Ilocutionary Speech Acts in the Song Lyrics of the Fabula Album by Mahalini and Its Relevance as Indonesian Language Teaching Materials in Senior High School

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Abstract

This study aims to describe the form of illocutionary speech acts in the lyrics of Fabula album by Mahalini and its relevance as Indonesian language teaching materials in high school. The method used is descriptive qualitative. The research data is in the form of fragments of Fabula album song lyrics and the data source is a collection of Mahalini's song lyrics in the Fabula album. Data collection was done by listening and note taking techniques. Data analysis was carried out using the commensurate and *agih* methods. The results showed that there are 35 data included in the illocutionary speech acts which are assertive, directive, expressive, and commissive. While the functions of illocutionary speech acts found are the function of asking, the function of expressing, the function of stating, the function of commanding, the function of informing, the function of praying, the function of begging, the function of requesting, the function of promising, and the function of rejecting. Illocutionary speech acts in song lyrics of Fabula album by Mahalini are relevant as Indonesian language teaching materials in high school, especially in poetry text teaching materials. The lyrics of this song can be used as a learning tool in determining the meaning contained in the poem.
Keywords: Pragmatics, speech acts, illocution, song lyrics, teaching materials.

Introduction Section

Language serves as a vital tool for connecting with others, facilitating the conveyance of ideas, thoughts, and opinions (Anggara, 2020: 341). Through language, individuals can impart information, offer insights, and articulate the intentions behind their speech to listeners (Faroh, 2020: 312).

An utterance is imbued with specific purposes and objectives that drive the speaker in expressing themselves. Interactions within communication give rise to speech acts (Apriliani, 2022: 551), which manifest as linguistic expressions within a speech event (Arifiany, 2016: 2). The intended purpose or meaning behind speech acts necessitates analysis within the context of the speech situation. Failing to consider the speech situation may lead to misinterpretation (Yuliarti, 2015: 79).

The examination of speech acts holds paramount importance within pragmatics, a branch of linguistics dedicated to the study of individual communicative competence. According to Rustono (cited in Normalita, 2021: 212), speech acts are regarded as the central focus, representing the most significant unit in pragmatics. This centrality arises from the concrete nature of the phenomena under investigation, as elucidated by Markhamah (2021: 3), where factors such as speech participants, location, timing, and contextual elements are clearly delineated.

In the realm of speech acts, three distinct types can be identified: locution, illocution, and perlocution. Locutionary speech acts serve the function of expressing something, essentially involving 'saying.' Illocutionary speech acts, on the other hand, represent a form of expression aimed at performing an action. Meanwhile, perlocutionary speech acts involve the act of doing something as a result of verbal expression (Purba, 2017: 85). For the purposes of this study, the analysis will solely focus on illocutionary speech acts.

Illocutionary speech act is a speech act that has a role to play information that is used as a reference to do something (Ilmi, 2021: 32). Illocutionary speech acts can be found in various aspects of people's lives because this type of speech act is often used. Illocutionary speech acts have a relationship with who, when, and where the speech is expressed (Melani, 2022: 252).

When performing speech acts, a range of mediums can be employed to achieve communicative goals, each selected based on its appropriateness and functionality. Among these mediums, song lyrics stand out as a notable option. Similar to

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how writers convey their intentions to readers through written text, musicians and songwriters aim to express the purpose and meaning of their songs through the lyrical content.

Pailaha (2015) states that song lyrics are words in a song, where the words are rephrased as a collection of words that produce a meaning. The emergence of communication when listening to songs will make song lyrics form speech acts (Alfiansyah, 2022: 2). The speech acts in song lyrics are classified as unique speech acts because they can be direct or indirect (Oktavia, 2019: 2).

The song lyrics analyzed in this study are sourced from Mahalini's album titled "Fabula," which comprises ten songs: "This is My Song," "Against Restu," "Liei Hati," "Bring Him Back," "Hurry," "Sisa Rasa," "Break My Heart," "Turn Time," "Perfect Story," and "Sial." Released on January 23, 2023, the "Fabula" album serves as Mahalini's expression of gratitude to her supporters, particularly her fans who have followed her journey since her participation in a renowned musician search. Mahalini is celebrated for her poignant lyrics and profound themes.

From each analysis of the illocutionary speech acts in the lyrics of Mahalini's song, it certainly contains the intention that wants to be conveyed to the listener. The utilization of song lyrics and the analysis of illocutionary speech acts found will be associated as teaching materials in Indonesian language learning. Learning is a process of how to organize and organize everything around students (Kristiani, 2022: 82). Wicaksono (2016) says that learning is a form of systematically arranged plan that uses language as an intermediary medium to students so that learning objectives can be achieved. Thus, it can be concluded that learning is a process or design that is systematically arranged and supported by various supporting elements in it so that learning objectives can be achieved.

