ILLOCUTIONARY ACTS IN TWO RADIO PROGRAMS

A THESIS

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By

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TO

MY PARENTS

UNIVERSITAS HASANUDDIN

FAKULTAS SASTRA

Sesuai dengan Surat Tugas Dekan Fakultas Sastra Universitas Hasanuddin Nomor: 77/J04.11.1/PP.40/2002 tanggal 11 Desember 2002, dengan ini kami menyatakan menerima dan menyetujui skripsi ini untuk diteruskan kepada Panitia Ujian Skripsi.

Makassar, April 2003

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FAKULTAS SASTRA

Pada hari ini, Sabtu, tanggal 3 Mei 2003, Panitia Ujian Skripsi menerima dengan baik skripsi yang berjudul:

"ILLOCUTIONARY ACTS IN TWO RADIO PROGRAMS"

yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar Sarjana Sastra Inggris pada Fakultas Sastra Universitas Hasanuddin.

Makassar, 3 Mei 2003

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Makassar, April 2003

The Writer

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ABSTRAK

Skripsi ini berjudul *"Illocutionary Acts in Two Radio Programs"*. Tujuan dari penulisan skripsi ini adalah untuk membahas tentang jenis kalimat, tindak tutur ilokusi langsung, serta tindak tutur ilokusi tak langsung yang terdapat dalam percakapan berbahasa Inggris dari dua program radio di Makassar, yaitu RRI Pro2 FM dan Delta FM. Hal ini dianggap penting sebab percakapan radio yang menggunakan bahasa Inggris sangat banyak mengandung tindak tutur, khususnya tindak tutur ilokusi. Selain itu, percakapan-percakapan yang terjadi dalam program radio terdengar sungguh alami, sehingga sangat menarik untuk dikaji lebih lanjut.

Metode yang digunakan oleh penulis dalam menyusun skripsi ini meliputi penelitian pustaka dan penelitian lapangan. Dalam penelitian pustaka, penulis membaca sejumlah buku referensi yang berhubungan dengan tindak tutur, khususnya tindak tutur ilokusi. Selain itu, teori-teori yang diperoleh sebagai hasil pembacaan buku-buku referensi dijadikan sebagai landasan berpikir dalam menganalisis data. Kemudian, dalam meneliti, penulis melakukan beberapa kegiatan. Pertama-tama, penulis merekam sebanyak 15 percakapan radio yang menggunakan bahasa Inggris. Setelah itu, penulis memilih 10 dari 15 percakapan tersebut secara acak untuk dijadikan data. Penulis kemudian membuat transkripsi percakapan dari ke sepuluh data yang telah dipilih. Selanjutnya, semua transkripsi percakapan tersebut ditabulasi. Dari tabel yang ada, penulis akhirnya menentukan jenis kalimat, tindak tutur ilokusi langsung, serta tindak tutur ilokusi tak langsung dari setiap ujaran yang terdapat dalam data.

Dari hasil analisis data, ditemukan bahwa ada tiga jenis kalimat yang muncul dalam data, yaitu kalimat deklaratif (pernyataan), interogatif (pertanyaan) dan imperatif (perintah). Dari ketiga jenis kalimat ini, kalimat deklaratif mendominasi semua percakapan dengan jumlah kemunculannya sebanyak 324 kali. Sedangkan jenis kalimat yang paling jarang muncul adalah jenis kalimat imperatif dengan angka kemunculan sebanyak 14 kali. Sisanya, jenis kalimat interogatif, muncul sebanyak 113 kali. Selain jenis kalimat, penulis juga menemukan bahwa ada 10 tindak tutur ilokusi langsung yang terlihat dalam data. Ke sepuluh tindak tutur tersebut, yaitu: tindak tutur menyatakan atau menegaskan (*asserting*), bertanya (*asking*), memerintah (*ordering*), memberi salam (*greeting*), meminta maaf (*apologizing*), memberi tanggapan (*responding*), mengulang (*repeating*), menjawab (*answering*), menyapa (*accosting*), dan memohon (*requesting*). Selanjutnya, penulis juga menemukan 50 tindak tutur ilokusi tak langsung, antara lain: tindak tutur menasehati (*advising*), memuji (*complimenting*), memperbaiki (*correcting*), menjelaskan (*explaining*), memperkenalkan (*introducing*), menawarkan (*offering*), dan sebagainya.

CHAPTER ONE

INTRODUCTION

1.1 Background

Communication is definitely important in our life. People can survive to live because they communicate with one another. Since we are social creatures, it will be very difficult to live in this world without interacting with other people. In other words, life is impossible without communication. How can we get food, clothes, homes, or any other necessary things without involving other people's help? Furthermore, how can people around us live and fulfill their needs without us? Everybody does need other people around him/her. The way people interact with each other to fulfill their needs is called communication which is only possible to take place if there are at least two parties, that is a speaker and a hearer.

There are several ways people use to communicate. First of all is through languages. They talk to other people in one particular language so that they can understand each other. That is why languages play a very important role in human life. Many languages exist in the world. Each language has its own particular characteristics and forms. The role of a language is so important that many people are competing to master more than one language. The second way is by using signals. Sometimes people only use certain signals to indicate something or represent what they want to say. Every single signal has

its own meaning. The most important thing in using signals to communicate is that both 'the sender' and 'the receiver' should have the same perception about the signals they are using. This is to avoid misunderstanding between the two parties. Finally, people usually communicate by using gestures. This way of communication needs the parts of body such as hands, eyes, fingers or even shoulders. Like signals, gestures also need the same perception between the two parties. Someone expresses his/her idea only by moving a certain part of his/her body; and as a result, the opposite party will react to the message he/she receives. These three ways of communication represent many others to show that man uses various ways to communicate.

When a communication takes place, especially by using a language as the means, there should be a speaker at one side and the hearer at the other side. If the speaker and the hearer have the same perception of one utterance, the communication process will go on without any problems at all. However, if the speaker and the hearer do not have the same perception, a miscommunication will take place. The question is how can the two parties have different perceptions? Or how can a miscommunication take place? These questions can only be answered if we have sufficient knowledge on speech acts. By using the knowledge of speech acts, someone will think and analyze something he/she hears before giving any reactions to it. The study of speech acts is included in discourse analysis.

Discourse analysis leads us to comprehend the types of sentences we hear and the kinds of illocutionary acts utterances may have. They actually consist of three main parts, that is locution, illocutionary act (illocution) and perlocutionary act (perlocution). Locution refers to what someone is saying; while illocution contains both the speaker's intention in saying something and carrying out an act. Then, the effect on the hearer is called perlocution. Among these three parts, the most important one is the illocutionary act (illocution). What makes it important? The different perception between the speaker and the hearer will only occur if the hearer does not really know or understand the speaker's intention in saying an utterance.

The fact that illocutionary act plays a very important role in the daily communication challenges many people to analyze the illocutionary act further. The writer, for example, would like to analyze the illocutionary acts performed by participants in two radio programs (that is Delta FM and RRI Pro2 FM). Delta FM is a private radio program, whereas RRI Pro2 FM is a public radio program. Both of them are well-known radio programs in Makassar.

1.2 Reasons for Choosing the Title

There are many dialogues in the radio which are carried out in English. Some of them are performed between an announcer and his/her friend (another announcer) or between an announcer and a caller. The topics of their conversation are usually

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interesting, such as health, tourism, music, economy, politics, weather, et cetera. That is why the writer is interested in listening to the dialogues in the radio programs. Moreover, while listening to the dialogues the writer finds out that some illocutionary acts are taking place. When the announcer or the caller says something, he/she is actually carrying out an illocutionary act simultaneously. This provokes the writer's interest to analyze those illocutionary acts further. The writer would like to find out what kind of illocutionary acts they actually carry out when performing some utterances. His curiosity not only motivates him but also challenges him to choose the illocutionary acts as the focus of his analysis.

1.3 Scope of Problem

Based on the focus of his analysis, the writer limits his discussion only on direct and indirect illocution. All utterances will first be categorized into their sentence types, that is declarative, interrogative or imperative. The utterances will then be categorized into either direct or indirect illocution. They will further be classified into several acts such as: the act of asserting, asking, ordering, greeting, apologizing, responding, repeating, answering, accosting, requesting. If some other kinds of acts appear in the data, they will also be analyzed.

1.4 Statement of Problem

The object of this analysis will be discussed through the following problems:

1. What are the sentence types of the utterances performed by the radio announcers and the callers?

2. What kinds of direct illocutionary acts performed by the announcers and the callers in the two radio programs?

3. What kinds of indirect illocutionary acts performed by the announcers and the callers in the two radio programs?

1.5 Objectives of Writing

Through this analysis, the writer intends to accomplish a particular objective with the targets as follows:

1. To analyze the sentence types of the utterances performed by the radio announcers and the callers.

2. To describe the kinds of direct illocutionary acts performed by the announcers and the callers in the two radio programs.

3. To describe the kinds of indirect illocutionary acts performed by the announcers and the callers in the two radio programs.

1.6 Sequence of Presentation

The paper is divided into five chapters and organized as follows:

Chapter one contains the introductory descriptions related to the topic. It includes the background of the study, reasons for choosing the title, scope of problem, statement of problem, objectives of writing and sequence of presentation.

Chapter two is the theoretical background.

Chapter three deals with the methodology.

Chapter four contains the presentation and the analysis of data.

Chapter five consists of conclusions and suggestion.

CHAPTER TWO

THEORETICAL BACKGROUND

2.1 Speech Acts

Speakers can do many different things with words. By uttering only one sentence, a speaker may perform several different acts. The acts performed by the speaker are known as speech acts. According to Stubbs (1983:152), utterances can perform three kinds of act. *The locutionary act* is the act of saying something: producing a series of sounds which mean something. *The perlocutionary act* produces some effect on hearers. This has been traditional concern of rhetoric: the effect of language on the audience. *The illocutionary act* is performed in saying something, and includes acts such as betting, promising, denying and ordering.

2.1.1 Coulthard's Theory of Speech Acts

2.1.1.1 The Locutionary and Illocutionary Acts

Sometimes, people misunderstand about the interpretation of the locutionary act and the illocutionary act. People get confused in distinguishing them. As a result, they do not even know what kind of speech act he/she is performing. Coulthard (1977:18)

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says that the interpretation of the locutionary act is concerned with meaning; while the interpretation of the illocutionary act with force.

2.1.1.2 The Illocutionary and Perlocutionary Acts

The illocutionary act, being achieved through the uttering of certain words, is potentially under the control of the speaker; provided he uses the correct explicit *performative* (i.e. an utterance which performs an act) in the appropriate circumstances he can be certain that the act will be happy – no one can prevent someone from warning or advising them, except by refusing to listen. The perlocutionary act, however is the causing of a change in the mind of the listener, so that he becomes 'alarmed', 'convinced', 'deterred'. The act is the effect of the utterance on the listener but this is not an effect governed by convention – there is no conventional or reliable way of 'convincing' or 'deterring' someone (Coulthard, 1977:19). Then Coulthard (1977:12) provides conditions which must be satisfied if the performative act is not to misfire:

1. There must exist an accepted conventional procedure, having a certain conventional effect, that procedure to include the uttering of certain words by certain persons in certain circumstances.

2. The particular persons and circumstances in a given case must be appropriate for the invocation of the particular procedure invoked.

3. The procedure must be executed by all participants both correctly and completely

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2.1.2 Leech's Theory of Speech Acts

Another linguist, Leech (1987:199), distinguishes those three acts by using different prepositions in his statements. According to him, a locutionary act performs the act *of* saying something; while an illocutionary act performs an act *in* saying something. And the last, a perlocutionary act performs an act *by* saying something. The following figure shows the sequences of speech acts (i.e. locutionary act, illocutionary act, and perlocutionary act) in order to reach the goal from the initial state:
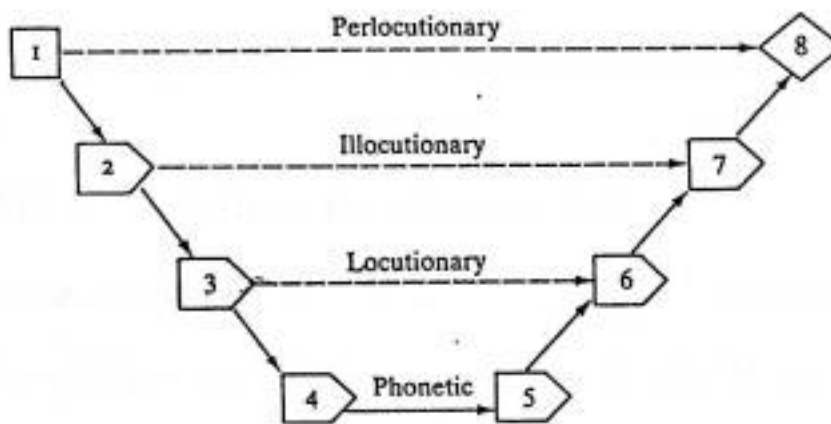
The perlocutionary act is represented by the sequence 1-2-3-4-5-6-7-8, the illocutionary act by the sequence 2-3-4-5-6-7, and the locutionary act by the sequence 3-4-5-6.

2.1.3 Cook's Theory of Speech Acts

Cook defines the three speech acts in different way. In his point of view, the formal literal meaning of the words is the locutionary act; the act which is performed by saying it is the illocutionary act; and then the third layer is the perlocutionary act or overall aim of the discourse. Meaning becomes more and more slippery as we move from one layer to the next. This is something which human beings exploit to their advantage. It enables them to avoid committing themselves and to retreat in front of danger; and this is one of the major reasons why people speak indirectly (Cook, 1989:40).

2.1.4 Direct and Indirect Illocutionary Acts

One utterance may have some illocutionary acts at the same time. On the one hand, we can directly see the illocutionary act carried by the utterance. This kind of illocutionary act is known as direct illocutionary act. On the other hand, the same utterance may carry one or several other purposes, which we recognize as indirect illocutionary acts. So, the direct illocutionary act of an utterance is the illocution most directly indicated by a literal reading of the grammatical form and vocabulary of the sentence uttered; whereas the indirect illocutionary act of an utterance is any further illocution the utterance may have (Hurford and Heasley, 1987:259). We may consider this utterance as the example: *"Can you pass the salt?"* The direct illocutionary act of

the utterance is an enquiry about the hearer's ability to pass the salt. The indirect illocutionary act of the utterance, however, is a request that the hearer passes the salt. The direct and indirect illocutionary acts of this utterance are clearly not the same. Now, we may agree to the statement: *one utterance may have some illocutionary acts at the same time*.

The difference between direct and indirect illocutions is seen through the fact that a pedantic or deliberately unhelpful reply can be given to an utterance which has both kinds of illocutions (Hurford and Heasley, 1987:260).

2.1.5 Felicity Conditions

Speech acts can be defined by their felicity conditions. According to Hurford and Heasley (1987:251), felicity conditions of an illocutionary act are conditions that must be fulfilled in the situation in which the act is carried out if the act is to be said to be carried out properly, or felicitously. So, we can conclude that the felicity conditions give direction to the speaker to use the illocutionary acts in particular circumstances. The felicity conditions give a boundary of when an illocutionary acts should be performed. Stubbs (1983:159) also states that the felicitous performance of certain speech acts, such as christening, excommunicating people, naming ships and pronouncing people guilty in court, requires that their speakers have social roles bestowed on them by the framework of some social institution.

