just wanna lay in my bed (2)*  
*I'm gonna kick my feet up, then stare at the fan (3)*  
*Turn the TV on, throw my hand in my pants (4)*  
*Nobody's gon' tell me I can't, no!(5)*  
*I'll be lounging on the couch (6)*  
*Click to MTV, so they can teach me how to dougie (7)*  
*'Cause in my castle I'm the freaking man (8)*  
*Tomorrow I'll wake up (9)*  
*Meet a really nice girl (10)*

Still with the type of representative illocutionary act, in the lyrics of the song above from the first and second lyrics the speaker tells that he is not in the mood today and wants to just laze in his bed, so much he wants to relax at that moment he throws his shoes up, then turned on the television and nothing could stop him, he said in the third, fourth and fifth lyrics. The lyrics of the sixth song, "I'll be lounging on the couch", he states again if he relaxes freely up there, then clicks on MTV he is free to do whatever. about him "Cause in my castle I'm the freaking man", he's the only pia who's a little weird among the many people there. The next day he told that he planned to wake up again, then met a beautiful girl ogled the ninth and tenth songs.

### 1.5.2 Directive

*Don't feel like picking up my phone, so leave a message at the tone (1)*  
*she's gonna scream out "This is great" (2)*  
*you'll just have to wait (3)*

The next type of illocutionary act is a directive which describes the three lyrics above, the first lyric he asks people if he doesn't want to pick up the phone, then in the second lyric to a woman he meets and is about to scream. Her third lyric also states a request "you'll just have to wait" that her parents have to wait.

### **1.5.3 Comissive**

*'Cause today I swear*

Here the speaker says that he will promise or swear and that is a type of comissive illocutionary act.

### **1.5.4 Expressive**

*I might mess around and get my college degree (1)*  
*I bet my old man will be so proud of me (2)*

The type of expressive illocutionary act, the lyrics of the first and second songs the speaker says that he actually regrets getting his title not seriously, and he praises himself that his parents are actually very proud of him..

## **1.6 Marry You**

Marry You is a song by American singer and songwriter [Bruno Mars](#) from his debut studio album, [Doo-Wops & Hooligans](#) (2010). Written and produced by [the Smeezingtons](#), it serves as the record's sixth track and was released as a single outside of the United States. "Marry You" is a [pop](#), [doo-wop](#) and [soul](#) song. The recording focuses on spontaneous marriage and therefore, since its release, has frequently been used as a proposal song. "Marry You" received generally positive reviews from music

critics, with some complimenting its production and its reminiscence of [1960s pop](#) style. Some criticized a perceived lack of creativity.

### **1.6.1 Representative**

*It's a beautiful night, we're looking for something dumb to do (1)*

*I think I wanna marry you (2)*

*No one will know (3)*

*Who cares if we're trashed, got a pocket full of cash we can blow (4)*

*we'll go (5)*

*I'll go get a ring, let the choir bells sing like (6)*

*So what ya wanna do? (7)*

*If we wake up and you wanna break up, that's cool (8)*

*I won't blame you (9)*

The lyrics of the song above are representative types of illocutionary acts, it is evidenced by the meaning spoken by the speakers who stated that it was a beautiful night and they did something strange. The statement that alludes to the next representative type is the lyrics of the second song "I think I want to marry you" the speaker tells the listener that he will propose to his girlfriend for marriage. Continuing on the third lyric of the song, the speaker again says that only the two of them know, the fourth lyric which is still related to the third lyric, the speaker again tries to convince his girlfriend that no one cares about their happy and difficult life when they are married, then they will leave life together is stated in the sixth lyric.

"So what ya wanna do?" in this lyric, the speaker asks the girlfriend what she will do and if they both wake up then the speaker wants to break up, the speaker is not angry and says it's cool in the eighth lyric. If this happens, the speaker tells the girlfriend that it won't be a problem and she won't blame him.

### **1.6.2 Directive**

*Is it the look in your eyes or is it this dancing juice? (1)*

*Shots of patron (2)*  
*Don't say no (3)*  
*Just say yeah (4)*  
*If you're ready (5)*  
*Let's just run (6)*

The type of illocutionary act above is a directive, when viewed from the first lyric which contains the meaning, the speaker asks the look in the girlfriend's eyes as if it were like a dancing fruit, added to the lyrics of the second song, the speaker asks the girlfriend to take care of herself and stay active at any time. The continuation of the second lyric "Don't say no" the speaker asks the girlfriend not to refuse his proposal, and says "Just say yeah" to the proposal. Then the speaker offers "if you're ready" to go with him, yes he will be ready too, and the last song lyrics he invites his girlfriend to just run.

### **1.6.3 Comissive**

*I know this little chapel on the boulevard we can go*

Comissive is a type of illocutionary act that does not dominate in deepening the meaning of a speech act, and the lyrics above have the meaning of guaranteeing that they can visit the little chapel.

### **1.7 Talking to the Moon**

"Talking to the Moon" is a song by American singer-songwriter [Bruno Mars](#) from his debut studio album, [Doo-Wops & Hooligans](#) (2010). The song was first unveiled on Mars's debut [extended play](#), [It's Better If You Don't Understand](#) (2010), as its last track. It was written by Mars, [Philip Lawrence](#), Ari Levine, Albert Winkler, and [Jeff Bhasker](#), while production was handled by [the Smeezingtons](#) in collaboration with Bhasker. "Talking to the Moon" is a [pop](#) and [R&B power ballad](#) about a failed

relationship, solitude, and sadness. Instrumentally, the track relies on drum percussion and piano.

### 1.7.1 Representative

*I know you're somewhere out there (1)*  
*My neighbors think I'm crazy (2)*  
*But they don't understand (3)*  
*You're all I had (4)*  
*At night, when the stars light up my room (5)*  
*I sit by myself (6)*  
*Talking to the moon (7)*  
*am I a fool who sits alone talking to the moon? (8)*  
*They say I've gone mad (9)*  
*I've gone mad (10)*  
*But they don't know what I know (11)*  
*'Cause when the sun goes down, someone's talking back (12)*

The seventh song by Bruno Mars still dominates the types of representative illocutionary acts because most of the meanings of the resulting song tell the listener what he wants to convey through a song verse. The speaker's first lyrics try to predict that he knows if the girl is out there even though he doesn't know where. In the second lyric, he tells listeners that his neighbors think he is crazy, which they don't understand in the third lyric. While the fourth lyric is a continuation of the third lyric, he states that actually his neighbors don't know "you're all I had" in the fourth lyric.

Then at night, the speaker declares to the listener "when the stars light up my room" he sits alone, this is stated in the fifth and sixth lyrics. The seventh lyric of the speaker states that at that very moment he tried to talk to the moon about how he felt, the speaker tried to guess himself whether he was someone who was stupid for talking to the moon in the eighth lyric. Furthermore, in the lyrics of Sembilan and Ten, the speaker tells the listener that the people around him say he is crazy, and he admits it is "I've gone mad", but what actually

happens these people don't know much about him and when night comes again he returns  
talk to the moon.

### **1.7.2 Directive**

*I want you back (1)*  
*Trying to get to you (2)*

Directive is actually a type of illocutionary act in which the verb in it is more of a response in the form of actions taken by people to the speaker, this is in accordance with the lyrics of the first song "I want you back", the speaker asks someone to come back to him and try to catch it.

### **1.7.3 Comissive**

*In hopes you're on the other side talking to me*

While in the type of comissive illocutionary act, here the speaker uses the verb an expectation where the speaker hopes that someone who accompanies him also talks with the moon..

### **1.7.4 Expressive**

*I'm feeling like I'm famous, the talk of the town*

In the end the speaker takes the positive side of what people say to him, he praises himself and feels famous because people in town talk about him.

## **1.8 Liquor Stores Blue**

Liquor Store Blues is a song by American singer-songwriter [Bruno Mars](#) from his debut studio album [Doo-Wops & Hooligans](#) (2010), featuring Jamaican artist [Damian Marley](#). It was released as the first [promotional single](#) from the record, on September 21, 2010 by Elektra Records. "Liquor Store Blues" is a [reggae](#) track with

[dub](#) influences written by Mars, [Phillip Lawrence](#), Ari Levine, [Dwayne Chin-Quee](#), Mitchum Chin, Marley and [Thomas Pentz](#). It was produced by the former three, under their alias, [the Smeezingtons](#) and Chin-Quee. Lyrically, the song addresses a way of avoiding problems by drinking with hope that afterwards everything will be fine.