The following is the list of felicity conditions (Cook, 1989:39):

1. The sender believes the action should be done

2. The receiver has the ability to do the action

3. The receiver has the obligation to do the action

4. The sender has the right to tell the receiver to do the action

5. The sender refers to an action necessary for a particular goal

6. The sender refers to an action necessary if the receiver is to avoid unpleasant consequences

7. The sender refers to an action which will benefit the receiver

8. The sender refers to an action which will benefit the sender

9. The sender possesses knowledge which the receiver lacks

10. The sender cannot carry out the action referred to.

2.2 Discourse Analysis

We can find many utterances produced by the participants in a conversation. Those utterances will combine to form discourse, which can later be analyzed. So, discourse is a combination of some utterances with certain topic and purpose. Lots of people are interested in analyzing a discourse because it contains abundant of speech acts, as described in the previous part of this chapter.

2.2.1 The Function of Discourse Analysis

Discourse analysis examines how stretches of language, considered in their full textual, social, and psychological context, become meaningful and unified for their users (Cook, 1989:ix). It is now clear to us that a discourse analysis has the purpose to make the readers fully understand the meaning and the main point it contains. Furthermore, Stubbs (1983:30) states that discourse analysis must be concerned with ways in which information is selected, formulated and conveyed between speakers; or alternatively assumed to be known and shared knowledge, taken for granted, and not selected at all. It is therefore concerned, not just with whether statements are true or false, but with states of information, and differential access to information. Part of a speaker's task is to understand his hearers, what they know already, and what they expect and want to hear.

2.2.2 The Significance of Discourse Analysis

In uttering something, a speaker definitely has a purpose in his/her mind. Unfortunately, not all speakers will say directly what they want the hearers to do or what they mean. Stubbs (1983:147) says if speakers always said what they meant, then there would be few problems for speech act theory or for discourse analysis. But, of course, they do not, and in principle could not, say in so many words exactly what they mean on any occasion of utterance.

The following examples show how requests may suggest that the possible realizations can be usefully grouped into 6 categories (Searle, as quoted by Coulthard, 1977:25):

1. Sentences concerning hearer's ability

   For example: *Can you pass the salt?*

2. Sentences concerning hearer's future action

   For example: *Will you pass the salt?*

3. Sentences concerning speaker's wish or want

   For example: *I would like (you to pass) the salt.*

4. Sentences concerning hearer's desire or willingness

   For example: *Would you mind passing the salt?*

5. Sentences concerning reasons for action

   For example: *It might help if you passed the salt.*

6. Sentences embedding either one of the above or an explicit performative

   For example: *Can I ask you to pass the salt?*

The categories above are based on requests. It is generally known, there are many more kinds of acts can be found in a conversation beside the act of requesting. So, discourse is indeed something interesting to be analyzed.

2.3 Conversation Analysis

One way to analyze the speech acts is through conversations. In even a single conversation, we will be able to find many speech acts performed by the participants. That is why many people use conversations as the means of their analysis on speech acts. However, we should remember that not every talk can be classified as a conversation. Cook (1989:51) states that a talk may be classified as conversation when:

1. It is not primarily necessitated by a practical task

2. Any unequal power of participants is partially suspended

3. The number of participants is small

4. Turns are quite short

5. Talk is primarily for the participants and not for an outside audience

Another important thing we should know in analyzing a conversation, according to McCarthy (1991:6), is that the emphasis is not upon building structural models but on the close observation of the behaviour of participants in talk and on patterns which recur over a wide range of natural data.

2.3.1 Radio Conversation

Conversations in radio programs are the perfect sources of data since they are natural. In a natural conversation, the utterances are more spontaneous, unplanned and casual. Therefore, if someone intends to analyze a conversation to find out the speech

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acts occurred in it, a radio conversation is a good alternative. Stubbs (1983:19) supports

this statement by stating that spontaneous conversation, although it may look chaotic,

when closely transcribed, is, in fact, highly ordered. From Stubbs' statement, it is vividly

declared that we need data in the form of a transcript of audio-recorded. That is why

before analyzing a radio conversation, we need to make the tapescript of that

conversation. We require closely transcribed data for several reasons. First, intuitions

(introspective data) are notoriously unreliable in this area. Second, most people are

simply unfamiliar with what such material looks like. Third, given these two points, a

close transcript of conversation can allow us to see ways in which conversation is

ordered which we would never imagine just by thinking about it. (Stubbs, 1983:19)

2.3.2 Turn-taking

In a conversation, it is always found that the participants have their own turns to

speak. The transition from a participant's turn to other participant's is called turn-taking.

When this transition occurs, the roles of speaker and hearer change with remarkably

little overlapping speech and remarkably few silences (Coulthard, 1977:52). A

conversation is a string of at least two turns. Some turns are more closely related than

others. This class of sequences of turns are called adjacency pairs. The adjacency pairs

are very important parts in a conversation since they help the hearer or the reader to

understand the sequence of utterances of the speaker. Later on, these adjacency pairs will help the hearer or the reader to understand the topic or the point of the speaker.

Talking about turn-taking, there are three degrees of control a current speaker may have over the next turn. Firstly, he can select which participant will speak next, either by naming him or by alluding to him with a descriptive phrase. The second option is simply to constrain the utterance, but not select the next speaker, while the third option is to select neither and leave it to one of the other participants to continue the conversation by selecting himself (Coulthard, 1977:53).

2.3.3 Basic Construction of A Conversation

In normal circumstances, a conversation should, of course, have a structure. Although there is no certain fixed structure, we will still able to find a common structure of a conversation. That common structure of a conversation: (Coulthard, 1977:84-86)

1. Greetings. Greetings are close to being universal in conversation and although they sometimes don't occur, on some of these occasions their absence is noticeable, which suggests that conversationalists feel they are an almost invariant feature. There are two important features about greetings: firstly, they occur at the very beginning of a conversation, and cannot be done anywhere else in the conversation; secondly they allow all the speakers a turn, right at the beginning of the conversation.

2. Following the opening sequence the conversation consists of a series of one or more topics, though occasionally the conversation may be closed before speakers reach the first topic.

3. The endings of conversations are also things that have to be achieved – speakers don't just stop speaking. Conversations virtually always end with a closing pair, composed of *'goodbye'*, *'good night'*, *'see you'*, and so on. However, the closing sequence can only occur when a topic has been ended and other speakers have agreed not to introduce any new topics. Another technique used by a speaker to indicate that he has nothing further to add to the topic is by using his turn to produce simply *'alright'*, *'okay'*, *'so'*, *'well'*, often lengthened and with a falling intonation contour.

2.4 The Application of Theories

In writing this thesis, the writer refers to the theories discussed in the previous parts of this chapter. The speech acts theories are first used by the writer to identify and analyze the data. Then, all data are classified into their sentence types and illocutionary acts. The illocutionary acts are divided into two main groups, that is direct and indirect. For each utterance, the writer identifies its sentence type, and then describes its direct and indirect illocutionary acts.

CHAPTER THREE

METHODOLOGY

Methodology is an essential part in writing this thesis. It is generally known that without methodology, a work will not achieve the maximum result or target. Although it is finished successfully, a work is not really at its best. A work without methodology is just like a guitar with loose strings which can only produce a discordant melody. This chapter, therefore, will deal with some sequences of steps and techniques used by the writer to finish this thesis as a scientific work.

3.1 Method of Collecting Data

3.1.1 Library Research

This is a part in which the writer reads a number of books to find some information related to the topic of his discussion. The writer studies theories which are relevant to the topic, especially some necessary theories of discourse analysis including the locutionary acts, illocutionary acts, and perlocutionary acts. After reading and studying some theories, the writer finds it much easier to identify and analyze his object of discussion.

3.1.2 Field Research

In this part, the writer would like to describe two kinds of activities, that is technique of collecting data and methods of analyzing data.

3.1.2.1 Technique of Collecting Data

In collecting the data, the writer conducts the following steps:

1. Recording

   In this step, the writer records some conversations conducted by radio participants, i.e. the callers and the announcers. The writer makes this recording because it is too difficult to write down directly what the participants are saying in their conversation. So, the writer finds it easier to analyze the data if they are recorded first.

2. Transcribing

   The next step is writing the transcription of recording. The writer replays the result of his recordings and writes them down as tape scripts. All utterances among participants are written in scripts in this step.

3. Classifying

   The writer, then, classifies the tape scripts based on the dates of recording. This is done by the writer to find out how many pieces of data are taken on the same date. Moreover, this step also reminds the writer about the topic of each

conversation. Then, he labels each conversation with the name and its date, e.g. *Datum 1, Recorded on October 6, 2002*

3.1.2.2 Methods of Analyzing Data

After collecting data, the writer analyzes them by using descriptive method. In doing so, the writer uses the following steps:

Step 1: Transcribing all utterances performed by the radio participants which have been recorded

Step 2: Tabulating each conversation to clarify the utterances performed by each speaker.

Step 3: Analyzing each table of conversation and classifying each utterance into its sentence type.

Step 4: Identifying both direct and indirect illocutionary acts the utterances may carry.

Step 5: Analyzing the data to find out the number of appearances of all sentence types, direct illocutionary acts, and indirect illocutionary acts in the whole data. This step is supported by some utterances taken from the data as examples. Moreover, the writer also provides some tables to support the results of his analysis.

3.2 Population and Sample

The writer finds it almost impossible to observe all data which have been recorded because they are too large in amount. So, in this part, the writer would like to give information about the selected data he uses in his analysis.

3.2.1 Population

The population provided by the writer in writing this thesis is all utterances appearing in fifteen recorded conversations. The conversations are conducted by two or three participants in two radio programs (i.e. RRI Pro2 FM and Delta FM). Those conversations are recorded in three cassettes. Each cassette has two sides; in which each side plays for forty-five minutes.

3.2.2 Sample

From fifteen recorded conversations, the writer uses ten of them as samples to be analyzed. The writer chooses randomly the whole recorded conversations to find ten conversations which are later used as representative data. The ten chosen data are the conversations among radio participants (i.e. the callers and the announcers) which are recorded on 6 October 2002, 13 October 2002, 3 February 2003, 10 February 2003, 16 February 2003, and 23 February 2003. Some data are sometimes recorded on the same day, but from different channels, like Datum 1 and Datum 2. Some others are recorded

on the same day, same channel, but from different callers with different topics, like Datum 9 and Datum 10.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

This chapter contains the presentation and analysis of data. All data are recorded from two radio programs. There are ten pieces of data used to analyze the illocutionary acts in the conversations taken from two radio programs. Sentence types and illocutionary acts are the focus for discussions. The writer will first analyze the sentence types, then the illocutionary acts that appear in the data. Utterances in the data are used and presented as examples of the analysis. Complete data are presented in Appendix.

4.1 The Sentence Types

From the whole data obtained, the writer finds that the utterances in the conversations can be classified into three sentence types. They are declarative, interrogative and imperative. Declarative sentence is a sentence which is in the form of a statement; whereas interrogative sentence is the one in the form of a question. Then, imperative sentence is a sentence which is in the form of a command.

4.1.1 Declarative Sentence

Most of the utterances are classified as declarative sentences. This is, of course, because most of the utterances show that the speakers only make statements in their conversations. This can be seen in some utterances below·

"Well, you look good today" (Datum 1 line 7, see Appendix)

"We have mentioned it many times" (Datum 2 line 16, see Appendix)

"I'm doing fine" (Datum 4 line 6, see Appendix)

Sometimes declarative sentences come in succession in the same conversation. It does not mean that all the utterances are performed by only one speaker. The successive appearances of declarative sentences may take place among a conversation between two people or more as shown in two examples below:

Example 1 (*Taken from Datum 6*)

Speakers	Utterances	Sentence Types
.....	....·.	.....
Caller	I am fine	Declarative
Announcer 1	You're fine	Declarative
	Glad to hear that	Declarative
Caller	I...... I beginner in English	Declarative
Announcer 2	Oh... It's Okay	Declarative
Caller	But I always to listening Delta FM every week, this program	Declarative
.....	.....	.....

Example 2 (*Taken from Datum 2*)

Speakers	Utterances	Sentence Types
.....	.....	.....
Announcer 1	Well, actually we have the *True Love*, but.....from Elton John	Declarative
Caller	Oh, it's fine	Declarative
Announcer 1	Okay, so.... I hope that you enjoy that song	Declarative
Caller	Of course, I will	Declarative
.....	.....	.....

In some cases, the successive declarative sentences are performed by the same speaker. This happens when the speaker performs more than one sentence in his/her utterance, such as: explaining something to the hearer or giving additional information. The following examples may support this statement:

Example 1 (*Taken from Datum 2*)

Speakers	Utterances	Sentence Types
.....	.....	.....
Caller	Your friends.	Declarative
	I'd like to say hello, I'd like to say thanks and sending them a song.	Declarative
.....	.....	.....

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Example 2 (*Taken from Datum 1*)

Speakers	Utterances	Sentence Types
. . . . .	. . . . .	. . . . .
Announcer 1	First October.	Declarative
	Okay, listeners! As usual, our program for today, there's a weekly news and followed by program "*Talking Talking Not Just Talk*" from English Service Pro2 FM Makassar.	Declarative
	Here is the weekly news for today in detail:	Declarative
	. . . .	

Example 3 (*Taken from Datum 8*)

Speakers	Utterances	Sentence Types
. . . . .	. . . . .	. . . . .
Announcer	Session, session of this program.	Declarative
	Ok, so the first session we start from ten o'clock, and now we are at the second session. Second session now	Declarative
. . . . .	. . . . .	. . . . .

4.1.2 Interrogative Sentence

The second most frequent sentence type which appears in the whole data is interrogative. The interrogative sentences can be found in all data. It is generally known that interrogative sentences are formed when speakers ask questions. The writer finds that in one conversation, either the caller or announcers usually ask questions. In some cases, a speaker even asks more than one question before the hearer gives his/her response. Some examples of data below show the interrogative sentences appearing in English radio conversation programs:

Example 1 (*Taken from Datum 3*)

Speakers	Utterances	Sentence Types
.....	.....	.....
Caller	What?	*Interrogative*
Announcer 1	Are you a shopping-minded, Irene?	*Interrogative*
	Do you love shopping?	*Interrogative*
Caller	Pardon? I can't hear you	Declarative
Announcer 1	Do you love shopping?	*Interrogative*
	Buying something like clothes, ...	Declarative
......	......	......

Example 2 (*Taken from Datum 2*)

Speakers	Utterances	Sentence Types
.....	.....	.....
Announcer 1	So, it seems that e... Piersen, you are a good friend hah?	Interrogative
	Who ask you to do this?	Interrogative
.....	.....	.....

Example 3 (*Taken from Datum 8*)

Speakers	Utterances	Sentence Types
.....	.....	.....
Announcer	Have you just took your bath?	*Interrogative*
	Or you just woke up?	*Interrogative*
Caller	Eeeh, apparently yes	Declarative
Announcer	Why apparently yes?	*Interrogative*
.....	.....	.....

Furthermore, the writer also finds that interrogative sentences may have various purposes depending on the speakers' intentions. Speakers do not always enquire answers of their questions. Some examples can be clearly seen in the data, like:

1. *"How you doing this morning, Irene?"*   (Datum 3 line 6, see Appendix)

This utterance is definitely a question. The speaker is asking the hearer (i.e. Irene) how she was doing that morning. Of course the speaker has already known that the hearer must be alright because the hearer is able to make a phone call. So, by asking this question, the speaker is indirectly convincing himself/herself that the hearer is alright. Therefore, this question actually has two purposes. The speaker would like to ask the hearer, and at the same time he/she would like to convince himself/herself.

2. *"You don't know?"*   (Datum 2 line 36, see Appendix)

This question shows vividly that the speaker is asking the hearer. However, the speaker is actually wondering why the hearer does not know about something. According to him/her, the hearer must have known about that thing, but on the contrary, the hearer says that he/she does not know. The speaker then asks this question to show his curiosity.

3. *"What song would you like to hear then?"*   (Datum 6 line 17, see Appendix)

The interrogative sentence above carries two intentions of the speaker. The first one is to know the title of the song the hearer wants to hear, while the other one is to offer the hearer to request a song. So, by asking this question, the speaker not only wants

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to know the title of the song, but also offers the hearer and gives him/her a chance to request a song.

4. "And now we start our news for today?"   (Datum 1 line 9, see Appendix)

Some questions function as suggestions. This question of Datum 1 is a good example. We can see that the speaker is suggesting the hearer to start the news. The speaker does not directly use the expression like: "*I suggest you to start the news*". Instead, he/she uses this question to express his/her suggestion more politely.

5. "You are Irwan, right?"   (Datum 7 line 3, see Appendix)

This kind of question shows the speaker's doubt. He/she is not sure whether the hearer is Irwan or not. To make sure, the speaker asks this question to the hearer. But, the most important thing is that before the speaker asks the question, he/she was trying to guess who the hearer is. Finally, to find the correct answer, the speaker decides to ask this question.

6. "So, what exactly so special about Bulukumba?"   (Datum 7 line 32, see App.)

The last type of speakers' further intentions which appears in data is repeating. Sometimes a speaker would like to repeat his/her question. This is to make sure that the hearer understands the question or still remembers the question. In this case (Datum 7 line 32), the speaker has actually asked the hearer what so special about Bulukumba, but to make sure that the hearer has understood the question, the speaker repeats his/her question.

4.1.3 Imperative Sentence

Another sentence type which can be seen from the data is imperative. This type of sentence does not appear in all data. Only particular data have imperative sentences from the utterances. This is because the imperative sentences are always in the form of orders. As has been stated, all data are recorded from radio programs. It means all conversations among callers and announcers are not carried out at one certain place. This is what we call long-distance communication. The speaker and the hearer do not meet face to face, that is why it will be very difficult to give an order. However, imperative sentences may also have other purposes, just like the interrogative ones. That is why the writer intends to present some data showing other purposes of imperative sentences, as follows:

1. *"Say hello to your family there"*   (Datum 4 line 40, see Appendix)

This sentence is actually an order from the speaker to the hearer to say hello to the hearer's family. This is what we can see clearly. Beside an order, this sentence also carries another function, that is accosting. The speaker would like to accost the hearer's family by uttering this sentence. Although the speaker asks the hearer to say hello, the speaker at the same time directly accosts the hearer's family who may be listening to the radio at that time. So, this kind of sentence has two functions, that is to give an order and to directly accost.

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2. "Keep up the good works"　　　(Datum 2 line 51, see Appendix)

Another purpose of the imperative can be found in this sentence. The speaker gives an order to the hearer to do something, but in fact the speaker would like to give a compliment to the hearer. In this sentence, the speaker asks the hearer to keep up the good works. This means the speaker thinks that the hearer's works are good. That's why the speaker indirectly compliments the hearer. In English radio programs, this kind of purpose often occurs in many kinds of dialogues.

3. "Give me a break!"　　　(Datum 8 line 12, see Appendix)

When we see this sentence, we will directly say that the speaker is asking the hearer to give him/her something. We may think like that because some other similar sentences have that meaning, such as: "Give me a book!" or 'Give me the money!'. In fact, the form and the structure of those sentences are the same. But, we also have to know that not all words or phrases in English carry the meaning exactly like the words themselves. There are many idiomatic expressions in English that we have to know well before deciding the meaning of a phrase or a sentence. Once we have known all idioms, we could say that a sentence has a literal meaning or and idiomatic meaning. In our case, the speaker says: "Give me a break!" It does not really mean that he/she needs a break at that time. This expression has an idiomatic meaning, that is to show that the speaker is surprised.

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4. *"Well, Chippy........ Have a good Sunday!"*　　(Datum 9 line 64, see Appendix)

This expression is exactly like other similar expressions, for example: *"Have a nice weekend!"* or *"Have a wonderful evening"* or *"Have a nice dream"*. All these expressions have one purpose in common, that is to wish the hearer something good. That is why whenever we hear this kind of imperative sentence, we are definitely not asking to have something real, but on the contrary, something abstract that is going to happen. In radio conversations, we usually hear such expressions by the end of the conversation when one party would like to end a conversation.

5. *"So... ...join us next week"*　　(Datum10 line 41, see Appendix)

'It is really an order, just like any other orders'. Most people who see the sentence will agree with this statement. The writer, therefore, is interested in discussing this kind of imperative sentence. If we analyze further, we will find that the expression is not only an order but also an invitation. In our case, the speaker not only asks the hearer to join the program again the following week but also invites the hearer to join the program. This kind of imperative sentences always occur in radio programs to show that the announcers and all crew of a certain radio station are happy to talk to a caller.

4.2 The Direct Illocutionary Acts in the Data

It is already discussed above that an utterance or a sentence may have more than one purpose. Some of the purposes are vividly seen from the sentences themselves but some others are not. When a speaker is saying something, he/she is actually performing a speech act. In this speech act, we will learn that one utterance may have only one purpose, or more than one purpose. If one utterance carries another purpose of the speaker, it is said that this utterance has an indirect illocutionary act. However, in this part the writer will first discuss the direct purposes of the speakers in performing utterances. These direct purposes are known as direct illocutionary acts.

4.2.1 The Act of Asserting

This direct illocutionary act is the most frequent one appearing in all the data. Whenever a speaker makes a statement, he/she at the same time asserts something to the hearer. In any conversations, speakers and hearers often perform many statements in their utterances. That is why this kind of direct illocutionary act dominates every conversation in the writer's data.

The table below shows the frequency of the appearance of the act of asserting in every datum:

Analyzed Data	Number of Sentences	Number of The Acts of Asserting
Datum 1	17	11
Datum 2	52	27
Datum 3	61	33
Datum 4	36	19
Datum 5	45	22
Datum 6	33	22
Datum 7	44	19
Datum 8	65	25
Datum 9	57	25
Datum 10	42	16

From the table above, we can see that the act of asserting appears the most in Datum 3; and appears the least in Datum 1. By analyzing the table, we can conclude that the speakers involved in Datum 3 make more statements than the speakers in the other data do. The writer also finds that the number of the act of asserting in a conversation totally depends on the utterances performed by the speakers and the direct intentions of the speakers in carrying out those utterances. If the direct intention of the speaker is to assert something to the hearer, then the act of asserting is taking place.

4.2.2 The Act of Asking

The act of asking is one of the direct illocutionary acts appearing in the data. This kind of illocutionary act usually appears when a speaker is performing an interrogative sentence. Although the number of its appearances is not as many as the act of asserting, this kind of direct illocutionary acts can be found in every datum. This means it plays a quite important role in conversations, particularly in radio conversations. The following table displays the appearances of the acts of asking:

Analyzed Data	Number of Sentences	Number of The Acts of Asking
Datum 1	17	3
Datum 2	52	11
Datum 3	61	13
Datum 4	36	10
Datum 5	45	9
Datum 6	33	4
Datum 7	44	12
Datum 8	65	22
Datum 9	57	17
Datum 10	42	11

As it is seen in the table, the act of asking occurs the most in Datum 8. The number of sentences in Datum 8 gives more chances for the act of asking to take place than any other data. It means that the number of interrogative sentences in this datum is more than the other data. From the data, the writer also learns that the act of asking does not always

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require an answer from the hearer. It may have other further purposes behind it. Those further purposes will be discussed later in the other part of this Chapter.

4.2.3 The Act of Ordering

The number of the act of ordering in the data depends on the number of imperative sentences. The writer finds in the data that the acts of ordering only appear in the data which have imperative sentences, like: Datum 2, 3, 4, 8, 9 and 10. From this analysis, the writer then makes a conclusion that all acts of ordering come from imperative sentences, not from other types of sentences. The number of the acts of ordering does not depend on the number of sentences in general, but on the number of imperative sentences. So, the more the number of imperative sentences the more the number of the acts of ordering. To make it clear, the writer provides the table below:

Analyzed Data	Number of Sentences	Number of The Acts of Ordering
Datum 1	17	--
Datum 2	52	2
Datum 3	61	3
Datum 4	36	1
Datum 5	45	--
Datum 6	33	--
Datum 7	44	--
Datum 8	65	2
Datum 9	57	1
Datum 10	42	4

With further analysis, the writer finds out that the imperative sentences carry not only the act of ordering but also various kinds of acts. Those acts are categorized as indirect illocutionary acts which will be discussed in the other part of this Chapter.

4.2.4 The Act of Greeting

As it is shown in the data, the act of greeting as a direct illocutionary act appears in all data although in a very few numbers. It appears once to three times (at the most) in one datum. From his analysis, the writer finds out that the acts of greeting are most seen at the beginning part of each conversation. This is, in the writer's opinion, because the participants in a conversation will greet each other when they engage in their conversation on the phone. So, the writer is really sure that the act of greeting will not appear in the last part of each conversation. The number of the acts of greeting in all data can be seen in the table below:

Analyzed Data	Number of Sentences	Number of The Acts of Greeting
Datum 1	17	1
Datum 2	52	2
Datum 3	61	2
Datum 4	36	3
Datum 5	45	3
Datum 6	33	2
Datum 7	44	2
Datum 8	65	3
Datum 9	57	2
Datum 10	42	2

4.2.5   The Act of Apologizing

The act of apologizing as a direct illocutionary act only occurs in one datum, that is in Datum 2. We can see the conversation in Datum 2 line 5 where there is a statement made spontaneously by the caller: *"Ups, sorry....."* This spontaneous expression shows vividly that the caller would like to apologize on what he/she has said. If we analyze the conversation in details, we will find that the caller makes such spontaneous expression because of a criticism from the announcer saying: *"You're not allowed to say that name"*. So, the act of apologizing is performed by a speaker as a result of realizing his/her mistake.

4.2.6   The Act of Responding

This direct illocutionary act appears in almost all data. Only Datum 1 and Datum 4 do not have this kind of act. This fact proves that the act of responding also plays an important role in one conversation. Most of the acts of responding appear when a hearer is listening to a speaker's explanation to show that the hearer is with the speaker. From the writer's point of view, the act of responding can also be a sign that the communication between a caller and an announcer still runs well. What the writer means is that when a caller or an announcer does not give a response, there must be something wrong with the communication line (in this case, the phone line). Another possibility is that the hearer is not interested in what the speaker is saying. So, the act of responding

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does play a very important role in a conversation, especially in a radio conversation. The table below shows the appearances of the acts of responding:

Analyzed Data	Number of Sentences	Number of The Acts of Responding
Datum 1	17	--
Datum 2	52	2
Datum 3	61	4
Datum 4	36	--
Datum 5	45	3
Datum 6	33	2
Datum 7	44	4
Datum 8	65	6
Datum 9	57	5
Datum 10	42	3

4.2.7 The Act of Repeating

One of direct illocutionary acts appearing in the data is the act of repeating. This kind of act usually takes place when a speaker is not sure that the hearer has listened to what he/she is saying. From the data, the writer learns that sometimes a speaker repeats what he/she has said when the hearer asks him/her to do it. But sometimes a speaker will also repeat what he/she has said if he/she thinks that the hearer does not get the idea

he/she wants to tell. So, the number of the act of repeating in one conversation also shows that the conversation is carried out smoothly or not. The following table shows the appearances of the acts of repeating:

Analyzed Data	Number of Sentences	Number of The Acts of Repeating
Datum 1	17	--
Datum 2	52	4
Datum 3	61	4
Datum 4	36	2
Datum 5	45	4
Datum 6	33	1
Datum 7	44	3
Datum 8	65	4
Datum 9	57	2
Datum 10	42	--

From the table above, we can see that the act of repeating does not take place in Datum 1 and Datum 10. It means the conversations in Datum 1 and Datum 10 are carried out smoothly. Both the speaker and the hearer in those data do not feel the need to repeat anything that they have said.

4.2.8 The Act of Answering

The act of answering is different from the act of responding. The act of answering is a result of the act of asking, whereas the act of responding is a result of any statements made by a speaker. On one hand, the act of answering only occurs when a hearer would like to give an answer to a speaker's question; on the other hand, the act of responding may occur any time it is needed as a response of what the speaker is saying. In the data, the writer finds out that the act of answering seldom appears. This is because the act of answering will only take place when there is a question. But, we should remember that not all questions need answers; sometimes a question could function as an invitation or a suggestion or many others. The acts of answering are found in some data as can be seen below:

Analyzed Data	Number of Sentences	Number of The Acts of Answering
Datum 1	17	--
Datum 2	52	1
Datum 3	61	--
Datum 4	36	1
Datum 5	45	3
Datum 6	33	--
Datum 7	44	3
Datum 8	65	2
Datum 9	57	1
Datum 10	42	3

The table shows that some data do not have the act of answering. It does not mean that there is no question at all in those data. In fact, all data have questions; but not all of them need answers. The writer then concludes that the number of the acts of answering does not depend on the number of questions.

4.2.9 The Act of Accosting

There are only two examples of the acts of accosting in the data. The first one is in Datum 3 line 57 which says: *"Well... ...Irene"*; and the second one is in Datum 6 line 26 which says: *"Hi, Salam! I'm waiting you in join us to Delta FM"*. These two utterances have the same direct purpose, that is to accost someone. In the first example, the speaker would like to accost someone named Irene; while in the second example the speaker would like to accost someone named Salam. The act of accosting is not really important to take place in a conversation. It does not affect the conversation much. Actually, conversations (especially in radio programs) will still run well with or without the act of accosting. If a speaker thinks it is important to accost someone, then he/she will do. So, the act of accosting, in the writer's opinion, is just an art of communication.

4.2.10 The Act of Requesting

The act of requesting appears only once in the data. It is because the function of this act is almost the same as the function of the act of ordering, that is to ask the hearer

to do something. The difference between these two acts is that the act of requesting is more polite than the act of ordering. In an utterance carrying the act of requesting, it is usually found the word "*please*" to show politeness. We can see the utterance that carries the act of requesting in Datum 2 line 27 as the example. The speaker says: "*Ok, so....name the song, please*". By saying this utterance, the speaker is politely asking the hearer to mention the title of the song the hearer would like to listen. So, as the conclusion, we may say that the significance of the act of requesting is that it is more polite than any other acts.

4.3 The Indirect Illocutionary Acts in the Data

There are fifty kinds of indirect illocutionary acts the writer finds in the conversations carried out by participants in two radio programs. Some of them appear only once in the whole data, and some others appear more than once in the whole data. From Datum 1 until Datum 10, the writer finds out that the act of informing has the biggest number in appearance. On the contrary, there are some indirect illocutionary acts which only appear once in the whole data, such as: the act of confessing, the act of congratulating, the act of advising, the act of challenging, the act of ensuring, the act of forbidding, the act of reporting, the act of complaining, and the act of entertaining. To make his analysis simple, the writer makes the list of all indirect illocutionary acts appearing in his data. The list is arranged in alphabetical order to make it easier to study.