### 1.8.1 Representative

*Standing at this liquor store (1)*  
*Whiskey coming through my pores (2)*  
*Feeling like I run this whole block (3)*  
*That's why you can catch me here (4)*  
*'Cause my job got me going nowhere (5)*  
*So I ain't got a thing to lose (6)*  
*This is me and my liquor store blues (7)*  
*I'll take one shot for my pain (8)*  
*One drag for my sorrow (9)*  
*One shot for my pain (10)*  
*Me and my guitar tonight (11)*  
*Singing to the city lights (12)*  
*'Cause '68 cents ain't gonna pay the rent (13)*  
*So I'll be out here 'til they call the cops (14)*

The lyrics of Bruno Mars' song "The Liquor Stores Blue" have a representative type of illocutionary act, this is evidenced by the meaning of each speaker of each verse of the song presented, in the first lyric the speaker tells that he is standing in front of a liquor store, drinking whiskey. in the second lyric, and drunk in the third lyric. Therefore the lyrics of the four speakers replied, therefore everyone looking for him will find him here (liquor store), he also tells people if his work can take him anywhere, so he does not harm others including himself in the fifth and sixth lyrics, further in the seventh lyric he restates "This is me and my liquor store blues" where he works.

Still related to the previous lyric in the eighth lyric, he tells that in a sip of liquor to heal his wounds, the ninth lyric is one gulp for his sadness and he assures the listener that he will be fine and one gulp for my pain in the tenth glance. The speaker here again stated that only with his guitar, then singing, because with little money he couldn't afford the rent until the police arrested him.

### **1.8.2 Directive**

*Tryna scratch my way up to the top (1)*  
*Take me to a place where I don't care (2)*

The song Liquor Store also contains a type of directive illocutionary act, this is evidenced by the first lyric "Tryna scratch my way up to the top", the speaker asks people who are looking for him to describe his life path and the second lyric he also asks to take me to any place where I feel calm.

### **1.8.3 Comissive**

*I'll be ok tomorrow (1)*  
*Tryna live on more than what I got (2)*

This type of illocutionary act refers more to a feeling that has more hope, the first song lyric the speaker hopes by saying the words "I'll be ok tomorrow", an expectation that does not mean that he will be okay as he said, continued in the second lyric he still hopes to get a better life than now.

### **1.8.4 Expressive**

*Now greetings to the world (1)*  
*Get messed up today (2)*

The two lyrics of the song above contain expressive illocutionary acts, which can be analyzed from the first lyric which reveals that there is the word "greetings" he is giving a

warm greeting in the form of greeting to the world, it is different in the second lyric "Get messed up today" which is a form of expression, the speaker's regret which means that day was a bad day that he made.

### **1.9 Count on me**

Count On Me is a song by American singer-songwriter [Bruno Mars](#) from his debut studio album, [Doo-Wops & Hooligans](#) (2010). The song was first unveiled on Mars's debut [extended play](#), [It's Better If You Don't Understand](#) (2010). It was released as a radio single in Australia and served as the overall sixth single from *Doo-Wops & Hooligans*, being serviced to [contemporary hit radio](#) and [adult contemporary radio](#) in on November 7, 2011. It was composed by Mars, [Philip Lawrence](#), and Ari Levine, under their alias, [the Smeezingtons](#). Musically, "Count On Me" is a [folk](#) and [tropical](#) record that lyrically details the importance of friendship and conveys a positive message.

#### **1.9.1 Representative**

*If you ever find yourself stuck in the middle of the sea (1)*  
*If you ever find yourself lost in the dark and you can't see (2)*  
*When we are called to help our friends in need (3)*  
*I know when I need it, I can count on you (4)*  
*I'll be there (5)*  
*you'll be there (6)*  
*'Cause that's what friends are supposed (7)*  
*If you tossin' and you're turnin' and you just can't fall asleep (8)*  
*if you ever forget how much you really mean to me (9)*

The lyrics of the song count on me are about friendship that is always there in difficulty or joy, if you look at the meaning of the song, it can be said that there is a strong friendship. In the first and second lyrics, the speaker tells his friend that if he is trapped in the middle of the sea and gets lost in the dark, he is always there, he says it for the type of

commissive illocutionary act which will be discussed after this and this is reinforced by the third lyric, "When we are called to help our friends in need" the speaker informs again if called to help each other's friends.

The fourth lyric, the speaker reiterates that his friend will do the same to him just as he helps each other, while the fifth and sixth lyric of the speaker says I will be there and his friend too."Cause that's what friends are supposed to be."The eighth and ninth lyrics are the same as the first and second lyrics which express each other's friends that if his friend can't sleep and ever forgets him, as a good friend he will give a solution.

### **1.9.2 Directive**

*You can count on me*

This type of illocutionary act is the type that someone does for him (the speaker), in the song lyrics above the speaker asks his friend whatever happens you can count on me and tell me.

### **1.9.3 Commissive**

*I'll sail the world to find you (1)*  
*I'll be there (2)*  
*We'll find out what we're made of (3)*  
*I'll be the light to guide you (4)*  
*I'll sing a song beside you (5)*  
*Every day I will remind you (6)*

The commissive type is a type of illocutionary act that has a verb that is used a little because it is not too familiar, for the first and second lyrics because the theme is friendship will do anything, including sailing the ocean and always being here, the word is an offer. Same with the third lyric that the speaker expresses he will find out where their friendship came from. The fourth, fifth and sixth lyrics are also a form of offering by the

speaker who is willing to be a light and will sing a song if his friend gets lost and can't sleep or if his friend forgets he will remember it.

## **1.10 The Other Side**

The Other Side is a collaboration song by Bruno Mars with B.o.B. and CeeLo Green, released in 2010. The song is part of Bruno Mars' debut album *Doo-Wops & Hooligans*. The album was released under the auspices of the music label Elektra Entertainment.

### **1.10.1 Representative**

*Truth of the matter is I'm complicated (1)*  
*You go 'bout your day baby (2)*  
*While I hide from the sun (3)*  
*It's better if you don't understand (4)*  
*'Cause you won't know what it's like (5)*  
*You know I, I'll be waiting on the other side (6)*  
*We would live forever (7)*  
*Who could ask for more, But baby what for (8)*  
*If they say life's a dream (9)*  
*'Cause this ain't Wonderland (10)*  
*Yeah I'm a monster (11)*  
*But I'm no Frankenstein, And quite frankly (12)*  
*I've been feeling insane in between my eyes (13)*  
*If you knew what I was (14)*  
*But that's the price we pay when we living on the other side (15)*

Representative is widely used in this type of illocutionary act because the singer or speaker tries to convey what he feels and hopes that the listener will understand his feelings again. The lyrics of the song *The Other Side* above are an expression from the deepest heart of a speaker, it can be seen from the lyrics of the first and second songs, the speaker admits that the truth of a problem is actually complicated, you can be as good as them. Then in the fourth lyric, the speaker reiterates while he is hiding from his problem, and he also states how good it is that the woman doesn't understand the problem in the fourth

lyric. Continuing on the lyrics of the fifth song, it's still a continuation of the previous lyrics, because it's useless "Cause you won't know what it's like".

The lyrics of the sixth song, the speaker tries to tell that in fact the woman knows if the speaker is waiting for her somewhere else, and also tells that they will live forever in the seventh song lyrics. But instead the speaker asked again about who asked for it. Plus he said "If they say life's a dream", and actually this is not a magical land that many people dream of, then he admits if he is a scary person or a monster, not Frankenstein if he speaks honestly in the lyrics of songs ninth to twelfth. And finally the speaker feels crazy, and can't explain how he feels and if they know who he is a bad possibility happens, but that's a price to pay.