The writer also shows the number of appearances of each act in the whole data to supply a complete piece of information to the reader, so that the reader does not have to read all data to find out how many times each act appears in the whole data. Then, the writer also shows the place where a particular indirect illocutionary act can be found in the data. Here is the table of indirect illocutionary acts in the writer's data:

No.	Types of Indirect Illocutionary Acts	Number of Appearances in the Whole Data	Places of Appearances: In Datum .....
1	Accosting	2	2 and 4
2	Addressing	4	2 and 6
3	Advising	1	10
4	Agreeing	14	1, 2, 3, 4, 5, 6, 7, 8 and 9
5	Answering	14	2, 3, 4, 6, 7, 8 and 10
6	Apologizing	3	3, 5 and 9
7	Asking	5	3 and 7
8	Being surprised	2	2 and 8
9	Betting	1	5
10	Challenging	1	2
11	Cheering	2	3 and 6
12	Complaining	1	7
13	Complimenting	9	1, 2, 3, 4, 5, 6 and 8
14	Concluding	5	3 and 5
15	Confessing	1	7
16	Congratulating	1	1
17	Convincing	19	1, 2, 3, 4, 6, 7 and 8
18	Correcting	5	1, 2 and 4
19	Criticizing	4	2 and 8
20	Disagreeing	1	3

21	Doubting	2	3 and 6
22	Ensuring	1	6
23	Entertaining	1	9
24	Explaining	23	3, 4, 5, 7, 8, 9 and 10
25	Forbidding	1	2
26	Giving example	2	3 and 7
27	Giving opinion	3	4 and 9
28	Greeting	7	3, 6, 7, 8 and 9
29	Guessing	1	2
30	Informing	60	1-10 (all data)
31	Introducing	5	1, 3, 6, 8 and 10
32	Inviting	2	6 and 10
33	Joking	11	2, 3, 5, 9 and 10
34	Leavetaking	15	2, 3, 4, 5, 6, 7, 8, 9 and 10
35	Offering	10	2, 6, 7, 9 and 10
36	Promising	3	2, 3 and 10
37	Protesting	1	3
38	Realizing	1	2
39	Regretting	3	5, 8 and 9
40	Rejecting	4	3, 5 and 8
41	Reminding	3	2, 5 and 9
42	Repeating	18	2, 3, 5, 6, 7, 8, 9 and 10
43	Reporting	1	1
44	Requesting	6	2, 3, 6, 7 and 10
45	Requiring a repetition	4	3, 8 and 9
46	Showing interest	1	7
47	Suggesting	6	1, 7, 8 and 10
48	Thanking	18	3, 4, 5, 6, 7, 8 and 9
49	Wishing	2	2 and 9
50	Wondering	20	2, 3, 4, 5, 7, 8, 9 and 10

There are some utterances in the data which do not have indirect illocutionary acts. It means those utterances do not have further purposes beside the ones appearing in the direct illocutionary acts. We can see some examples of this kind of utterances below:

1. "Good morning, listeners!"   (Datum 1 line 1, see Appendix)

This utterance only has a direct illocutionary act, that is the act of greeting. The speaker would just like to greet the hearer, not more than that. So, this utterance does not carry any further purposes of the speaker. That is why we can say that this utterance does not have any indirect illocutionary acts.

2. "Do you love shopping?"   (Datum 3 line 19, see Appendix)

The speaker asks the hearer whether he/she loves shopping. The direct illocutionary act of this utterance is, therefore, the act of asking. The speaker only needs an answer from the hearer. So, the one and only purpose of the speaker by performing this utterance is to ask. He/she does not have any other purposes behind it. Therefore, this utterance does not have any indirect illocutionary acts.

3. "Glad to hear that"   (Datum 6 line 9, see Appendix)

It is clearly seen that the direct illocutionary act of this utterance is the act of asserting. The speaker performs this utterance to assert that he/she is glad to know what he/she just heard. There is no other purpose this utterance carries, so we can simply say that the utterance has no indirect illocutionary act at all.

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In some very rare cases in the writer's data, several utterances may have more than one indirect illocutionary act. Actually, the number of indirect illocutionary acts of an utterance depends on the hearer. The writer, in this case, will show some examples of utterances which he thinks may have more than one indirect illocutionary act. This does not mean that the indirect illocutionary acts of the relating utterances have to be like that. This is only the writer's point of view. Here are some of the examples:

Example 1 (*Taken from Datum 7*)

Utterances	Illocutionary Acts	
	Direct	Indirect
.....	.....	.....
Thank you very much for sharing with us....and.... because you are riding a car, be careful then	Asserting	Thanking, Warning
.....	.....	.....

In the table above, we can see that the utterance has two indirect illocutionary acts, that is the act of thanking and the act of warning. The speaker thanks the hearer for sharing an idea or a story. It is clearly shown in the part of the utterance: "*Thank you very much for sharing with us ...*". Not only thanking the hearer, the speaker also gives a warning to the hearer by continuing his/her utterance with: "*... because you are riding a car, be careful then*". So, the other purpose of the speaker in saying the utterance above is to warn the hearer.

Example 2 (*Taken from Datum 9*)

Utterances	Illocutionary Acts	
	Direct	**Indirect**
.....		
	.....	.....
No, I just don't like that song because it's Ina's favourite (*laughing*) I hate everything favourite of Ina	Asserting	Explaining, Joking
.....		
	.....	.....

Another example of an utterance which has two indirect illocutionary acts is displayed in the table above. The speaker explains why she does not like the song, but at the same time, she also makes a joke on her partner named Ina. Although the speaker says: "... *I hate everything favourite of Ina*"; she does not really mean it. Moreover, when saying the utterance, the speaker is laughing. That is why the utterance above is said to have two indirect illocutionary acts: the act of explaining and the act of joking.

Example 3 (*Taken from Datum 10*)

Utterances	Illocutionary Acts	
	Direct	**Indirect**
.....		
	.....	.....
Let me suggest you something Nousa..... there are some listeners, some callers actually when they joined this program, they feel so nervous but they try and try again, so finally it works.	Asserting	Suggesting, Informing, Explaining
.....		
	.....	.....

From the utterance above, we can directly find out that the speaker is suggesting something to the hearer by saying: *"Let me suggest you something......"*. That is the first indirect illocutionary act the utterance carries. Then, the second one occurs when the speaker continues her utterance with: *"... there are some listeners, some callers actually when they joined this program, they feel so nervous ..."*. This utterance produces an act of informing as its second indirect illocutionary act. The announcer would like to inform the caller that some other callers also felt nervous when they joined the program for the first time. Finally, the last part of her utterance saying: *"... but they try and try again, so finally it works"*, carries the third indirect illocutionary act: explaining. The announcer explains to the caller that some other callers succeeded in controlling their feeling of nervous. So, as the conclusion, this utterance has three indirect illocutionary acts: the act of suggesting, the act of informing, and the act of explaining.

4.4 Chapter Summary

As the conclusion of this chapter, we can say that there are three sentence types that appear in the whole data. The first one is declarative sentence, which is in the form of a statement. The second sentence type is interrogative, which is the one in the form of a question. They could be requests in some cases, or orders in other cases. The last sentence type appearing in the data is imperative, which is in the form of a command.

From those three sentence types, declarative appears the most in the whole data, whereas imperative the least.

The second thing we can conclude from this chapter is about the direct illocutionary acts in the data. In the writer's final analysis, he finds there are ten direct illocutionary acts that appear in the data. Those acts can be seen in the following table, together with the number of appearances of each act in the whole data:

No.	Direct Illocutionary Acts	Number of Appearances in the Whole Data
1	Accosting	2
2	Answering	14
3	Apologizing	1
4	Asking	112
5	Asserting	217
6	Greeting	22
7	Ordering	13
8	Repeating	24
9	Requesting	1
10	Responding	29

It is clearly seen in the table that the act of asserting appears the most, while the act of apologizing and requesting appear the least. All acts of asserting come from the declarative sentences; acts of asking from interrogative; and acts of ordering from

imperative. Related to the direct illocutionary acts, we can also see from the data that the act of greeting only appears at the beginning of every conversation.

The next conclusion of this chapter is about indirect illocutionary acts in the data. As stated in the previous part of this chapter, there are fifty acts found as indirect illocutionary acts. Some of them appear several times, either in the same conversation or in the different conversations, such as: the act of answering, complimenting, explaining, et cetera. Some others appear only once in the whole data, for example: the act of confessing, congratulating, protesting, et cetera. (see table on pages 46-47). Another thing the writer finds in his analysis of this chapter is that several utterances only have direct illocutionary acts and do not have indirect ones (see examples on page 48). In some other cases, particular utterances have more than one indirect illocutionary act at the time they are uttered (see examples on pages 49-50).

CHAPTER FIVE

CONCLUSIONS AND SUGGESTION

5.1 Conclusions

There are several points the writer would like to present as conclusions:

1. Utterances appearing in the conversations from the two radio programs can be classified into three sentence types, that is declarative, interrogative and imperative. From these three types of sentences, declarative sentences appear the most in the data (i.e. 324 times), whereas imperative sentences appear the least (i.e. 14 times). Then, interrogative sentences appear 113 times in the data. We can also see from the conversations that most declarative sentences are performed by telephone callers; while interrogative and imperative sentences are mostly performed by radio announcers.

2. By analyzing the data, the writer finds out that the conversations recorded from the two radio programs contain ten direct illocutionary acts. They are the act of asserting, asking, ordering, greeting, apologizing, responding, repeating, answering, accosting, and requesting. From these ten acts, the acts of asserting appear the most in the data (i.e. 217 times), while the act of apologizing and requesting appear only once from all conversations.

3. With further analysis, the writer finds out there are fifty indirect illocutionary acts performed by the participants in the two radio programs. Some examples of those indirect illocutionary acts are: the act of advising, complimenting, correcting, explaining, introducing, offering, informing, thanking, suggesting, and wondering. The complete list of indirect illocutionary acts in the data can be seen in the table on pages 46-47. The acts of informing appear the most, whereas several acts, such as: the act of advising, betting, challenging, confessing, congratulating, and some others, appear only once in the data.

5.2 Suggestion

The writer would like to suggest any students, who intend to conduct a research on illocutionary acts, that radio conversation programs are good sources. This is because of several reasons. Firstly, the conversations in the radio contain so many illocutionary acts, both direct and indirect. This large number of illocutionary acts will offer many choices to the students who are working on them. Secondly, the radio conversation programs are played *regularly* by certain radio channels. This will provide the unlimited data to analyze. Thirdly, all utterances in the radio conversations are spontaneously uttered by the participants. The sentences we are going to analyze will then be more natural. The last reason is that there are many different interesting topics found in the radio conversations. Therefore, the students will not get bored in analyzing their data.

They will be free to choose the conversations with topics they like. So, without any doubt, radio conversations are good choices if someone intends to analyze the illocutionary acts.

This thesis can also be a good reference for those who want to analyze the illocutionary acts. Many illocutionary acts can be found in this thesis and used as samples for other researches. The data in this thesis can be used not only to analyze illocutionary acts, but also to analyze other aspects of language such as: error analysis or grammatical analysis. However, any aspects a student would like to discuss will require sufficient knowledge of the topics.

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ENGLISH SONGS AND THEIR INTERPRETATIONS

A THESIS

Submitted in Partial Fulfilment

of the Requirements for the Sarjana Degree

at the Faculty of Letters Hasanuddin University

by

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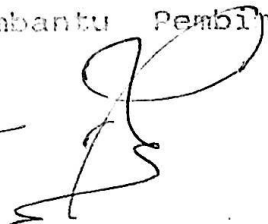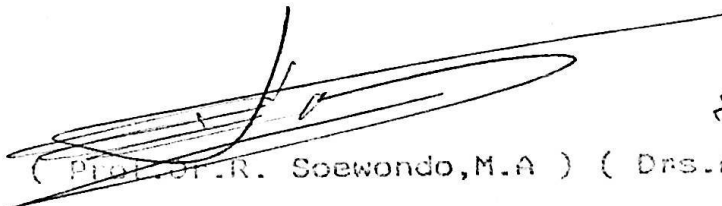
Ujung Pandang, Desember 1993

UNIVERSITAS HASANUDDIN
FAKULTAS SASTRA

Sesuai dengan Surat Tugas Dekan Fakultas Sastra Universitas Hasanuddin nomor : 785 / PT04.H5.FS / C / 1992 tanggal 22 April 1992, dengan ini kami menyatakan menerima dan menyetujui skripsi ini.

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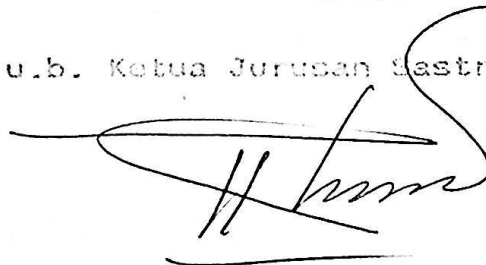Pembimbing Utama   Pembantu Pembimbing

(Prof.Dr.R. Soewondo,M.A) (Drs.Aminuddin Ram,M.Ed)

Disetujui untuk diteruskan kepada :

Panitia Ujian Skripsi

Dekan

u.b. Ketua Jurusan Sastra Inggris

(Drs. Agustinus Ruruk Lijak ,M.A)

UNIVERSITAS HASANUDDIN
FAKULTAS SASTRA

Pada hari ini, Sabtu 18 Desember 1993, Panitia Ujian Skripsi menerima dengan baik skripsi yang berjudul

ENGLISH SONGS AND THEIR INTERPRETATIONS

yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar Sarjana Sastra jurusan Sastra Inggris pada Fakultas Sastra Universitas Hasanuddin.

Ujung Pandang, 18 Desember 1993

Panitia Ujian Skripsi

1. Drs. Agustinus Ruruk, M.A.

Ketua ....

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Sekretaris ....

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Penguji I ....
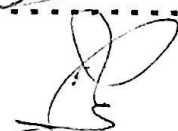
4. Drs. H. Mustafa Makka, M.S.

Penguji II ....

5. Prof.Dr.R.Soewondo, M.A.

Pembimbing I ....

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Pembimbing II ....

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The Writer

TABLE OF CONTENTS

ABSTRAK

Suatu karya seni, entah itu seni musik, seni tari maupun seni lukis, merupakan media komunikasi antara pembuat hasil karya seni dengan penikmat karya seni itu sendiri. Eksistensi dari suatu karya seni, dilihat dan ditentukan oleh ada atau tidak adanya orang yang menikmati atau menilai hasil karya seni itu sendiri.

Salah satu dari hasil karya seni adalah musik.Secara umum diketahui bahwa musik adalah bahasa universal yang dapat menembus ruang dan waktu. Musik adalah bahasa jiwa. Lagu adalah bagian dari musik.\ Lagu adalah sebuah hasil penciptaan dari seorang komposer atau pencipta lagu yang dituangkan dalam bentuk kata - kata yang mengandung arti , setidak-tidaknya bagi penulis lagu itu sendiri. Sebuah lagu bisa merupakan pesan, harapan, kritik ataupun nasehat dari pencipta lagu yang bersangkutan. Hal-hal yang dituangkan atau diungkapkan dalam sebuah lagu bisa saja berkaitan dengan kehidupan pribadi sang komposer ataupun berkaitan dengan

kehidupan manusia secara keseluruhan. Perihal apa yang diungkapkan dalam lagu bisa ditelusuri melalui pengertian secara mendalam tentang makna dalam lagu tersebut melalui interpretasi.

Dalam tulisan ini berisi beberapa buah lagu dari artis-artis kenamaan dunia. Lagu-lagu yang terpilih merupakan sebahagian kecil dari hasil karya para komposer yang mempunyai arti dan tujuan dalam pembuatan lagu-lagu tersebut.

Analisis penulis terhadap lagu-lagu tersebut adalah mengambil satu makna dari lirik yang kemudian disatukan menjadi satu nama/istilah atau lebih yaitu dengan illocutionary act dari speech acts, kemudian menginterpretasikan istilah-istilah dari lirik-lirik lagu dengan pengertian secara keseluruhan/luas yang diperoleh dari pengarang lagu itu sendiri.

Metode yang digunakan dalam penulisan adalah pendekatan ekstrinsik yang dilakukan melalui buku-buku serta informasi-informasi dari luar seperti radio, televisi dan surat kabar. Dengan tambahan informasi tersebut di atas memungkinkan untuk dapat menginterpretasikan lagu dengan baik.

Dalam penciptaan sebuah lagu, sang komposer mempunyai tujuan dan makna tersendiri yang hasilnya dapat dilihat dari interpretasi lagu-lagu tersebut oleh penulis. Pemilihan kata-kata dan melodi yang menarik adalah salah satu daya tarik dari sebuah lagu yang diharapkan dapat menarik perhatian dari para pendengarnya. Disamping itu, keberadaan sebuah lagu yang sesuai dengan situasi dan kondisi pada saat lagu itu diciptakan, dapat memberikan nilai lebih pada lagu tersebut. Penggambaran situasi yang sedang 'in' oleh sang komposer kiranya mampu membawa suasana hati dan perasaan pendengar / penikmat musik ke alam lagu itu sendiri, yang merupakan kejadian pada saat itu. Inilah yang merupakan salah satu daya tarik dari sebuah lagu, dan walaupun lagu itu didengar dan dinikmati pada masa-masa yang akan datang, dapat membangkitkan kembali kenangan dari suasana pada saat lagu atau kejadian pada saat lagu itu diciptakan. Maka cocoklah dengan apa yang dikatakan oleh penulis sebelumnya bahwa musik adalah bahasa universal yang dapat menembus ruang dan waktu.

CHAPTER I

INTRODUCTION

1.1 Background

The culture of a country basically reflects the belief, hope, way of life, ideology and politics of the country. These aspects explicitly and implicitly are explained by the language. From the speech of a speaker or the text, we are able to identify the bound culture through the language.

It was postulated that language is very important for our life, because language has an important role. Especially in our daily activity. By using language we might express our ideas and feelings to someone, and we could also understand the thoughts and feelings of others. Beside, one should master the language that is very useful for getting knowledge, because there is no education without language. That is why it is useful to learn language because communicating is one of the activities of human beings that differentiate them from other

beings.

We live in a world of communications, which influence all our actions. How well we manage and how well we cope with problems depend largely on how well we communicate. We use language primarily as a means of communication with other human beings. We use language in order to communicate with others, to express our intentions, to stimulate a response from someone else, and for the sake of thinking something out. The choice of language may not be the most important thing in daily life. However, the idea of communication have to be placed on the first stage of the speaking situation. In other words, the idea is the most important thing than the choice of language. Language may be described as a means of conveying something that the user of the language wants to convey. In this wide sense the word language is so used as to cover any means used to convey emotions and thoughts , from gesture language at the one extreme of simplicity to mathematical language at the other extreme.

In this case, language may not be situated in a clumsy situation but it must be a flexible one at any time. How far the language participates actively in guiding the speaker's perception depends on how far the language that is used by the speaker actively in cummunication. The more active the speaker does, the most important the language participates directly in designing a set of appropriate patterns that is able to guide the speaker's perception to the purpose of communication.

Human beings are social creatures who live in groups or colonies. How great the world development is, the characteristic will not fade away. Thus, there is need to communicate and to exchange information among people. And of course, the communication itself needs language. The word 'communication' covers the meaning to understand, to speak, and listen and to respond. All the behaviours and events of speeches may talk about the object of the past, now, and future time.

English language is one of the world-wide

spoken languages. In Indonesia, English language is the first foreign language to be studied. At present, it has been used in many fields of human activities and purposes. It appears mainly in educational institutions where English language is taught as a compulsory subject. In non formal education, more people learn it as a skill. The Indonesian schools like SMP and SMA study English language more than any other foreign languages. It seems that in Indonesia, English language is more used for international communication.

The language of songs, however, is quite different from formal language. It is moulded by a particular lyric that is supposed to be accompanied by the instrument of music. The mixes of lyric and the relevant instruments will make the song play a particular situation in touching the past experiences of the people.

In this writing, the writer will not talk about the music itself, but in this case, she wants to know the meaning of those selected songs through

semantical approach. That means the idea to be delivered by a singer or by the songmaker to the society such as moral, ethics, human rights and political issues.

Talking about the ideas of songs, it depends on the songwriter in creating his or her works whether it talks about human rights, political issues and love. However, the appreciating of song depends on our own experience. The choice of language expression and lyric dictions of the song by the songwriter and the ability of the singer in singing the song are able to revoke the buried experiences of the listener and the singer himself / herself.

Most songs derived from the western countries are more favoured by the Indonesian people than any other songs from other languages even from Indonesia itself, eventhough they cannot understand the meaning but it could making them proud. However, to some extent, they can learn English from it. It means to learn pronunciation and vocabulary and also the listeners will improve their listening skill.

Furthermore , if they do it continuously , they probably will understand the meaning of those songs.

In this writing, the writer would like to analyse the selected songs by several singers like John Lennon, Paul Mc.Cartney and Stevie Wonder and others entitled " *English Songs and Their Interpretations* ". The writer limits herself to the selected songs as mentioned before. In this case, the singers are not very important, however the writer would like to analyse the songs and what is behind the song. The song writers wrote their songs for something, probably when they made their songs there was a war and they wanted the world to live in peace or other reasons. The song writer made the songs as an aid for people in the world and they made a show, so they can get money to be contributed to those needing it.

1.2 Reasons for Choosing the Topic

Everyday we could listen to the music, any kind of music. We may always hear the expression that

music is the language of the soul. It means that what is happening or felt by the songwriter expresses itself in the music and especially in the song. The songwriter makes the lyric of song from what he/she has listened or seen. To make clear the difference between music and song, basically music is the combination of sounds, for example the sounds of piano, guitar, and the other instruments. The song is singing, music for the voice, especially voice of the singer.

The writer thinks almost all the people in this world like to hear music; either man or woman, children, young or old people. Some people like to hear the instrument of music only, some people like to hear jazz, blues, rock, metal, pop music, or maybe dangdut or keroncong in Indonesia. All that kind of musics have their own listeners.

The writer wants to take this topic, English Songs and Their Interpretations, because of what has been mentioned above. Firstly, the writer likes to hear music especially the songs. Secondly, the writer

wants to know the meaning or the interpretation of the songs. what is behind the song.

1.3 The Scope of Problem

The topic of this thesis limits itself deliberately to the understanding of the meaning of the selected songs :

- Imagine by John Lennon
- Heal the world by Michael Jackson
- We are the champions by Queen
- Wind of change by Scorpions
- Ebony and Evory by Paul Mc.Cartney and Stevie Wonder

In studying the meaning of those selected songs, the writer presents three major questions :

1. Does the songwriter create the songs based on the social background where he lives ?

2. Are the songs created for the political issues as to criticize the government failure, human rights, and social problems ?

3. How do the songwriters and singers give contribution to human being in this world.

1.4 Objective of Writing

The objective of writing this thesis is as follows :

1. To see the relevant of the song and social background of the composers.

2. To see that the songs are not addressed merely to himself/herself but also to international community that is to criticize the government failure, human rights, and social problems.

3. Through semantic approach, the writer wants to know the meaning of those selected songs. The writer takes the semantic approach, of illocutionary act, just to differentiate between student of English department who are majoring in language and those who are majoring in literature. In this case, the writer takes the interpretations by using the terms of illocutionary act, just to show that the writer is majoring in language.

4. Possibly, the songs have a function as strategy in learning English by hearing and pronouncing them more.

1.5 Methodology and Work-Procedure

In completing the present writing, the writer has tried to do with the requirement of scientific work as possible as she could. In drawing conclusion after analysing the text of those selected songs through semantic approach, the writer attempts to be logically systematic, objective, and honest concerning with this thesis. From what the writer has done, the process of work can be arranged as follows :

1.5.1. Library Research

The writer has collected the data by reading the relevant books, magazines, newspapers, and many other materials concerning this writing.

1.5.2. Semantic Approach

Through semantic approach, the writer concentrates directly on reading those

selected songs and observes values, conventions, and important elements that exist in the selected songs.

1.5.3 Extrinsic Approach

Through this approach , the writer reads relevant books which are expected to support the writer's knowledge of the environmental factors that sometimes give a great influence on the process of making the literary work. The method that the writer has done is as follows:

1.5.3.1 Biography

Knowing the biography of the songwriter may help the writer understand the life of the songwriter and also his culture and his social background. Through this way, the writer may gain insight into what the songwriter thinks and feels.

1.5.3.2 The Media

The media for mass communications such as television, radio and the press could

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help the writer know the information directly, especially by the television and radio, about the singers, the songwriters and also about the songs themselves. We all know that television, radio and the press have their own programs like news, films, the cinema, and the others including music news. From that kinds of programs, especially music news , the writer may know the information about those selected songs.

1.6 Sequences of Presentation

The sequences of presentation of this work are as follows:

The first chapter deals with introduction which covers the background of writing, reasons for choosing the title, the objective of writing, the scope of problem and methodology.

The second chapter covers some definitions of semantic approach , the biography of the

songwriters / the singers, while the third chapter covers the analysis of the text of those selected songs through semantic approach and its interpretations.

The fourth chapter is the conclusion.

CHAPTER II

THEORETICAL BACKGROUND

2.1 The Songwriters

a. John Lennon

John Winston Lennon was born in Oxford Street Maternity Hospital, Liverpool on October 9, 1940. He had spent his life mostly with his aunt from his mother's side, because his parents, Julia Stanley and Alfred Lennon got divorced. That is why John Lennon created his song entitled 'Mother' (1970) as an expression of losing his parents.

The little Lennon started at school in 1945 when he was five years old in Dovedale Primary School and in 1952 at Quarry Bank High School, then in 1957 he started at art school in Liverpool College of Art, but he stopped it in 1960 because he had intended to devote himself in music totally.

The Beatles has been the famous group, till now, with its songs, composed mostly by John Lennon and Paul Mc.Cartney. He has also made some albums and

solo singles with his own songs and some by Yoko Ono. Several of his songs were composed by his life background, for example: 'Mother', 'The Ballad of John and Yoko', 'Oh Yoko', 'Dear Yoko', etc.

After achieving worldwide success with The Beatles during the 60's, Lennon under the influence of his second wife, Yoko Ono, began recording without the rest of his group in 1968. His hit single by Plastic Ono Band (John, Yoko and friends), 'Give Peace a Chance', was substantial hit. Several follow-up singles were successful over years until 1976.

Lennon and Yoko Ono had always loved each other and he said that their love brought a sense of peace, because he never felt such feelings when he was with The Beatles, although he had everything such as money and popularity. Both of them agreed to fight for peace in the world. On December 16, 1969, the big advertisement boards were put in eleven big countries around the world which were messages from Lennon and it had written of 'War is over ! If you want it'. He

had really intended to make peace with his works. Another expression of him was the song of 'Imagine' (1971). This 'Imagine' is generally agreed to be Lennon's best solo album. He felt to be too easily influenced by those around him, leading to involvement with peace movement, exotic religions, and many other things which prevented him from making classic rock'n roll records of which everyone knew he was capable.

On the birth of his second child, Lennon vowed to cease recording for five years. On returning to active service in 1980, he produced single hit '(Just like) Starting Over' (1980). As single began to descend chart, Lennon was murdered outside New York apartment building on December 8, 1980. He died with five bullets in his body by a so-called fan, Mark Chapman. The entire world was shocked. Chart was soon deluged with Lennon / Beatles materials for several months. However the name lives on, not just in John's recorded legacy but in hits by his son Julian. John Lennon loved and prayed for the human race.

b. Michael Jackson

Michael Jackson is coming from the musicians family. All of his brothers and sisters are singers. He is the youngest son of Jackson family. He was born in Gary, Indiana on August 29, 1958.

The first performance of his career was made when he was just five years old, by the name of Jackson Five. Michael, or Jacko, has some power of his own. He has a good voice and talent to make songs. Mostly, he composes his songs and sings them all too. Michael Jackson's life background was terrible. According to him, at some news, he had an unhappy life when he was a child, unfortunately. His parents got divorce and he felt no more love from both of them. He was growing up with a sadness and became a silent and shy child.

By the unhappy life background, Michael Jackson creates several of his songs for the children. He loves children very much. At that circumstances, Michael takes seven adopted childs for his own. He thinks that children need a good attention

at the beginning from his parents. In addition, they also need a good life around. Michael says that the healthy world is very useful to every body, including the children. Michael pays a good attention to this thing. He spends some of his money for the humanity.

'Heal The World' and 'We Are The Children' are some of his songs. After releasing his song 'Heal The World' , Michael builds a Heal The World Foundation to prove his love for the children.

According to Hai Magazine (1992: 6 - 9), Michael gets a Lifetime Achievement Award from National Association of Black Owned Broadcasters (NABOB) in Sheraton Hotel, Washington DC. Particularly, this award has given to people who had succeeded in their works or given favour, skill, perseverance and creativity to African and American people.

Actually, beside a Heal The World Foundation, Michael has already given his contribution constantly to Atlanta Children's Foundation, United Negro College Fund, Camp Good

Times, T.J.Martell Foundation used for Leukaemia and cancer research, Make-A-Wish Foundation, Childhelp USA and YMCA.

Michael Jackson is a superstar in American music more than one generation. He always leads and makes changes in pop music, dance and fashion. Beside, in the height of his success, he also gives some good examples. He is not thinking of his own interest, good attitude, liberal man and love for the human beings.

c. Freddie Mercury

Freddie Mercury was born in Zanzibar, Tanzania on September 5, 1946. His real name was *Frederick Bulsara*. He had an Iran blood. His parents were British national and his father was a British diplomat.

The childhood of Freddie was spent in Bombay, India. He returned in Britain at 13 years old and finished his high school. He had a diploma at Art and Design department in Ealing College of Art. He had a talent to compose the songs.

Freddie was a shy man. When he had returned back to Britain, he got a difficult situation to adapt with a life of teenagers in Kenshington, London. Besides, his face which was like the middle east people, made him so shy.

In 1970, Freddie and his friends, Roger Taylor and Brian May, formed a group of music. Finally, he named their group with Queen. In 1971, the bass player, John Deacon, enetered.

Most of the songs of Queen were composed by Freddie Mercury.