### **1.10.2 Directive**

*Until you try (1)*  
*all you gotta do is cross the line (2)*  
*Call this insomnia (3)*  
*You can't change your mind (4)*  
*you'd run and hide (5)*

In the type of directive according to the lyrics above, the first and second lyrics of the speaker ask someone to try and keep going until they can and must cross the line. Similar to the lyrics of the third, fourth and fifth songs, the speaker also asks the person to call it insomnia, someone can't change their mind and can run and even hide.

### **1.10.3 Comissive**

*You're as straight as they come (1)*  
*Waiting on the other side (2)*  
*I really can't explain what I feel inside (3)*  
*Many have tried to go into the night, Cross over the line and come back alive (4)*

Continuing on comissive, the speaker offers that someone he means can be as good as someone else in the first song lyrics, then he again says that he can wait elsewhere. Unlike

the previous two lyrics, the speaker regrets that he "really can't explain what I feel inside", and many try to stay away from him until he crosses a line and comes back again.

## **2. The Functions of Illocutionary Acts in Bruno Mars's Doo - Woops & Hooligans Album**

### **2.1 Grenade**

Illocutionary acts based on its functions and how illocutionary acts relate to the social goals or purposes of arranging and setting up in a polite ways. The grenade song also has a function of illocutionary act.

#### **2.1.1 Competitive**

*Yeah, you'll smile in my face then rip the brakes out my car*

In a piece of the song lyric above has a competitive illocutionary act function which means polite expression but has a negative meaning, while the meaning of the lyrics is as if the woman is smiling but behind her smile she is doing something bad.

#### **2.1.2 Collaborative**

*Easy come, easy go, that's just how you live, oh (1)  
Take, take, take it all, but you never give  
Should have known you was trouble from the first kiss  
Had your eyes wide open  
Why were they open?  
I'd catch a grenade for ya (2)  
Throw my hand on a blade for ya  
I'd jump in front of a train for ya  
You know I'd do anything for ya*

The collaborative function emphasizes the absence of politeness in the content of the lyrics, as well as the first set of lyric verses above which have the meaning of affirming what the speaker experiences during his relationship with the woman. Continuing on the second

stanza, the lyrics of the grenade song still use the collaborative function which refers to the meaning of the speaker announcing to women what he will do for the sake of women and willing to do anything.

### **2.1.3 Conflictive**

*Gave you all I had and you tossed it in the trash (1)*  
*You tossed it in the trash, you did*  
*To give me all your love is all I ever ask*

*Oh, oh, I would go through all this pain (2)*  
*Take a bullet straight through my brain*  
*Yes, I would die for ya, baby*  
*But you won't do the same*

*Beat me 'til I'm numb (3)*  
*Tell the devil I said "Hey" when you get back to where you're from*  
*Mad woman, bad woman*

The first stanza contains the function of a conflictive illocutionary act that does not contain the slightest sense of social, the lyrics contain the meaning of anger that the speaker says to the woman that she has given anything but is not appreciated, even though the speaker only asks for love. The second stanza continues, the speaker rebukes the woman directly, whose lyrics mean that he is able to do what the woman asks of him even if he has to sacrifice his life. The third stanza means that the speaker is angry to the point of saying inappropriate words to the woman.

## **2.2 Just The Way You Are**

The function of the illocutionary act in Bruno Mars' song Just The Way You are includes the convivial type, namely the function that was the illocutionary goal coincides with the social goal or hospitality that is more positive in a relationship.

### 2.2.1 Convivial

*Oh, her eyes, her eyes (1)*  
*Make the stars look like they're not shinin'*  
*Her hair, her hair*  
*Falls perfectly without her tryin'*  
*She's so beautiful and I tell her everyday*  
*Yeah, I know, I know*  
*When I compliment her, she won't believe me*  
*And it's so, it's so*  
*Sad to think that she don't see what I see*  
*But every time she asks me, "Do I look okay?"*  
*I say*

*When I see your face (2)*  
*There's not a thing that I would change*  
*'Cause you're amazing*  
*Just the way you are*  
*And when you smile*  
*The whole world stops and stares for a while*  
*'Cause girl, you're amazing*  
*Just the way you are*

*Her lips, her lips (3)*  
*I could kiss them all day if she'd let me*  
*Her laugh, her laugh*  
*She hates, but I think it's so sexy*  
*She's so beautiful and I tell her everyday*  
*Oh, you know, you know*  
*You know I'd never ask you to change*  
*If perfect's what you're searchin' for, then just stay the same*  
*So don't even bother askin' if you look okay*  
*You know I'll say*

The first lyric stanza describes how the speaker fully admires the woman with polite language and full of love, he praises the woman he loves very much. Continuing on the second lyric stanza, the speaker said he saw the woman as extraordinary, plus when she smiled it seemed as if the world had stopped spinning. And in the last stanza there is a peak of the speaker admiring the woman more and this can be seen from the words spoken by the speaker.

## 2.3 Our First Time

Not much different from the previous song, Just The Way You Are, this song by Bruno Mars also contains a convivial illocutionary act. Convivial is a function that shows the lyric verse has a sense of politeness that is more positive.

### 2.3.1 Convivial

*Don't it feel good, babe, don't it feel good, baby? (1)*  
*Cause it's so brand new, babe, it's so brand new, baby*  
*Don't it feel good, babe, don't it feel good, baby?*  
*Cause it's so brand new, babe, it's so brand new, baby!*  
*And now here we are (here we are), in this big old empty room*

*Starin' at each other, who's gonna make the first move? (2)*  
*Been doing our thing for a minute, and now both our hearts are in it*  
*The only place to go - is all the way, ooh baby*  
*Is that alright? Is that okay?*

*Girl, don't no need to be nervous (3)*  
*'Cause I got you all night*  
*Don't you worry about a thing babe*  
*Just go with it, go with it, go with it*  
*And I will go real slow with it, slow with it*  
*It's our first time*  
*Go with it, go with it, go with it*  
*And I will go real slow with it, slow with it*  
*It's our first time*

*Clothes are not required, for what we got planned (4)*  
*Ooh, girl your my desire, your wish is my command*  
*Treat you like a princess, ooh girl your so delicious*  
*Like ice cream on a sunny day, gonna eat you before you melt away*

In the first stanza of the song, Our First Time by Bruno Mars, it has a convivial function which means that the speaker has a relationship with a girl who he makes sure that they enjoy their togetherness even though the relationship is still new. Continued the second lyric stanza which is still related to the first verse, namely they meet each other for a short time

then during their journey they go somewhere. The third verse of the lyrics, the speaker brings the atmosphere even better and still reassures the girl that everything will be fine, the important thing is to live whatever is in front of them. The last stanza of our first time, here has a function that is still in a good relationship, namely the speaker praises the girl with love, he says that he really wants the girl and calls it like ice cream.

## **2.4 Runaway Baby**

This runaway baby song by Bruno Mars has various illocutionary acts, namely competitive, convivial and collaborative. Competitive is more directed to the function of showing polite but negative, convivial showing hospitality in social relations while collaborative emphasizes the function of the illocutionary act..

### **2.4.1 Competitive**

*Check it out (1)*

*Well, looky here, looky here, ah, what do we have?*

*Another pretty thing ready for me to grab*

*But little does she know that I'm a wolf in sheep's clothing*

*'Cause at the end of the night, it is her I'll be holding*

*Run, run, run away, run away, baby (2)*

*Before I put my spell on you*

*You better get, get, get away, get away, darling*

*'Cause everything you heard is true*

*Your poor little heart will end up alone*

*'Cause Lord knows I'm a rolling stone*

*So you better run, run, run away, run away, baby*

The first verse of the runaway baby song reveals the function of the competitive illocutionary act which states that if they ask again what they have, there is also a lyric which also says the speaker is actually “a wolf in sheep's clothing” this is a parable of a word that refers to something that bad, in silence at night it will act. Continuing on the

second lyric stanza which contains a competitive function, namely he asks the girl to go and run before she does something, then if she doesn't run, something will happen.

### **2.4.2 Convivial**

*I love you so (Hey)  
That's what you'll say  
You'll tell me baby, baby, please don't go away (Don't go away)  
But when I play, I never stay  
To every girl that I meet here, this is what I'll say*

The lyric stanza above is different from the previous one which has a competitive function, this stanza contains convivial if the speaker expresses that he really loves women, he tries to improve the atmosphere in a bad way, he hopes for a sincere heart from every girl he meets.

### **2.4.3 Collaborative**

*Well, let me think, let me think, ah, what should I do?  
So many eager young bunnies that I'd like to pursue  
Now even though they're eating out the palm of my hand  
There's only one carrot and they all gotta share it*

Continuing on this lyric verse which has a collaborative function where the verse is more directed to the speaker who announces to the listener that he should let him do it his way, even though there are many rabbits that he wants to chase and the rabbit actually eats it slowly.

## **2.5 The Lazy Song**

The illocutionary acts of the lyrics of Bruno Mars' song The Lazy Song have various types and do not dominate only one function, those involved in the illocutionary acts are convivial, competitive, and collaborative. An explanation of this is below.

### **2.5.1 Competitive**

*I'm gonna kick my feet up, then stare at the fan (1)  
Turn the TV on, throw my hand in my pants  
Nobody's gon' tell me I can't, no!*

*Tomorrow I'll wake up, do some P90X (2)  
Meet a really nice girl, have some really nice sex  
And she's gonna scream out "This is great"*

The function of this illocutionary act includes competitive which has the function of showing good language but its meaning is negative or bad, this is evident from the first verse of the lyrics of The Lazy Song which reveals the speaker kicks his leg up, turns on the TV, and no one can stop it. he, in the context of this language uses good language but is actually not as good as the activities used by speakers. It's the same with the second verse, which is that he will meet a nice and sweet girl, but after that he does something bad.

### **2.5.2 Convivial**

*Today I don't feel like doing anything  
I just wanna lay in my bed  
Don't feel like picking up my phone, so leave a message at the tone  
'Cause today I swear I'm not doing anything*

The function of the next illocutionary act is convivial, found in the verse of the song lyrics above which tells about the positive things the speaker did while at home where he was lazing around just lying in bed until he didn't want to pick up the phone.

### **2.5.3 Collaborative**

*I'll be lounging on the couch, just chilling in my Snuggie  
Click to MTV, so they can teach me how to dougie  
'Cause in my castle I'm the freaking man*

In the verse of the song lyrics above, he uses the collaborative illocutionary act function which shows and announces that his activity during lazing is relaxing, click MTV and he also confirms that he is just a strange man.

## 2.6 Marry You

The song marry you has quite a few stanzas compared to other songs on this Bruno Mars album, when viewed from the function of the illocutionary act, there are two types of functions, namely convivial and collaborative, but between the two functions the most dominating is convivial, it is due to the content or meaning of the song. Marry You's song refers more to a relationship that continues into marriage between the speaker and his girlfriend.

### 2.6.1 Convivial

*It's a beautiful night, we're looking for something dumb to do (1)  
Hey baby, I think I wanna marry you  
Is it the look in your eyes or is it this dancing juice?  
Who cares, baby, I think I wanna marry you*

*Well, I know this little chapel on the boulevard we can go (2)  
No one will know, oh, come on girl  
Who cares if we're trashed, got a pocket full of cash we can blow  
Shots of patron and it's on, girl*

*Don't say no, no, no, no, no (3)  
Just say yeah, yeah, yeah, yeah, yeah  
And we'll go, go, go, go, go  
If you're ready, like I'm ready*

Because the song Marry You is about a romantic relationship, the function of each verse of the song contains romance between couples in a relationship and contains polite words in the form of hospitality, it can be seen from the first verse of the song that it shows that that night they are looking for a beautiful place where The speaker wants to marry his

girlfriend and doesn't care what it takes. This can still be seen in the second verse of the song, the activities they do are only those who know even though they have to lack money or even a lot. Still with the relationship between couples, in the third stanza the speaker has high hopes that the girlfriend will not reject it and say he is, if the boyfriend says he is ready he will be ready too.

### **2.6.2 Collaborative**

*I'll go get a ring, let the choir bells sing like, ooh  
So what ya wanna do? Let's just run, girl  
If we wake up and you wanna break up, that's cool  
No, I won't blame you, it was fun, girl*

The last stanza of Bruno Mars' lyrics is slightly different from the previous stanzas, because here the speaker is trying to emphasize that if his girlfriend wants to break up with him, it's okay, it's cool and he won't blame her in the slightest.

## **2.7 Talking to the Moon**

This seventh song from the Bruno Mars album, is not much different from the previous songs which have various illocutionary acts, this one which is very familiar everywhere turns out to have the functions of competitive, convivial and collaborative.

### **2.7.1 Competitive**

*I'm feeling like I'm famous, the talk of the town  
They say I've gone mad  
Yeah, I've gone mad  
But they don't know what I know  
'Cause when the sun goes down, someone's talking back  
Yeah, they're talking back, oh*

The lyrics of the song above are the lyrics of the last song from Talking To The Moon which has a competitive illocutionary act, it can be seen from

everyone talking about him as if he is famous even though they say he is crazy, but they still don't know what the truth is and he goes back to talking to him.moon like he did before in the previous verse.

### **2.7.2 Convivial**

*Talking to the moon  
Trying to get to you  
In hopes you're on the other side talking to me, too  
Or am I a fool who sits alone talking to the moon?  
Oh-oh*

When talking to the moon, here the speaker tries to establish a relationship with his illusion and is a function of the illocutionary act, which he does hoping that someone will return to him again.The listeners were asked for someone to accompany him to talk to the moon, but in fact he was alone.

### **2.7.3 Collaborative**

*I know you're somewhere out there  
Somewhere far away  
I want you back, I want you back  
My neighbors think I'm crazy  
But they don't understand  
You're all I had, you're all I had  
At night, when the stars light up my room  
I sit by myself*

The stanza above contains impolite words which mean a notification by the speaker with the people around him, a speaker's hope for someone to return with him so that his neighbors think he is crazy, he is always alone contemplating himself and only he knows.

### **2.8 Liquor Stores Blue**

The function of this illocutionary act is more dominated by the collaborative function, because the meaning of the song Liquor Stores Blue emphasizes and tells the listener what

the speaker wants to convey in the form of a song packaging, his complaints, sadness and happiness.

### **2.8.1 Convivial**

*I'll take one shot for my pain  
One drag for my sorrow  
Get messed up today  
I'll be ok tomorrow  
One shot for my pain  
One drag for my sorrow  
Get messed up today  
I'll be ok tomorrow*

The function of the illocutionary act of the song The Liquor Store Blues from the verse above is convivial, it is evident from the content of the song which shows the speaker's relationship with himself, about his sadness and what he went through during his life which was full of chaos, even though he still thought positive.

### **2.8.2 Collaborative**

*Now greetings to the world (1)  
Standing at this liquor store  
Whiskey coming through my pores  
Feeling like I run this whole block  
Lotto tickets cheap beer  
That's why you can catch me here  
Tryna scratch my way up to the top*

*'Cause my job got me going nowhere (2)  
So I ain't got a thing to lose  
Take me to a place where I don't care  
This is me and my liquor store blues*

*Me and my guitar tonight (3)  
Singing to the city lights  
Tryna live on more than what I got  
'Cause '68 cents ain't gonna pay the rent  
So I'll be out here 'til they call the cops*

The lyric stanzas above show the function of collaborative illocutionary acts, in the first lyric stanza the speaker tells his listeners about him being at his liquor store every time he drinks the drink and if anyone is looking for it he is always there. Continuing still with the collaborative, he again emphasized that his job was profitable he could go anywhere and he introduced himself and his shop. Alone in the third verse with his guitar again which he recounts where at night he sings under the city lights, while contemplating his fate of not being able to pay the rent.

## **2.9 Count on me**

The song count on me is one of the familiar friendship songs from Bruno Mars, in laying out the function of the illocutionary act of all stanzas of the song is convivial, it is said because there is a relationship between two or more people, which is called friendship.