On November 24, 1991, Freddie Mercury died of HIV virus of AIDS.

d. Klaus Meine

Klaus Meine is the vocalist of Scorpions. He was born on May 25, 1952. He is a German.

Meine is the one who built the Scorpions, and the other is Rudolf Schenker, the gitarist.

The writer has a little information about this singer / composer. The most information is about the

group itself. They have released about twelve albums. Particularly, in the 'Crazy World' album (1990), all of the persons of Scorpions created the song of 'Wind of Change', but they all agreed to take Klaus Meine to write it as song lyrics.

'Wind of Change' is taking inspiration of the change in the Soviet Union, East Europe and the fall of Berlin Wall. They all hope that the change in the Soviet Union could make the artists compose their works actively, and also people in the country could feel the freedom.

e. Paul Mc.Cartney

Paul Mc.Cartney is a member of The Beatles. He was born in Liverpool on June 8, 1942. His complete name is James Paul Mc.Cartney.

Mc.Cartney is the one who has written The Beatles songs, besides John Lennon.

Fred Bronson in The Billboard Book Of Number One Hits explains that Mc.Cartney has recorded either completely solo, or with help from superstar friends,

including Stevie Wonder and Michael Jackson. his music has shown definite moves from the hard rock of years with The Beatles, but his praiseworthy organization of annual events to commemorate *Buddy Holly* (whose music publishing is owned by Paul Mc.Cartney) indicates continuing love for spirit of rock and roll, if not for actual musical involvement. Mc.Cartney in 80's regarded as past best by rockers, but he is probably biggest AOR / pop star in world, and also known for children's songs, as well as reputedly a multi-millionaire. Operates own company in Soho Square in London's West End. However not everything Mc.Cartney touched turns to gold. His 1985 movie production was panned by the critics and flopped commercially.

2.2 Semantics

It is probably a good idea if we start asking what really semantics is. The word semantics comes from Greek language that is "*sema*" or "*semainein*". Finally , the linguists agree to take the word

semantics as a term in linguistics which tells about meaning, that is one of the three language components; phonetics, grammar and semantics.

Semantics deals with the relation of symbols and their referents. That is to say, semantics is related with what people's think about the meaning of a word. In daily activities, people tell many kind of problems. What they see, hear and feel are transfered in some words, so the hearers could understand it. After reaching the word meaning, the reaction could become a comprehension or action or even both of them. According to Oxford Dictionary, semantics or the study of meaning is a branch of linguistics concerned with studying the meanings of words in sentences. Similarly, *J.Lyons* (1977:1) gives the following explanation: semantics is generally defined as the study of meaning.

F.R. Palmer (1976 : 1) also gives the same explanation: semantics is the technical term used to refer to the study of meaning.

In general and simple explanation,

semantics deals with the study of meaning. The problem is the meaning itself. The continuation of *Palmer's* explanation that '*meaning*' covers a variety of aspects of language, and there is no very general agreement either about what meaning is or about the way in which it should be described. (p.1)

a. The scope of semantics

It is also important to know the scope of semantics; that is to say to make clear the work of this paper. They are:

- naming

- concepts

- sense and reference

- kinds of meaning

- the word as a semantic unit

(Palmer, 1976 : 19 - 37)

In this work, the writer is concerned with speech acts which are included in '*kinds of meaning*' above. '*Speech acts*' according to Austin in Palmer's book (p.138) is the classification of utterances in

terms of promises, warnings, etc.

In Lyons's book of semantics, *Austin* makes three kinds of the theory of speech acts as follows :

(a) a locutionary act is an act of saying; the production of a meaningful utterance.

(b) an illocutionary act is an act performed in saying something : making a statement or promise, issuing a command or request, asking a question, christening a ship, etc.

(c) a perlocutionary act is an act performed by means of saying something; getting someone to believe that something is so, persuading someone to do something, moving someone to anger, consoling someone in his distress, etc. (1977: 730).

The study of speech acts adds a dimension to the study of meaning , in particular the interpersonal dimension. It gives us a way of describing how speakers use sentences in actual utterances to interact with other speakers in social situations , exchanging such socially significant illocutions as promises, requests, greetings, warnings, etc. But human communication is not purely interpersonal; people communicate about the world they live in, using reference and predication.

(*Hurford,J.R* and *Heasly,B*, 1983:277)

F.R.Palmer , 1976 , gives a kind of explanation of speech acts as follows:

> Speech acts is something we persuade, we warn , we insinuate; we use language, that is to say , to influence other people in many different ways. (p.35)

In this case, the writer limits herself only to illocutionary act.

Austin in Levinson's book, 1983, gives the following explanation:

> Illocutionary act is the making of a statement , offer , promise , etc in uttering a sentence, by virtue of the conventional force associated with it. (p.236)

> In the locutionary act we are 'saying something' but we may also use the locution for particular purposes - to answer a question, to announce a verdict, to give a warning, etc. In this sense we are performing an illocutionary act. (F.R.Palmer, 1976: 138)

James R.Hurford and Brendan Heasley, 1983, give the following explanation as follows:

Illocutionary acts form a kind of social coinage, a complicated currency with specific values, by means of which speakers manipulate, negotiate and interact with other speakers. Generally speaking, the illocutionary act inherent in an utterance is intended by the speaker, is under his full control, and if it is evident, it is so as the utterance is made. (p.246 - 247)

Then *Levinson* notes that:

The illocutionary act is what is directly achieved by the conventional force associated with the issuance of a certain kind of utterance in accord with a conventional procedure, and is consequently determinate. (1983:237)

The illocutionary act (or simply the illocution) carried out by a speaker making an utterance is the act viewed in terms of the utterance's significance within a conventional system of social interaction. Ilocutions are acts defined by social conventions, acts such as accosting, accusing, admitting. apologizing, challenging , complaining , condoling , congratulating, declining, deploring, giving permission , giving way , greeting, ... etc. (*Hurford,J.R* and *Heasley,B,* 1983:244)

In general understanding, the illocutionary act is the terms of a sentence, statement or utterance. That is to say, what is the idea or meaning of the statement or utterance. For example, "*You are so pretty*". This sentence or utterance is the illocutionary act of praising. In this case, it could also be the illocutionary act of mocking or else, but the first concept is praising, definitely. It depends on the situation and circumstances as a whole story. That is why, the interpretation is needed.

2.3 Interpretation

In *Oxford Dictionary*, interpretation is explanation or meaning. That is to say, interpretation is making us understand better, what people or even animals or others, say or do. For instance, to say '*eat*' to deaf and dumb people, we could move our hands one another and act like we eat, so they could understand it. That is what is called interpretation, in one way, because there are many other ways to explain interpretation itself. Perhaps,

one could not have the same interpretation with the other one.

The Websters Dictionary notes the act or result of interpreting:

a. explanation of what is not immediately plain or explicit (interpretation of a dream) or unmistakable (interpretation of a law).

b. translation from one language into another - used of oral translation by interpreters.

c. explanation of actions, events, or statements by pointing out or suggesting inner relationships or motives or by relating particulars to general principles (Marxist interpretation of history).

C.K.Ogden and I.A.Richards, 1985, state that an interpretation is itself a recurrence. (p.56)

It means that interpretation is the repetition. The repetition here means to say into other way or other words. That is to say, we are making and using the words into other words. For example, the word 'eat'. The interpretation of 'eat' is to take into the mouth and swallow the food. That is the other way and the repitition to say 'eat'. In this case, to make clear the meaning of word or

sentence in one language, for instance English language. The other way of interpretation is also the translation from one language into another language. So, as the writer has mentioned forward, there are many meanings and ways of interpretation itself.

The composers of the songs, perhaps, make the song's lyrics by one idea and aim. In this point, they create and develope the idea by the words. The writer makes the interptretations of the songs because of the idea of the composers themselves and develops them.

Interpretation itself needs more information, more sights and hearing. If we could have such things, perhaps we could almost make the interpretation correctly.

This thesis work procedures are interpretations as explanations. The lyrics of the song are explained by words to make clear the lyrics meant. The writer will analyse the lyrics of some songs , as a text ; firstly through their illocutionary act of speech act than comes to the

interpretation of lyrics song.

The interpretation of the song lyrics is wide
enough, but the writer has some information about the
song from the composer and the mass communication
such as radio, television and newspapers. So , the
writer could limit the interpretation of the song
lyrics.

CHAPTER III

THE ANALYSIS OF SONGS

In this chapter the writer analyses the selected songs and interprets each of them. In general, each song has its own interpretations for the world.

3.1 Songs in general

Generally, the songwriters and the singers created their works on purpose and aimed at all creatures and the world. They could make any kind of music such as jazz, blues, rock, metal, dangdut or keroncong. All that kind of musics have their own listeners.

As we all know music is the language of the soul. It means that what is happening or felt by the songwriter expresses itself in the music and especially in the song. The songwriter makes the lyric of song from what he / she has listened or seen. Some songwriters create their songs for human rights,

social problems, politics and others. Meanwhile, the rest of them create their songs only for pleasure on hearing it like love songs.

There are many songs with certain purpose and aim, such as the song for peace e.g 'Imagine' by John Lennon, the songs for human rights like 'Ebony and Ivory' by Paul Mc.Cartney and Stevie Wonder and 'Black or white' by Michael Jackson, the songs for athletes/sports like 'We are the champions' by Queen and ' One moment in time ' by Whitney Houston dedicated to the legend boxer, Muhammad Ali, the song for ecological of earth that is 'Heal the world' by Michael Jackson, then songs for children of the world like 'We are the world' which are sung by several artists and 'The greatest love of all' by Whitney Houston, the song for people and to memorize them like 'That's what friends are for' by Diana Worwick and her friends to Rock Hudson who died of AIDS, then the song for politics that is 'Wind of change' by Scorpions, and many other songs.

The singers and the songwriters also give

contributions to human beings in this world by their
songs and they make it with their shows. From their
shows they get money and part or all of the money they
contributed to people who need it most. There are
several artists in USA who have done it like Michael
Jackson, Mick Jagger, Kenny Rogers and other singers.

Sometimes, song gives pleasure and misery to
singer/songwriter. They could get enough money and
become famous people. However, they risk getting some
criticism from people because of their songs. For
example the song 'I wanna sex you up' by Color Me
Badd. All people , especially from western
countries, think that this song has exploited sex
excessively.

3.2 The interpretations of the selected songs

There are five songs that the writer has
selected. Those songs are:

- Imagine by John Lennon

- Heal the world by Michael Jackson

- We are the champions by Queen

- Wind of change by Scorpions

- Ebony   and   Ivory   by   Paul Mc. Cartney &
Stevie Wonder

The   writer   has analysed the   lyrics   of   the
selected songs firstly through the illocutionary act,
that   is   just   viewed   in terms of the   lyric's
significance then comes to the interpretations of the
songs.

3.2.1 *Imagine*

Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace

You may say I'm a dreamer
But I'm not the only one
I hope someday you will join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of men
Imagine all the people
Sharing all the world

You may say I'm a dreamer
But I'm not the only one
I hope someday you will join us
And the world will live as one

The song 'Imagine' made in 1971 by John Lennon in his solo album entitled 'Imagine' too. This song created by John Lennon does not only serve as pleasure song like some other songs which are for just pleasure, but it has a purpose and aim for the world. At a time John Lennon created this song, there were struggling in this world. John Lennon had to give something to save and give peace to the world.

John Lennon, as well as other artists, knew that it is an impossible thing for him to get involved in war directly, however within his works of arts, he wanted to make peace with his words in the song. He served peace through his deep soul, feelings and desires in a form of arts and he expressed in his 'Imagine'. He created it with the arranged words or harmonious lyrics and profound meanings then finally he gave interested rhythms.

The song 'Imagine' has peace meaning to the world and it is taking place all the times. It is not only at John Lennon's period but also in the present time and furthermost the future time, perhaps. We

could prove it with such mass communications which take his song 'Imagine' as a background song to the programs concerning with wars, the victims of wars and also the peace of world. This song has already prepared as, if we could say, the theme song for peace.

John Lennon in his 'Imagine' imagined a better world which was important for the whole human beings. We should not think yesterday or tomorrow but today and it existed in the verses of his song:

- *Imagine all the people living for today*

In other words, live just for today. What we are doing today is important and John Lennon hoped all people will join him, so the world in which we live will be safe. It is clear in the refrain's verses:

- *I hope someday you will join us and the world will be (live) as one*

John Lennon hoped that there should be no more war, so people in this world will be as one and always one. There is no need to govern another country which sometimes causes the war so there is no more people

who live in poverty and feel hungry. Therefore, the
fraternity with all human beings will materialize.
John Lennon also imagined that people should be fair
in this world, like in his other Imagine's lines as
follows:

- *No need for greed or hunger*

  A brotherhood of men

  Imagine all the people

  Sharing all the world

As a whole , this song has full of
imaginations. All of us were invited by John Lennon to
imagine if all lyrics in this song could
happened. This still concerns his song entitled
'*Imagine*' which provides some imaginations of the
effect of the war.

Let's see the whole interpretations of
'*Imagine*' song, as follows:

- *Imagine there's no heaven*

  This verse begins with the illocutionary act of

  imagining; it means living in the world without care

  of each other, no need to do a good thing and good

behaviours because all are the same. People do not care about doing bad and good, because there is no heaven, a place to all of the good ones.

- *It's easy if you try*

This verse begins with the illocutionary act of imagining, challenging; it means we could imagine it. An easy one, just imagine because we do not feel and face it as a reality. The important thing is the fact that there is heaven, absolutely. All we have to do is to imagine and it is the easiest job in the world just like we imagine that we become a very rich people.

- *No hell below us*

This verse begins with the illocutionary act of imagining; it means the songwriter still imagines that there is no hell below; it is like imagining that there is heaven above. Just do what we want to do, even the worst things, because there is no hell, a place for all of the bad ones. The songwriter used the word below to give an expression falling in hell.

- *Above us only sky*

  This verse begins with the illocutionary act of imagining; it means no need to worry because there are no heaven and hell just sky. We live just in this world/earth. There is no other life after death.

- *Imagine all the people living for today*

  This verse begins with the illocutionary act of imagining; it means the songwriter wants us to imagine that we just live today. There is nothing to worry about, because what we do is just for today. After that we are all dead and not to be judged by God. There is no time for hereafter.

- *Imagine there's no countries*

  This verse begins with the illocutionary act of imagining; it means the songwriter wants us to imagine living in one place called earth, so there are no more people from Europe, America, Asia and others, which make us different from each other.

- *It isn't hard to do*

  This verse begins with the illocutionary act of

imagining, challenging; it means the songwriter
wants and challenges us to imagine there are no
countries. It is an easy one, just imagine we live
in one palce with just one name on it, the world. It
is not difficult because we know the fact that there
are many countries in this world.

- *Nothing to kill or die for*

This verse begins with the illocutionary act of
imagining; it means the songwriter imagines if there
is no more war which sometimes causes people to kill
each other. It is because people who are involved in
war want to survive and be the winner. They care
nothing about the soul of human beings. The
songwriter imagines living in peace and live as one,
and also respect each other. So no reasons to get
killed or to die for.

- *And no religion too*

This verse begins with the illocutionary act of
imagining; it means the songwriter wants us to
imagine living without religion. As we all know
there are many religions in this world. He

positively sures that this world could live in peace without religion, because people tend to be intolerant with regard to differences in religion of each other.