### **2.9.1 Convivial**

*If you ever find yourself stuck in the middle of the sea (1)  
I'll sail the world to find you  
If you ever find yourself lost in the dark and you can't see  
I'll be the light to guide you  
We'll find out what we're made of  
When we are called to help our friends in need*

*You can count on me like one, two, three (2)  
I'll be there  
And I know when I need it, I can count on you like four, three, two  
And you'll be there  
'Cause that's what friends are supposed to do*

*If you tossin' and you're turnin' and you just can't fall asleep (3)  
I'll sing a song beside you  
And if you ever forget how much you really mean to me  
Every day I will remind you*

All of the lyrics of the song count on me have a convivial function which means there is a good relationship between friends who support each other or when in any situation. The first verse of the speaker tries to pretend that if he is in a difficult situation, whether it's sailing the sea and in the dark as a friend, he will definitely help, as well as the second verse whatever happens, both the speaker and his friend can be relied on at any time and they are always ready. Not much different from the third stanza which is almost the same as the first stanza, the speaker tries to assume that if his friend can't sleep and sometimes forgets about it, he will sing and remind his friend.

## **2.10 The Other Side**

In the lyrics of the song, the other side also has a dominant illocutionary act, namely collaborative, this is because the content of the lyrics of this song introduces listeners to the controversies of the speaker's life.

### **2.10.1 Competitive**

*It's better if you don't understand  
'Cause you won't know what it's like  
Until you try*

This type of illocutionary act is competitive, it is said to be competitive because the lyrics of the song are polite in language but actually have a negative meaning, the speaker says it's better if you don't understand at all because actually the pain is excruciating, you can feel it if you try.

### **2.10.2 Collaborative**

*Truth of the matter is I'm complicated (I)  
You're as straight as they come  
You go 'bout your day baby  
While I hide from the sun*

*You know I, I'll be waiting on the other side (2)  
And you, all you gotta do is cross the line  
I could wait a whole life time  
But you just gotta decide  
You know I, I'll be waiting on the other,  
Waiting on the other side*

*We would live forever (3)  
Who could ask for more  
You could die if you wanted  
But baby what for*

*You know I, I'll be waiting on the other side (4)  
And you, all you gotta do is cross the line  
I could wait a whole life time  
But you just gotta decide  
You know I, I'll be waiting on the other,  
Waiting on the other side*

*If they say life's a dream (5)  
Call this insomnia  
'Cause this ain't Wonderland  
It damn sure ain't Narnia  
And once you cross the line  
You can't change your mind  
Yeah I'm a monster  
But I'm no Frankenstein  
And quite frankly*

*I've been feeling insane in between my eyes (6)  
I really can't explain what I feel inside  
If you knew what I was you'd run and hide  
Many have tried to go into the night  
Cross over the line and come back alive  
But that's the price we pay when we living on the other side*

Because this song has more of a collaborative function, therefore each stanza of the song lyrics is a notification from the speaker about what he feels by the listener. The first stanza describes a complicated problem and when it comes to someone who is innocent while he always hides his problem, proceed to the second song lyric bolt which contains collaborative explaining about the speaker who asserts that he is waiting elsewhere and he can only wait

but someone who with him had to decide whether to wait elsewhere or not. Still having a collaborative function relationship with the previous one, the lyric verse of this song, the speaker tries to emphasize that he and that person can live forever, but he again asks who wants it more, then can die at any time and if he dies for what.

The fifth stanza of the speaker says if a life is a dream then it can be said to be insomnia, but this is the real world not a magical land, then he admits that I'm actually a monster, but not a frakenstein. Furthermore, in the last stanza of the song, the speaker tells how he feels if he feels he has gone crazy because he can't explain anything, many come and go in his life.

## B. Discussion

From the analysis of the data findings above which determine the types of illocutionary acts and their functions, the researcher tries to analyze the lyrics one by one and one by one stanza to be categorized as illocutionary acts. As an answer to the first problem formulation, the researcher discusses the types of illocutionary speech acts are contained on song lyrics Doo - Woops & Hooligans Album with details using the table below:

**Table 4.1**  
**Data Finding of Illocutionary Acts's Types**

| No | Title of Song        | Illocutionary Act's Type | Frequency | Number of Data |
|----|----------------------|--------------------------|-----------|----------------|
| 1  | Grenade              | Representative           | 9         | 15             |
|    |                      | Directive                | 2         |                |
|    |                      | Comissive                | 1         |                |
|    |                      | Expressive               | 2         |                |
|    |                      | Declarative              | 1         |                |
| 2  | Just The Way You Are | Representative           | 6         | 16             |
|    |                      | Directive                | 1         |                |

|    |                     |                |    |            |
|----|---------------------|----------------|----|------------|
|    |                     | Comissive      | 3  |            |
|    |                     | Expressive     | 6  |            |
|    |                     | Representative | 10 |            |
| 3  | Our First Time      | Directive      | 3  | 18         |
|    |                     | Comissive      | 1  |            |
|    |                     | Expressive     | 4  |            |
|    |                     | Representative | 14 |            |
| 4  | Runaway Baby        | Directive      | 4  | 17         |
|    |                     | Comissive      | 1  |            |
|    |                     | Expressive     | 1  |            |
|    |                     | Representative | 10 |            |
| 5  | The Lazy Song       | Directive      | 3  | 16         |
|    |                     | Comissive      | 1  |            |
|    |                     | Expressive     | 2  |            |
|    |                     | Representative | 9  |            |
| 6  | Marry You           | Directive      | 6  | 17         |
|    |                     | Comissive      | 1  |            |
|    |                     | Representative | 12 |            |
| 7  | Talking to the Moon | Directive      | 2  | 15         |
|    |                     | Expressive     | 1  |            |
|    |                     | Representative | 14 |            |
| 8  | Liquor Stores Blue  | Directive      | 2  | 20         |
|    |                     | Comissive      | 2  |            |
|    |                     | Expressive     | 2  |            |
|    |                     | Representative | 9  |            |
| 9  | Count on Me         | Directive      | 1  | 16         |
|    |                     | Comissive      | 6  |            |
|    |                     | Representative | 15 |            |
| 10 | The Other Side      | Directive      | 5  | 24         |
|    |                     | Comissive      | 4  |            |
|    |                     | <b>TOTAL</b>   |    | <b>174</b> |

Table 4.1 shows that the total numbers of data are 174 data from 10 songs containing Illocutionary Acts's Type. In the table we can see that the most dominant types of Illocutionary Acts found in the album is representative with 108 data (62%), followed by directive with 29 data (38,2%), comissive with 20 data (11,5%), expressive with 16 data (9,8%) and declarative with 1 data (0,6%). From the data finding that shows in the table, the researcher can concluded that the song lyrics of Doo-

Wops & Hooligans Album by Bruno Mars use most of representative illocutionary acts, which are 108 data.

Then for the illocutionary act function of the song lyrics of Doo-Wops & Hooligans Album by Bruno Mars which was analyzed by researchers to answer the second problem formulation, the detailed description is in the table below:

**Table 4.2**  
**Data Finding of Illocutionary Acts's Function**

| No           | Title of Song        | Illocutionary Act's Function | Frequency | Number of Data |
|--------------|----------------------|------------------------------|-----------|----------------|
| 1            | Grenade              | Competitive                  | 1         | 6              |
|              |                      | Collaborative                | 2         |                |
|              |                      | Conflictive                  | 3         |                |
| 2            | Just The Way You Are | Convivial                    | 3         | 3              |
| 3            | Our First Time       | Convivial                    | 3         | 3              |
| 4            | Runaway Baby         | Competitive                  | 2         | 4              |
|              |                      | Convivial                    | 1         |                |
| 5            | The Lazy Song        | Collaborative                | 1         | 4              |
|              |                      | Competitive                  | 2         |                |
|              |                      | Convivial                    | 1         |                |
| 6            | Marry You            | Collaborative                | 1         | 1              |
| 7            | Talking to the Moon  | Convivial                    | 1         | 3              |
|              |                      | Competitive                  | 1         |                |
|              |                      | Collaborative                | 1         |                |
| 8            | Liquor Stores Blue   | Competitive                  | 1         | 4              |
|              |                      | Collaborative                | 3         |                |
| 9            | Count on Me          | Convivial                    | 3         | 3              |
| 10           | The Other Side       | Competitive                  | 1         | 7              |
|              |                      | Collaborative                | 6         |                |
| <b>TOTAL</b> |                      |                              |           | <b>38</b>      |

Table 4.2 shows that the total numbers of data are 38 data from 10 songs containing Illocutionary Acts's Type. In the table we can see that the most dominant types of Illocutionary Acts found in the album is collaborative with 15 data (39,5%),

followed by convivial with 14 data (36,8%), competitive with 6 data (15,8%), and conflictive with 3 data (7,9%). From the data finding that shows in the table, the researcher can concluded that the song lyrics of Doo-Wops & Hooligans Album by Bruno Mars use most of collaborative illocutionary acts's function, which are 15 data.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. Conclusion**

This research was conducted in order to find out to describe the types of illocutionary speech acts are contained on song lyrics Doo - Woops & Hooligans Album and the functions of the illocutionary act found in the song lyrics Doo - Woops & Hooligans Album. The result can be concluded as follows.

1. The types of illocutionary speech acts are contained on song lyrics Doo - Woops & Hooligans Album are representative with 108 data (62%), directive with 29 data (38,2%), commissive with 20 data (11,5%), expressive with 16 data (9,8%) and declarative with 1 data (0,6%), it's can concluded that the song lyrics of Doo-Wops & Hooligans Album by Bruno Mars use most of representative illocutionary acts.
2. The functions of the illocutionary act found in the song lyrics Doo - Woops & Hooligans Album are collaborative with 15 data (39,5%), followed by convivial with 14 data (36,8%), competitive with 6 data (15,8%), and conflictive with 3 data (7,9%), it's can concluded that the song lyrics of Doo - Wops & Hooligans Album by Bruno Mars use most of collaborative illocutionary acts's function,

## **B. Suggestion**

Based on the results, the researcher proposes some suggestions as follows:

1. To the future researchers who want to conduct the similar study can undertake the research with deeper discussions about the social goal in the functions of illocutionary act. The researcher suggests this research needed to be done next in understanding the functions of illocutionary acts in order to generate a more perfect study.
2. It is also expected from the future researchers to provide more explanation related with the study of illocutionary functions about the linguistic behavior: positive and negative politeness which is needed to be explained clearly of how it is consider as positive or negative politeness in the utterances of the speakers.

3. There are more objects of study that can be conducted with illocutionary acts as the frame work. The other researchers can inquire in different area such as advertisement, speech, movie and any other objects to analyze not only the category but also the function of illocutionary act to present different result..

## REFERENCES

- [1] B. Smith, "John Searle: From speech actsto social reality," *John searle*, pp. 1–33, 2003, doi: 10.1017/CBO9780511613999.001.
- [2] J. Cutting, *No Title Pragmatic and Discourse*. 2002.
- [3] V. Fromkin, R. Rodman, and N. Hyams, "An Introduction to Language sevent edition." p. 634, 2003.
- [4] A. History, P. License, and G. Note, "Indian Journal of Arts Translation Procedures of the Subtitle of Film Tanah Air Beta from Indonesian into English," 2018.
- [5] A. Gunarwan, "Pragmatik : teori dan kajian Nusantara." pp. xv, 329 p., 2007.
- [6] waluyo, *No TitlePengkajian Sastra Rekaan*, vol. 2, no. 5. 2002.
- [7] R. CARSTON, *Stephen C. Levinson , Presumptive meanings: the theory of generalized conversational implicature . Cambridge, MA: MIT Press, 2000. Pp. xxiii+480.*, vol. 40, no. 1. 2000.
- [8] Patrick Griffiths, *An Introduction to English Semantics and Pragmatics*. 2006.
- [9] W. A. Sembiring and A. Ambalegin, "Illocutionary Acts on Aladdin Movie 2019," *J. Basis*, vol. 6, no. 2, p. 279, 2019, doi: 10.33884/basisupb.v6i2.1419.
- [10] P. V. Silalahi, "A Highlight on Pragmatics," *Language (Baltim).*, vol. 88, no. 9, pp. 1689–1699, 2016.

- [11] J. A. Vuori, "Speech act theory," *Res. Methods Crit. Secur. Stud. An Introd.*, pp. 133–138, 2013, doi: 10.4324/9780203107119.
- [12] L. Cummings, "Pragmatics: A multidisciplinary perspective," *Pragmat. A Multidiscip. Perspect.*, pp. 1–336, 2013, doi: 10.4324/9781315045580.
- [13] Anin Listya K and Nine Febrie Novitasari, "No T," *J. Illocutionary Acts*, vol. 6, no. 1st December 2015, p. 7, 2015.
- [14] H. Baktir, "Speech Act Theory: Austin, Searl Derrida's Response and Deleuze's Theory of Order-word," *Epiphany*, vol. 6, no. 2, 2014, doi: 10.21533/epiphany.v6i2.74.
- [15] A. Sitanggang and H. Sinaga, "Illocutionary Act in Song lyrics of Taylor Swift 's Single ' Love Story ,'" *Glob. Sci. Journals*, vol. 8, no. 4, pp. 316–324, 2020.
- [16] Meilita Sefriana, "An Analysis Of Illocutionary Acts And Perlocutionary Acts In Monte Carlo Movie By Thomas Bezucha," 2019.
- [17] Noni Novyanti, "Illocutionary Act In Song Lyrics Of Ed Sheeran's Divide Album," 2019.
- [18] F. N. Rahayu, M. B. Arifin, and S. Ariani, "Illocutionary Act In The Main Characther Utterances In Mirror Mirror Movie," *J. Chem. Inf. Model.*, vol. 53, no. 9, pp. 1689–1699, 2019.
- [19] Y. C. PH. and Chang, "John W, Creswell, Research Design: Qualitative,

Quantitative, and Mixed Methods Approaches,” *Journal of Social and Administrative Sciences*, vol. 4, no. June. pp. 3–5, 2017.

- [20] Sudaryono, *Metode Penelitian Pendidikan - Sudaryono - Google Buku*. 2016.
- [21] J. S. Matthew B. Miles, A. Michael Huberman, “Qualitative Data Analysis\_ A Methods Sourcebook - Matthew B.” p. 408, 2019.

## APPENDICES

### Cover Album Doo – Woops & Hooligans by Bruno Mars



## Biography of Bruno Mars

Singer-songwriter Bruno Mars began to find success in the early 2000s by writing songs for popular artists, including K'Naan's "Wavin' Flag." After several years as one of pop music's premier songwriters, Mars broke out as a singer in his own right with the 2010 hit "Nothin' on You." Other popular songs by Mars include "Just the Way You Are" (2010), "Locked Out of Heaven" (2012) and the Grammy-winning tracks "Uptown Funk" (2015) and "That's What I Like" (2017). Born Peter Gene Hernandez on October 8, 1985, in Honolulu, Hawaii, singer-songwriter Bruno Mars grew up in a very musical family. His father, Pete, was a Latin percussionist from Brooklyn, and his mother, Bernadette ("Bernie"), was a singer. Mars received his nickname, "Bruno," while he was still a baby. "The name Bruno came from baby times," older sister Jamie explained. "Bruno was always so confident, independent, really strong-willed and kind of a brute—hence the name Bruno—and it kind of just stuck." In Waikiki Beach, Mars's family performed a Las Vegas-style revue that included Motown hits, doo-wop melodies and celebrity impersonations. Growing up around entertainers, Mars began picking up musical instruments from early childhood. "I've always had a drum set, a piano, a guitar ... and never got trained to play. It was just always there," he later recalled. "That's just how I learned, just being surrounded by it my whole life." At the age of 4, he joined the family musical act as an Elvis impersonator and quickly become one of the stars of the show. He continued to perform with his family throughout his childhood, and as he approached adolescence he added [Michael Jackson](#) to his impersonation repertoire.

Mars attended Roosevelt High School, where he and several friends formed a band, the School Boys, performing classic oldies hits alongside his family's act at the Ilikai Hotel in Honolulu. Mars credits his fearless stage presence to his unusual childhood. "Performing from such a young age just got me so comfortable on stage," he said. "Growing up performing—that was normal for me. Everyone in my family sings, plays instruments. It's what we do." After graduating from high school, Mars decided to leave Hawaii for Los Angeles, California. Over his first few years in L.A.,

he struggled to make a breakthrough in the music industry. And especially because he had performed so frequently while growing up in Honolulu, Mars grew frustrated with waiting for his career to move forward. It was during this period that Mars first turned to songwriting. "I only started writing songs when I moved up to L.A. because when I was in Hawaii, I never really needed to," he recalled. "But it stemmed from just learning that you have to do everything by yourself. It's not like what you see in movies, where you walk into a record company and you're given all these great songs to sing. You have to write the song the world is going to want to hear and play it over and over again. I learned that the hard way here in L.A."