- *Imagine all the people living life in peace*

This verse begins with the illocutionary act of imagining; it means the songwriter wants us to imagine living as one in peace. What a wonderful world ! People love each other and it makes us feel good inside although we just imagine it.

- *You may say I'm a dreamer*

This verse begins with the illocutionary act of accusing, mocking; it means the songwriter knows that his imaginations could not or very difficult to come true. He knows already that maybe we are accusing and mocking him as a dreamer from what he imagined to. All he wants to see that this world could live in peace, eventhough till the present time, his dreams could not happen.

- *But I'm not the only one*

This verse begins with the illocutionary act of

praising, informing; it means the songwriter praises himself as a dreamer of world peace and he is also informing us that he is not the only person who wants to dream and to make this world in peace. There are people who also care about the survival of earth and want to make this world live in peace.

- *I hope someday you will join us*

This verse begins with the illocutionary act of inviting; it means the songwriter wants us to make peace. He invites people of the world to join the mission of peace and also the countries which are involved directly in war especially to the government. People need a better place to live in, so let's make the peace.

- *And the world will be (live) as one*

This verse begins with the illocutionary act of hoping, promising; it means the songwriter hopes all people will take care of this earth like taking care of themselves and he also promises that this world will always be one with human society. We have to love each other for the best.

- *Imagine no possessions*

   This verse begins with the illocutionary act of imagining; it means the songwriter wants us to imagine that we have nothing to be proud of. All human beings and countries are the same. There are no more rich and poor people and also rich and poor countries, so no gap at all.

- *I wonder if you can*

   This verse begins with the illocutionary act of challenging, mocking; it means the songwriter challenges us if we could imagine that we have nothing. He is also mocking us if we want to imagine it. It is a hard imagination, perhaps, because we have to admit that some people are greedy.

- *No need for greed or hunger*

   This verse begins with the illocutionary act of imagining; it means if we have no possessions, which make difference between rich and poor people or country that sometimes cause the war, we will live peacefully. So there is no reason to live in

poverty, stupidity, greed or hunger because of war and therefore we could share the riches of the world.

- *a brotherhood of men*

This verse begins with the illocutionary act of imagining; it means the songwriter wants all people to imagine if we could feel like brothers and sisters, the world will live in peace. We should help each other. The rich peoples and countries should help the poorer peoples and countries to live in harmony, because of the fraternity. There will be love and understanding, peace and harmony when we learn to love each other in this world.

- *Imagine all the people sharing all the world*

This verse begins with the illocutionary act of imagining; it means the songwriter wanbts us to imagine living in peace. We should share the riches of this world on the principle of equality so there will be freedom and peace.

3.2.2 Heal the world

There's a place in your heart
And I know that it is love
And this place could be much
Brighter than tomorrow
And if you really try
You'll find there's no need to cry
In this place you'll feel
There's no hurt or sorrow
There are ways to get there
If you care enough for the living
Make a little space
Make a better place

Heal the world
Make it a better place
For you and for me
And the entire human race
There are people dying

If you care enough for the living
Make a better place
For you and for me
If you want to know why
There's a love that cannot lie
Love is strong
It only cares of joyful giving
If we try
We shall see in this bliss
We cannot feel fear or dread

We stop existing and start living
Then it feels that always love's
Enough for us growing
So make a better world
Make a better world

And the dream we were conceived in
Will reveal a joyful face
And the world we once believed in
Will shine again in grace
Then why do we keep strangling life
Wound this earth, crucify its soul
Thought it's plain to see
This world in heavenly be God's glow

We could fly so high
Let our spirits never die
In my heart
I feel you are all my brothers
Create a world with no fear
Together we cry happy tears
See the nations turn
Their swords into plowshares
We could really get there
If you care enough for the living
Make a little space
To make a better place

The song 'Heal the world' composed in 1990 by Michael Jackson in his album entitled 'Dangerous'. It has beautiful lyrics and melody. This song has messages for people all over the world to love each other and especially to love children and the ecological problems. This 'Heal the world' reminds us of the song 'We are the world' which is also created by Michael Jackson plus Lionel Richie.

This song is the soul expression of Michael Jackson. He intends to help people who live in misery, "heal the world make it a better place for you and for me and the entire human race ..." it is one of the requests of Michael Jackson in his song. It is the responsibility of all human beings to make this world safe and healthy.

This 'Dangerous' prepared by Michael Jackson in about four years and it costs 10 million dollar USA to record it. This album released on November 26, 1991, then two weeks later sold until 9 million copies.

As an expression from his love to children,

Michael Jackson has established Heal The World Foundation to help the children's prosperity and also the ecological problems. He is regularly giving contributions to Atlanta Children's Foundation, United Negro College Fund, Camp Good Times, T.J.Martell Foundation used for Leukaemia and cancer research, Make-A-Wish Foundation, Childhelp USA and YMCA. He promises that he will make two concerts in India and East Europe and the money he receives will be contributed to the deficient children. He will also contribute 100 million dollar USA in 1993 for Christmas celebration.

Let's see the whole interpretations of 'Heal the world' song, as follows:

- *There's a place in your heart and I know that it is love*

This verse begins with the illocutionary act of naming, admitting; it means the songwriter knows that we all have something nice in our hearts, even bad and good people, that is love. We could express our love to each other. We could love God, our

parents , brothers and sisters , friends, ourselves and also animals, plants and the big one, the world. We have to feel that they belong to us, and realize how important the world is.

- *And this place could be much brighter than tomorrow*

This verse begins with the illocutionary act of hoping ; it means the songwriter hopes us to realize the important of air, lands, water, plants, animals and others for all of us, so we could treat them nicely. This is the power of love. We could make a place in our hearts largely for love, so the world will be safe.

- *And if you really try you'll find there's no need to cry*

This verse begins with the illocutionary act of hoping, challenging; it means the songwriter hopes that we try to love the whole world with its creatures, because all of them are important for us. If they are all destroyed, we will live in difficult situation because of an unhealthy world/earth. In

this case, the broken earth caused by any kind of damages such as war, ecological effects that is pollution of air, rivers, etc then inundation because of the wild wood-cutters and others. The songwriter also challenges us that we should try to save this earth. So, no more damages because of human beings, all of us and especially the children need nothing to cry for, because of starvation, death and others. We will live in happiness.

- *In this place you'll feel there's no hurt or sorrow*

This verse begins with the illocutionary act of offering, promising; it means the songwriter offers us to live in love because love leads us to live correctly. If we live in love there will be no more disasters because of misunderstanding, so the songwriter promises us that there would be no more harm and grief.

- *There are ways to get there if you care enough for the living*

This verse begins with the illocutionary act of offering; it means the songwriter tells us that we

could make this earth healthy for our own happiness. He offers some ways such as we have to throw the rubbish in its place; to decrease ecological effects of industry like pollution of the atmosphere, of rivers, and others; then to take care the forests from the wild wood-cutters because it could make overflowing; and other ways.

- *Make a little space*

This verse begins with the illocutionary act of suggesting; it means we have to feel that we are all in this world brothers and sisters. It means that we have to help each other like one family. The rich peoples and countries should help the poorer peoples and countries to make a small distance.

- *Make a better place*

This verse begins with the illocutionary act of suggesting; it means the songwriter suggests us to make this earth become a better place to live for all human beings and creatures. We have to keep the fertility of lands, plants, etc and also the human beings society. So, to make a better place we

have to live in happiness, freedom and peace.

- *Heal the world*

  This verse begins with the illocutionary act of suggesting , inviting ; it means the songwriter suggests and also invites us to make this world healthy as we could. The healthy world needs clean atmosphere, rivers and sea then it also needs the fertility of lands, plants, etc. The important thing is we have to decrease air pollution because as we know exactly, it caused the lining of ozone become thinnest. These circumstances could make this earth in worst condition, especially the thinness of ozone lining could make cancer to people.

- *Make it a better place for you and for me and the entire human race*

  This verse begins with the illocutionary act of suggesting; it means the songwriter suggests us to keep this world clean, bright and healthy. We should make this world a worthy place and a better place to live for all human beings. So, give the best to this world for people importance.

- *There are people dying*

This verse begins with the illocutionary act of informing , condoling ; it means the songwriter informs all of us that there are many people dying because of the disasters which are caused by people. Those disasters have already been mentioned forward. The songwriter feels sorry to the people who get disaster and died. He wants us to help them as an expression of sympathy for those people.

- *If you care enough for the living make a better place for you and for me*

This verse begins with the illocutionary act of suggesting; it means the songwriter is suggesting us to keep watching and protecting this world because if we don't, there will be more victims and dead people. We should help and care each other to make a better place of the world.

- *If you want to know why*

This verse begins with the illocutionary act of asking, wondering; it means the songwriter knows

that we absolutely wondered and asking why we should safe this world. It is mentioned forward that this world is our place to live and if this place is unhealthy, it will cause disasters to all of us. In other words, it is important to heal this world.

- *There's a love that can not lie*

This verse begins with the illocutionary act of stating; it means the songwriter states that in the heart there is love. Love is pure, good and even bad people have it. From the bottom of our hearts, we all love this world as our place, but perhaps some people do not realize it.

- *Love is strong*

This verse begins with the illocutionary act of stating, admitting; it means the songwriter states and admits that we could not deny our feelings. We have love deep inside our hearts that leads us to love, help and care each other. He admits that love has great power on body and mind.

- *It only cares of joyful giving*

This verse begins with the illocutionary act of

admitting; it means love has only all the good things. The songwriter admits that love will make the world healthy. Loveliness will give the best for us. We should be happy if we have the same attitudes as love, because we could treat this world lovingly and kindly.

- *If we try we shall see in this bliss*

This verse begins with the illocutionary act of hoping, challenging; it means the songwriter is hoping and challenging us to live with love because it could lead us to love each other, all creatures and also this world. If we succeed, all of us will live in happiness.

- *We can not feel fear or dread*

This verse begins with the illocutionary act of hoping, promising; it means if we do all those ways mentioned before, the songwriter promises us the happiness.

- *We stop existing an start living*

This verse begins with the illocutionary act of challenging ; it means the songwriter is

challenging all of us to start from the beginning. Let's make a new life with new hopes. Let's build this world with love and hope for the best to all people.

- *Then it feels that always love's enough for us growing*

This verse begins with the illocutionary act of admitting, promising; it means the songwriter admits that love could make us happy. So he promises us that we could build a new life successfully with love only.

- *So make a better world*

This verse begins with the illocutionary act of inviting; it means the songwriter invites to make a worthy place of world to live. We should heal the world for our own importance.

- *And the dream we were conceived in will reveal a joyful face*

This verse begins with the illocutionary act of promising; it means if we take care of this world sincerely, the songwriter promises us a pleasant

life. We shall be happy to accept and to run all those ways to make a better world as our place.

- *And the world we once believed in will shine again in grace*

This verse begins with the illocutionary act of promising; it means the songwriter also promises us that this world will be nice as a place to live on.

- *Then why do we keep strangling life, wound this earth, crucify its soul*

This verse begins with the illocutionary act of asking; it means the songwriter is asking that why there are still some disasters caused by people. He gets wonder why we should do those things, because this earth is the only place we could live in. We could not move and stay in other planets. We should understand and realize how important the world is.

- *Thought it's plain to see this world in heavenly be God's glow*

This verse begins with the illocutionary act of admitting; it means the songwriter wants us to admit that this earth is the best place we've had. God

created many planets, but this earth is the only and worthy place to live. God created this earth as our place and it's our duty and responsibility to keep it lively.

- *We could fly so high*

This verse begins with the illocutionary act of challenging; it means the songwriter challenges us that we could get our aspirations and desires highly, but we must not forget the duty and responsibility of this world.

- *Let our spirits never die*

This verse begins with the illocutionary act of challenging; it means the songwriter challenges all of us never stop to make this world healthy. It is our duty to this world for our own goodness.

- *In my heart I feel you are all my brothers*

This verse begins with the illocutionary act of admitting; it means the songwriter admits that all of us are relatives, brothers and sisters. As brothers and sisters, we should join him and his mission to save the world.

- *Create a world with no fear*

This verse begins with the illocutionary act of challenging; it means the songwriter challenges us to make this world become a better place. We have rights to do that and we should not be afraid of some people that are against us.

- *Together we cry happy tears*

This verse begins with the illocutionary act of promising; it means if we carry out our duties and responsibilities honestly, the songwriter promises that we will feel happy and live in happiness.

- *See the nations turn their swords into plowshares*

This verse begins with the illocutionary act of promising; it means the songwriter also promises us that this world will be free from any disaster caused by people and we should demand our freedom and peace from our leaders to live in this world. Let's all heal and save the world.

- *We could really get there if you care enough for the living*

This verse begins with the illocutionary act of

promising; it means the songwriter promises us that we could make it become reality. So let's make a better place of this world together, if we honestly want to make it so.

- *Make a little space to make a better place*

This verse begins with the illocutionary act of suggesting; it means the songwriter suggests us to help each other, that is to make a small distance between human beings. We should make it to the best of life and place and also to make this world become a worthy place for all human beings and creatures too.

3.2.3 We are the champions

I've paid my dues time after time
I've done my sentence but committed no
crime
And bad mistakes
I've made a few
I've had my share of sand kicked in my
face
But I've come through

And I need to go on and on and on and on
We are the champions my friends
And we'll <u>keep on fighting till the end</u>
<u>We are the champions</u>
<u>We are the champions</u>
No time for losers
Cause we are the champions of the world

HIDUP TEKNIK !!

I've taken my bows and my curtain calls
You brought me fame and fortune
And everything that goes with it
I thank you all
But it's been no bed of roses
No pleasure cruise
I consider it a challenge
Before the whole human race
And I ain't gonna lose

The song 'We are the champions' is one of the Queen's songs in their sixth album entitled 'News of the world'. This song was composed in 1977 by the vocalist of Queen, Freddie Mercury.

'We are the champions' was created by Freddie Mercury for sports and especially the athletes. He supported the athletes to do their best and be the champions of the world. He intended to make 'We are the champions' as a spirit song of athletes.

In this case, Freddie Mercury felt that there wasn't enough songs to athletes which supported them to fight well. So, he created this song to give supports and spirits to them all.

In this song, Freddie Mercury used the subject 'I' as a representative of the athletes. So, 'I' in this song means the athlete.

'We are the champions' tells the story of one athlete who normally wins and loses alternatively and he considers and takes them as a challenge to fight well and to do his best to get the champion more and more.

Let's see the whole interpretations of *'We are the champions'* song, as follows:

- *I've paid my dues time after time*

  This verse begins with the illocutionary act of giving information; it means he is the athlete and it is usual when someone wins and loses alternatively, so does he. He informs that he has done his duties for his country many times. He fights for honour of his country and to give pride of his communities and himself.

- *I've done my sentence but committed no crime*

  This verse begins with the illocutionary act of giving information ; it means he, like other athletes, sometimes regrets and punishes himself if he loses his game. It is the disappointment of losing the game.

- *And bad mistakes I've made a few*

  This verse begins with the illocutionary act of admitting; it means, there are many reasons that cause people lose the games in competition, such by their own faults, luck factors and also power and

skill of playmates. In this case, he admits that sometimes when he loses the game, it is because of his own faults.

- *I've had my share of sand kicked in my face but I've come through*

This verse begins with the illocutionary act of admitting; it means he admits that when he loses the game, everybody's mocking him but he has not give up. He has spirit and his failure makes him to do better than before and also as a challenge to fight and play well.