A friend introduced Mars to songwriter Phillip Lawrence, who agreed to help Mars compose material. They presented a song they had written and recorded to a record label, who liked it but wanted one of their own artists to perform it. Mars recalled, "We were so broke and struggling, we had to do what we had to do, so we ended up selling the song." Initially, Mars was disappointed, but it proved to be an awakening experience. "The light bulb went off," he explained. "I decided to push the artist thing aside and get into the business this way. We can write songs and produce songs, so we just really focused our energy into writing for other artists. That's how it all began." By the early 2000s, Mars had begun to find success by writing songs for several popular artists, including Flo Rida's smash hit "Right 'Round," Brandy's "Long Distance" and Travie McCoy's "Billionaire." Mars also produced and co-wrote K'Naa's "Wavin' Flag," Coca-Cola's theme song for the 2010 FIFA World Cup. After several years as one of the pop music industry's premier songwriters, Mars finally broke out as a singer in his own right with the 2010 hit "Nothin' on You." The song was written for the Atlantic Records rapper B.o.B., but the record label decided to enlist Mars himself to croon the heartfelt chorus. The track proved an enormous hit, skyrocketing to No. 1 on the Billboard singles chart, and instantly transforming Bruno Mars from a behind-the-scenes composer into a pop performer.

Several months later, Mars released his first solo single, "Just the Way You Are," from his debut studio album, *Doo-Wops & Hooligans*, released in October

2010. The song quickly proved to be another hit for the artist, putting him back at the top of the Billboard singles chart. Additionally, *Doo-Wops & Hooligans* reached No. 3 on the Billboard album charts, and its follow-up singles, "Grenade" and "The Lazy Song," cracked the Top 10 on the singles chart. Mars scored another hit with "It Will Rain," a song that he contributed to *The Twilight Saga: Breaking Dawn - Part 1* soundtrack in late 2011. Mars went on to pick up several Grammy Award nods for his debut effort, including for Album of the Year. While he went home empty-handed, Mars gave a career-building performance at the 2012 telecast. His energetic performance of his 1960s-influenced song "Runaway Baby" (2010) had even the most jaded music industry veterans moving in their seats. Mars showed himself to be a high-energy live performer and did an homage to the late [James Brown](#) in his act.

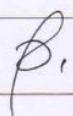


MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mochtar Basri No .3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkip.umsu.ac.id> Email: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

### PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

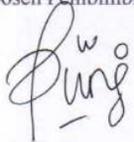
Nama Mahasiswa : Mai Sarah Safitri  
NPM : 1702050011  
Program Studi : Pendidikan Bahasa Inggris

| Judul   | Diterima   |
|---|--|
| "An Analysis Of Illocutionary Act <sup>on</sup> In Song Lyrics Of Bruno Mars's Doo-Woops & Hooligans Album" | ACC 18/03 - 2021  |

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

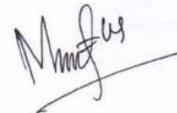
Medan, 18 Maret 2021

Disetujui oleh  
Dosen Pembimbing



Ambar Wulan Sari, M.Pd.

Hormat Pemohon



Mai Sarah Safitri



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jalan Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkipumsu.ac.id> E-mail : [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Form K-1

Kepada Yth : Ibu Ketua/Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan Hormat, yang bertanda tangan diawah ini :

Nama Mahasiswa : Mai Sarah Safitri  
NPM : 1702050011  
Pro. Studi : Pendidikan Bahasa Inggris  
Kredit Kumulatif : 120 SKS  
IPK = 3,54

| Persetujuan<br>Ket/Sekretaris<br>Prog.Studi  | Judul yang Diajukan   | Disahkan oleh<br>Dekan Fakultas  |
|--|---|--|
|  | An Analysis of Illocutionary Act on Song Lyrics of Bruno Mars's Doo-Woops & Hooligans Album |  |
|  | An Analysis the Meaning and Message of the Song "You Raise Me Up" in Westlife Album         |  |
|  | An Analysis Psychology & Sociologhy Aspect in Victor Frankenstein's Novel                   |  |

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya, ucapkan terima kasih.

Medan, 19 Maret 2021  
Hormat Pemohon,

  
Mai Sarah Safitri

Keterangan :  
Dibuat Rangkap 3 :  
- Untuk Dekan/Fakultas  
- Untuk Dekan/Sekretaris Program Studi  
- Untuk Mahasiswa yang bersangkutan



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jalan Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkipumsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Form K-2

Kepada : Yth. Ibu/ Ketua/Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

*Assalamu 'alaikum Wr. Wb*

Dengan hormat, yang bertanda tangan dibawah ini :

Nama Mahasiswa : Mai Sarah Safitri  
NPM : 1702050011  
Pro. Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

“An Analysis of Illucionary Act on Song Lyrics of Bruno Mars’s Doo-Woops & Hooligans Album”

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu :

Ambar Wulan Sari, S.Pd., M.Pd

Acc 05/04-2021

Sebagai Dosen Pembimbing Proposal/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 19 Maret 2021  
Hormat Pemohon,

Mai Sarah Safitri

Keterangan

- Dibuat rangkap 3 : - Asli untuk Dekan/Fakultas  
- Duplikat untuk Ketua / Sekretaris Jurusan  
- Triplikat Mahasiswa yang bersangkutan



FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 834/IL.3/UMSU-02/F/2021  
Lamp : ---  
Hal : Pengesahan Proyek Proposal  
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : Mai Sarah Safitri  
N P M : 1702050011  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : An Analysis of Illocutionary Act on Song Lyrics of Bruno Mars's Doo-  
Woops & Hooligans Album

Pembimbing : Ambar Wulan Sari, S.Pd, M.Pd

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 5 April 2022

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Dikeluarkan pada Tanggal :  
Medan, 22 Sya'ban 1442 H  
05 April 2021 M



Dekan  
Prof. Dr. HS Elfrianto Nst, S.Pd, M.Pd.  
NIDN : 0115057302

Dibuat rangkap 4 (empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :  
*WAJIB MENGIKUTI SEMINAR*





MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jalan Kapten Mukhtar Basri No. 3, Medan 20238 Telp. 061-6622400  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama : MAI SARAH SAFITRI  
NPM : 1702050011  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : AN ANALYSIS OF ILLOCUTIONARY ACT ON SONG  
LYRICS OF BRUNO MARS'S DOO-WOOPS &  
HOLLIGANS.

Sudah layak diseminarkan:

Medan, 17 Juni 2021

Diketahui Oleh,  
Ketua Program Studi

Dosen Pembimbing

Mandra Saragih, S.Pd., M.Hum

Ambar Wulan Sari, S.Pd, M.Pd

UMSU  
Unggul | Cerdas | Terpercaya



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. KaptenMukhtarBasri No.3 Telp.(061)6619056 Medan 20238  
Website :<http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

### SURAT KETERANGAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

Nama Mahasiswa : Mai Sarah Safitri  
NPM : 1702050011  
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Jum'at  
Tanggal : 25 Juni 2021

Dengan Judul Proposal : An Analysis Of Illocutionary Act On Song Lyrics Of Bruno Mars's Doo-Woops & Holligans

Demikianlah surat keterangan ini kami keluarkan/diberikan Kepada Mahasiswa yang bersangkutan, smoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesediaan dan kerja sama yang baik kami ucapkan banyak terimakasih. Akhirnya selamat sejahteralah kita semuanya. Amin

**UMSU**  
Unggul | Cerdas | Berprestasi

Dikeluarkan di : Medan  
Pada Tanggal : 3 Agustus 2021

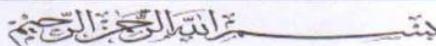
Wassalam  
Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkip.umsu.ac.id> E-mail : [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)