- *And I need to go on and on and on and on*

This verse begins with the illocutionary act of giving support; it means he supports himself to keep fighting and playing as long and as well as he could to the glory of sports.

- *We are the champions my friends*

This verse begins with the illocutionary act of giving support; it means he supports all the athletes and himself that they could raise to the first place in the competitions. They are all the

winners even when they lose the games, because loss is the adjourned success. He wants all the athletes to think nothing of losing but always thinking to become the winners.

- *And we'll keep on fighting till the end*

This verse begins with the illocutionary act of giving support , challenging ; it means he is supporting and challenging the athletes and himself to fight as long and as well as they could. They should be able to follow plenty of the tournaments to prove their powers and skills to the world.

- *We are the champions, we are the champions*

This verse begins with the illocutionary act of giving support; it means he, once more, supports the athletes and himself that they could be the winners. They should be proud of themselves and make people proud of themselves too. They should try to make history of sports by their names. This is for the glory of sports and for the honour of their countries.

- *No time for losers cause we are the champions of the world*

This verse begins with the illocutionary act of challenging , giving support ; it means he challenges and also supports them and himself that they should be the winners, because this world and sports need champions. They should not fail because people will mock at them. It is for the honour of their countries.

- *I've taken my bows and my curtain calls*

This verse begins with the illocutionary act of praising; it means he is praising himself as the champion. Everybody knows and praise him as the champion. He appears in all the mass communications. He becomes a famous man because of the champion.

- *You brought me fame and fortune and everything that goes with it*

This verse begins with the illocutionary act of admitting; it means he admits that he is become known because of the champion. The championship

makes him happy. He gets more money, house, cars, job and others. The champion gives him all and he tries to make best again and again.

- *I thank you all*

This verse begins with the illocutionary act of thanking; it means he feels happy for his success and conquest. He is thanking the champion because it gives him happiness, fame and fortune. He is also giving his thankfulness to the sports where he belongs, because sports gives him chance to be the champion and become famous person.

- *But it's been no bed of roses, no pleasure cruise*

This verse begins with the illocutionary act of admitting; it means people live in this world with all its problems, good or bad. He admits that his life is not perfectly clean and happy all the times, because of being the champion. Sometimes he is the loser.

- *I consider it a challenge before the whole human race and I ain't gonna lose*

This verse begins with the illocutionary act of

challenging;   it means he takes all of the failures

as a challenge. He has to fight seriously to get the

best in the world. He is taking his failures as a

forward step to get the success and he also promises

himself not to lose again. He should make the best

for himself and for the honour of his country.

3.2.4 Wind of change

I follow the Moskva
Down to Gorky Park
Listening to the wind of change
An August summer night
Soldiers passing by
Listening to the wind of change

The world is closing in
Did you ever think
That we could be so close like brothers
The future's in the air
I can feel it everywhere
Blowing with the wind of change

Take me to the magic of the moment
On a glory night
Where the children of tomorrow dream
away
In the wind of change

Walking down the street
Distant memories
Are buried in the past forever
I follow the Moskva
Down to Gorky Park
Listening to the wind of change
Take me to the magic of the moment
On a glory night
Where the children of tomorrow
share their dreams
With you and me

The wind of change blows straight
Into the face of time
Like a stormwind that will ring
The freedom bell for peace of mind
Let your balalaika sing
What my guitar wants to say

The song 'Wind of Change' is one of the Scorpions songs in their 14th album entitled 'Crazy World'. This song made in 1990 by the vocalist of Scorpions, Klaus Meine.

'Wind of Change' is the song which is taken from the changes in this world. This song takes the inspiration from the changes that happened in East Europe. the ruin of Berlin Wall and especially in Soviet Union.

Scorpions uses the situations of the world to create this song. They know exactly that people will be impressed by that song directly, especiallly people from those countries. As a proof, in their country, German, 'Wind of Change' stays in music charts continuously along 1991. Scorpions takes this song also for the people of the world , so they could support the changes of those countries.

'Wind of Change' tells the story in Russia about happenings which change the government system from communism to democracy.Generally, this song is a song for the communist countries which slowly change

their government systems and to be united.

Let's see the whole interpretations of 'Wind of Change' song, as follows :

- *I follow the Moskva down to Gorky Park*

This verse begins with the illocutionary act of giving information; it means the songwriter is following the pieces of information and situations in Russia. He is interested in the changes of the comunist country.

- *Listening to the wind of change*

This verse begins with the illocutionary act of giving information; it means the songwriter is giving information about the situation in Russia. Soviet is quite diffferent now with Gorbachev as a president of Soviet Union.

- *An august summer night soldiers passing by*

This verse begins with the illocutionary act of timing , giving information ; it means the songwriter is telling the time and also informing that in that time , in August summer night , soldiers in Russia are passing by.

- *Listening to the wind of change*

This verse begins with the illocutionary act of giving information; it means (same explanation as forward verse) the songwriter is telling more about the situation in Russia because there are soldiers who passed by. So, something happened.

- *The world is closing in*

This verse begins with the illocutionary act of giving information , reminding ; it means the songwriter is informing and also reminding people that the world is getting smaller and all places in this world become nearer because of the technology. We can go anywhere in this world by planes, ships, trains, cars and also the fastest stuff that is telephone.

- *Did you ever think that we could be so close like brothers*

This verse begins with the illocutionary act of asking, reminding; it means the songwriter is asking people why we have to fight each other. He also reminds us to behave like brothers and sisters and

the fact is we are all from Adam and Eve. So the best way is we love each other.

- *The future's in the air*

This verse begins with the illocutionary act of giving information; it means the songwriter is informing people that peace and freedom are coming. No more fight, hate each other and with other nations. Russia will abandon the communist system.

- *I can feel it everywhere*

This verse begins with the illocutionary act of admitting; it means the songwriter admits that the communist countries in the world slowly change their systems. The songwriter has noticed this situation in Russia. The president of Russia, Michael Gorbachev is the catalyst and becomes a flexible person. This country opens itself to other countries.

- *Blowing with the wind of change*

This verse begins with the illocutionary act of giving information ; it means the songwriter informs that the future or peace can be felt

everywhere because of the changes in some countries, especially Russia. The government sees that it will be better if one country makes relation with other countries. The world is changed and the leader has admitted it so he wants to change the communist system in his country.

- *Take me to the magic of the moment on a glory night*

This verse begins with the illocutionary act of offering, surrendering; it means the songwriter offers and surrenders himself to see and feel the change in Russia, from the communist to democratie country. That time becomes a very important day because it makes the other days free.

- *Where the children of tomorrow dream away in the wind of change*

This verse begins with the illocutionary act of giving information ; it means the songwriter informs that children in Russia always imagine and hope for the change in their country. They are hoping and dreaming that their country become flexible like other countries. Now their dreams come

true. As we know, children need a wide social life.

- Walking down the street

This verse begins with the illocutionary act of giving information; it means the songwriter is informing that he is still concentrating in Russia.

- Distant memories are buried in the past forever

This verse begins with the illocutionary act of giving information, congratulating; it means the songwriter informs that Russia becomes democratie country. The whole memories of Russia are over and the songwriter is also congratulating the people in Russia, because they are free and can live freely. Now they are ready to accept people from other countries in any kind of fields like politics, musics, and others. The wind of change has great influence in making Russia like other countries and now they start to make a new life.

- Where the children of tomorrow share their dreams with you and me

This verse begins with the illocutionary act of giving information ; it means the songwriter

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informs that young generations in Russia want all of us to know and feel the same about the wind of change, the change of situation in their country.

- *The wind of change blows straight into the face of time*

This verse begins with the illocutionary act of giving information , accosting ; it means the songwriter informs that the change in that country is coming and facing them. The change is accosting people of Russia.

- *Like a stormwind that will ring the freedom bell for peace of mind*

This verse begins with the illocutionary act of giving information , promising ; it means the songwriter informs and promises Russian people that the change in that country only takes a little time until the government declares it, so people will live peacefully.

- *Let your balalaika sing*

This verse begins with the illocutionary act of offering, giving way; it means the songwriter is

offering and giving way to the musicians in Russia
to make their songs and to sing them all for all of
people around the world, so we could hear and enjoy
it.

- What my guitar wants to say

This verse begins with the illocutionary act of
offering and giving way; it means the songwriter is
offering and giving way to the musicians in Russia
to do the same as the songwriter. The songwriter is
a musician and he composes his songs freely.

3.2.5 Ebony and Ivory

Ebony and ivory

Live together in perfect harmony

Side by side on my piano, keyboard

Oh Lord, why don't we ?

We all know that people are the same

Wherever you go

There is good and bad in everyone

When we learn to live

When we learn to give each other

What we need to survive

Together alive

Ebony ivory living in perfect harmony

Ebony ivory u ....

'Ebony and Ivory' is one of the songs in Paul Mc.Cartney album entitled 'Tug of war'. This song is made in 1982 by Paul Mc. Cartney.

Paul Mc.Cartney says: "It is just an idea that I had heard someone say once, you know the keyboard thing, you can play using just the white notes, but combining them gives you great notes. That, I suppose, is a great analogy; I think that's a nice analogy".

'Ebony and ivory' is supposed to say that people of all types could live together. While recording it for his 'Tug of war' album, Paul Mc.Cartney thought it would be a good idea to record the song as a duet with Stevie Wonder. So, they appeared to be performing together on the white and black keys of a piano. (Bronson, 1988: 548)

Paul Mc.Cartney intends to inform people of the world that both of them have different colours of skin, but they are friends. So, nothing's wrong with it. Everybody has a right to live, so people should behave like them.

Let's see the whole interpretations of 'Ebony

and ivory' song, as follows:

- Ebony and ivory live together in perfect harmony

This verse begins with the illocutionary act of praising; it means the songwriter is proud of some instruments of music which give join rhythm of sounds together. Those instruments are keyboards such as piano and organ. The keyboards of piano and organ have two colours, black and white. They are joining together to make great sounds. Those things, ebony and ivory, are used to make the piano-keys. They could not be separated because they have some keys or chords that are combinations of three or more notes sounded together in harmony. Those chords are needed to pressure the black and white keys together, for example the chords A, Bm7, E, D, and so on.

- Side by side on my piano, keyboard

This verse begins with the illocutionary act of praising; it means the songwriter praises those instruments of music which never play badly if one could play them well. The instruments of piano and

people are the same around this world. He admits that there are people who have good and bad behaviours. They have different behaviours because of the different situations. It is normal when there is a good person, there is also a bad person. They are needing each other because of that is the rhythm of life. There is no challenge if in this world there are all good people only, and same as the bad one.

- *When we learn to live*

This verse begins with the illocutionary act challenging; it means the songwriter tells that we are living in this world and need help from other people. We were born in this world as babies, who were fed by our parents, because we could not feed ourselves. Then we grow up to become men and women. It is a challenge for us to keep alife in this world. This is the same with all people, black and white, who learn to live and survive.

- *When we learn to give each other*

This verse begins with the illocutionary act of

challenging; it means the songwriter tells that people who live in this world should help each other, because people could not live without any help from other people. The instrument of piano, for example, needs cooperation of several keynotes to make great sounds. It is the same as people and also the challenge when people share life together no matter whether they are black or white, the world peace could realize itself. Everyone has a right to live. So we have to learn, to give and to help each other in this world for peace and freedom.

- *What we need to survive together alive*

This verse begins with the illocutionary act of admitting, challenging; it means the songwriter tells that people in this world need to live, continuously. People shouldn't argue about the skin colours because we are the same as human beings who are created by God. As we know that the black people always get different treatments by white people , usually as slaves and not respectable. We have to admit that balck people have rights to live

normally. What we really need is continuing to exist and living together. It's the challenge of the world.

- *Ebony and ivory living in perfect harmony*

This verse begins with the illocutionary act of praising; it means the songwriter is proud of the keyboard instruments which are piano and organ. They have two colours of keynotes but they join together in harmony to make rhythm and melody. They could not be separated because they need each other. Why we don't act and behave like them, and join together in harmony. The songwriter also wants to tell us that the singers both have different colours of skin but they are friends. They sing and make song together, side by side on their piano. Why there are still some people in this world who always argue about the colours of skin, the apartheid. We are the same as human beings. So make a better place to live for all of us. We have to live in perfect harmony like the piano and organ.

CHAPTER IV

CONCLUSION

The analysis in the previous chapter shows how the songs have some meanings intended by the composers who are world famous. Those songs have been analysed by the writer to reveal the feelings and hopes of the composers. Based on the analysis in chapter three, the writer comes to the conclusion, such as follows:

First , the composers of the songs have something special in their works. They have done them not only to get some pleasures but for humanity too.

Imagine, the song which talks about peace. John Lennon created this song to make peace. He served peace through his deep soul, feeling, and desires in a form of arts and he expressed them in his 'Imagine'. Lennon knew that it was an impossible thing for him to get involved in war directly. So he took his words in the song.

Heal the world refers to the ecological problems which include the love of the world and human being. This song has beautiful lyrics and melody.

Michael Jackson gives some features of a happy life. The key of the ecological problems is only one that is love. Love could make us happy. If we have love deeply in our hearts, we could love the world, children, our country, human beings, all of the creatures of the world.

We are the champions is used to be a supporting song. Freddie Mercury had created this song for the athletes of sport. This song has some spirit. Mercury said that he had a share of sand kicked in his face but he had to come through. It was an analogy, meaning that sometimes we had some failures but we had to go on, nothing could stop us to reach what we had to reach. In this case, an honestly way.

Wind of change is the song which is meant to create some change in the world. It is taking inspiration from some changes in Soviet Union, East Europe, and the fall of Berlin Wall. Particularly, Klaus Meine, the composer, creates it for people in Soviet Union. We can see in his song lyrics, *I follow the Moskva, down to Gorky Park listening to the wind of change*. The composers hopes this song has a power

to make the world see the change in Moskva. It is not a communist country anymore but become a democracy one. The composer hopes that people should feel happy about this situation. It is good for people all of the world, especially the people in Moskva itself.

The last song is *Ebony and ivory*. It tells about human beings. Through this song Paul Mc.Cartney raises questions about the existence and similarity of human beings. Mc.Cartney wonders if Ebony and Ivory live together in perfect harmony, side by side on his piano, keyboard, so why don't we ? He asks it to God. He tells that people are the same. The important thing is together alive. He composes the song 'Ebony and Ivory' as a manifestation of apprehension of the world situation. The white people, sometimes, treat the black people as slaves. Mc.Cartney wants and warns us to behave as creatures of God's created. People are the same wherever you go. There is good and bad in everyone.

Second, as the writer has mentioned forward, the composers create their songs based on the social background. By their jobs, they could criticize the

government, human rights and social problems. They are free to criticize them all.

Third , the composers and the singers sometimes give contributions for human beings in this world. In the previous chapter, the writer has mentioned the names of some composers and singers who had given their contributions for human beings and world. They have done it by their performances and the cassettes sold. The important one is that contribution is not only a matter of money but it also included peace of mind. Perhaps, the government or the country which is involved in war, by hearing the songs they might give in.

Fourth, the repetition in the songs help us to memorize several words. That is to say, the repetition could help to enrich our vocabulary in learning English. So, we could say that besides as entertainment , songs can be used as a media in learning English.

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appendix after bibli