**BERITA ACARA SEMINAR PROPOSAL**

Pada hari ini Jum'at Tanggal 25 Juni Tahun 2021 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Mai Sarah Safitri

N P M : 1702050011

Program Studi : Pendidikan Bahasa Inggris

Judul Penelitian : An Analysis of Illocutionary Act On Song Lyrics of Bruno Mars's Doo Woops - & Hooligans Album.

| NO         | MASUKAN/SARAN  |
|------------|--|
| JUDUL      | -  |
| BAB I      | 1. A. Background of the Problem ( Start from Speech Act).<br>2. Check the spelling.<br>3. Elaborate the background briefly.<br>4. Put the example to Chapter II.<br>5. B. Identification of the Problem.<br>6. D. The Formulation of the Problem (use what, how and why)<br>7. E. The Objective of the Study (connected to formulation of the problem) |
| BAB II     | 1. C. Conceptual Framework ( check punctuation mark and spelling)  |
| BAB III    | 1. A. Research Design  |
| LAINNYA    | 1. References ( Use mendelcy)  |
| KESIMPULAN | ( ) Disetujui ( ) Ditolak<br>(√) Disetujui Dengan Adanya perbaikan   |

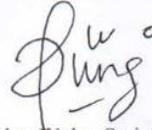
Medan, 25 Juni 2021

Dosen Pembahas



Fatimah Sari Siregar, S.Pd., M.Hum

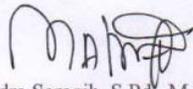
Dosen Pembimbing



Ambar Wulan Sari, S.Pd., M.Pd.

PANITIA PELAKSANA

Ketua



Mandra Saragih, S.Pd., M.Hum

Sekretaris



Pirman Ginting, S.Pd., M.Hum



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mochtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkip.umsu.ac.id> Email: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

### SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh  
Saya yang bertanda tangan dibawah ini :

Nama Mahasiswa : Mai Sarah Safitri  
NPM : 1702050011  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : An Analysis of Illocutionary Act on Song Lyrics of Bruno Mars's Doo – Woops & Hooligans Album

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong plagiat.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, 16 September 2021

Hormat saya,  
Yang membuat Pernyataan



(Mai Sarah Safitri)

Diketahui oleh Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd., M.Hum.



UMSU

Unggul | Cerdas | Terpercaya  
Bila menyandang sari si, agar dibuktikan  
setelah dan Tanggal

**MAJELIS PENDIDIKAN TINGGI, PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jalan Kapten Mochtar Basri No. 3 Medan 20238 Telp. (061) 6622400

Website : <http://www.umma.ac.id> E-mail : [rektor@umma.ac.id](mailto:rektor@umma.ac.id)

Bankir : Bank Syariah Mandiri, Bank Bukopin, Bank Mandiri, Bank BNI 1946, Bank Sumut

Nomor : 1754/IL.3-AU/UMSU-02/F/2021  
Lamp : ---  
Hal : Permohonan Riset Mahasiswa

Medan, 24 Dzulhijjah 1442 H  
03 Agustus 2021 M

Kepada Yth, Bapak Kepala Perpustakaan  
Universitas Muhammadiyah Sum. Utara  
Di  
Tempat

Bismillahirrahmanirrahim  
Assalamu'alaikum Wr, Wb.

Wa Ba'du, semoga kita semua sehat Wal'afiat dalam melaksanakan kegiatan /aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan Penelitian/riset di tempat Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Mai Sarah Safitri  
N P M : 1702050011  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis of Illocutionary Act On Song Lyrics of Bruno Mars's Doo Woops - & Hooligans Album

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin



Dekan

Prof. Dr. H. Elfrianto Nst, M.Pd  
0115057302

Pertinggal



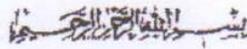
**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
UPT PERPUSTAKAAN**

Alamat : Jalan Kapten Mukhtar Basri No.3 Telp. 6624567 –Ext. 113 Medan 20238  
Website : <http://perpustakaan.umsu.ac.id> Email : [perpustakaan@umsu.ac.id](mailto:perpustakaan@umsu.ac.id)

*Bila menjawab surat ini, agar disebutkan nomor dan tanggalnya.*

**SURAT KETERANGAN**

Nomor :1704/KET/IL3-AU/UMSU-P/M/2021



Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

**Nama** : Mai Sarah Safitri  
**NIM** : 1702050011  
**Univ./Fakultas** : UMSU/Keguruan dan Ilmu Pendidikan  
**Jurusan/P.Studi** : Pendidikan Bahasa Inggris/S-1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

*“An Analysis of Illocutionary Act on Song Lyrics of Bruno Mars’s Doo - Woops & Hooligans Album”*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, 08 Shafar 1443 H.  
15 September 2021 M

Unggul | Cerdas | T



**Muhammad Arifin, S.Pd, M.Pd**



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN**  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**UPT PERPUSTAKAAN**

Alamat : Jalan Kapten Mukhtar Basri No.3 Telp. 6624567 –Ext. 113 Medan 20238  
Website : <http://perpustakaan.umsu.ac.id> Email : [perpustakaan@umsu.ac.id](mailto:perpustakaan@umsu.ac.id)

*Bila menjawab surat ini, agar disebutkan nomor dan tanggalnya.*

**SURAT KETERANGAN**

Nomor : 1413/KET/II.3-AU/UMSU-P/M/2021

*Handwritten signature*

Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

**Nama** : Mai Sarah Safitri  
**NPM** : 1702050011  
**Fakultas** : Keguruan dan Ilmu Pendidikan  
**Jurusan** : Pendidikan Bahasa Inggris

telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini dibuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 29 Muharam 1443 H.  
06 September 2021M

Kepala UPT Perpustakaan



Muhammad Arifin, S.Pd, M.Pd

**UMSU**  
Unggul | Cerdas | Tulus



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No.3 Telp.(061) 6619056 Medan 20238  
Website :<http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

**BERITA ACARA BIMBINGAN SKRIPSI**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Program Studi : Pendidikan Bahasa Inggris  
Nama Lengkap : Mai Sarah Safitri  
NPM : 1702050011  
Judul Skripsi : An Analysis Of Illocutionary Act On Song Lyrics Of Bruno Mars's Doo - Woops & Hooligans Album

| Tanggal | Deskripsi Hasil Bimbingan       | Tanda Tangan |
|---------|---------------------------------|--------------|
| 13/9/21 | - Acknowledgement<br>- Abstract |              |
| 15/9/21 | - sub bab                       |              |
| 16/9/21 | Acc the green table .           |              |
|         |                                 |              |
|         |                                 |              |
|         |                                 |              |
|         |                                 |              |
|         |                                 |              |
|         |                                 |              |

Diketahui oleh:  
Ketua Program Studi

Mandra Saragih, S.Pd., M.Hum

Medan, September 2021  
Dosen Pembimbing

Ambar Wulan Sari, S.Pd., M.Pd

## CURRICULUM VITAE

### 1. Personal Identity

Name : Mai Sarah Safitri  
Place/ Date Birth : Medan, May 21<sup>th</sup> 1999  
Student's Number : 1702050011  
Gendre : Female  
Religion : Islam  
Nationality : Indonesian  
Address : Jl. M.A Selatan No.282/35  
Phone Number : 0812-6993-5806  
Email : [maisarahsafitri21@gmail.com](mailto:maisarahsafitri21@gmail.com)  
Hobby : Listening Music and Travelling



### 2. Parents Data

Father : Alm. H. Nyito Suprayogi, S.H  
Place/ Date Birth : Medan, August 9<sup>th</sup> 1957  
Occupation : Pegawai Negeri Sipil  
Mother : Sekar Harum Dani Nasution  
Place/ Date Birth : Medan, December 10<sup>th</sup> 1965  
Occupation : Housewife

### 3. Education

- Kindergarten (TK) Al Amin (2004-2005)
- Elementary School (SD) Swasta Al - Ulum (2005-2011)
- Junior High School (SMP) Swasta Al - Ulum (2011-2014)
- Senior High School (SMA) Swasta Al - Ulum (2014-2017)
- Bachelor's Degree Strata 1 in English Education Departement, Faculty Of Teacher Training and Education, Universitas Muhammadiyah Sumatera Utara (2017-2021)