In this day and age, innovation in learning is needed. The purpose of innovation is to provide innovation from learning itself. Different innovations will definitely also provide different results. An educator must be able to adjust to all the updates of the times. Prioritizing a sense of comfort with an approach to students also needs to be done. Thus, this research is expected to be able to provide a new innovation in Indonesian language learning.

In conducting this research, researchers refer to previous studies that are relevant to the research to be carried out. First, the research conducted by Muhammad Ihza Danurdara (2023) with the title "Analysis of Illocutionary Speech Acts and Character Education Values in Tekotok Animation Youtube Content". The results of this study describe five types of illocutionary speech acts that are relevant to character education values in people's lives.

Salman Rahmat Hidayah and Indrya Mulyaningsih (2022) conducted a study titled "Perlocutionary Speech Acts in Iwan Fals' Song Lyrics Album: Its Relevance to Character Building." Their findings revealed 30 instances of perlocutionary speech acts, correlating with 10 character education values. Additionally, Icha Krisye Mardiya Yunita and Wienike Dinar Pratiwi (2021) conducted research titled "Illocutionary Speech Acts in Public Service Advertisement for Covid-19 Prevention: J.L. Austin's Philosophy of Language." Their findings included declarative, imperative, and interrogative sentences in the analyzed advertisements.

Another relevant research was conducted by Annisa Dini Amalia, Enny Luziana Wuryandari, et al (2019) with the title "Analysis of Illocutionary Speech Acts in @Dagelan Instagram Account". The results showed that the illocutionary speech acts found were used as a means to take action. Siti Nadiroh (2022) conducted research with the title "Illocutionary Acts of Speech in the movie Tak Kenal Maka Tak Sayang Karya Fajar Bustomi". The results showed that the use of directive illocutionary speech acts in dialog was influenced by several factors. Khabib Sholeh (2015) conducted a research entitled "Analysis of Speech Acts in the Short Story of Burung Luri by Aryanti as an Effort to Build National Character". The results showed that representative and perlocutionary speech acts are the most widely used types of speech acts because they are related to character education values.

Both this research and previous studies share a common focus on speech acts, albeit with different objects of research. This study specifically examines illocutionary speech acts in the lyrics of Mahalini's Fabula album, distinguishing it from prior research. Several considerations prompted this choice. Firstly, there is a dearth of research on Mahalini's album, particularly regarding speech acts in song lyrics. Secondly, initial observations by the author revealed a variety of illocutionary speech acts within the lyrics of Mahalini's songs on the Fabula album. Thirdly, the lyrics convey messages from the songwriter to listeners, making them potentially valuable for Indonesian language teaching materials. Lastly, the album enjoys a sizable fan base from diverse backgrounds and is relatively recent.

Based on the description provided, this research aims to describe the illocutionary speech acts contained in the song lyrics of Mahalini's Fábula album. The results of the analysis will be relevant as teaching materials for Indonesian language, especially in the phase of teaching poetry texts. The learning outcomes include students' ability to evaluate and create information in the form of ideas, thoughts, feelings, views, directions, or accurate messages derived from listening to various types of texts (both nonfiction and fiction) in the form of monologues, dialogues, and speeches.

Methods

This research is a descriptive study that employs a qualitative research approach. Qualitative research aims to characterize the object under study by utilizing various methods (Ningsih, 2021: 138). According to Sugiyono (as cited in Hidayat, 2022: 5), in descriptive research methods, the objects studied are natural objects. In this study, the researcher acts as a key instrument in its implementation.

The data analyzed are in the form of words in song lyrics. Lofland (in Amalia, 2019: 134) states that the source of data in qualitative research is in the form of words or actions, besides that, it is additional data. The data in this study are in the form of speech or song lyrics in Mahalini's Fàbula album which is sourced from Mahalini's Fàbula album published in 2023.

The data collection technique used is the listening method, which is followed by the note-taking technique. The listening method is not only related to the use of spoken language, but also the use of written language (Oktavia, 2019: 5). This technique is carried out to observe, understand, and record data that becomes the object of research. The research object used is illocutionary speech acts with the research subject of song lyrics in Mahalini's Fàbula album.

The data analysis technique is done by using the commensurate and agih methods. The agih method is done by analyzing what is in the language, while the commensurate method is used to analyze what is outside the language. The results of the description of illocutionary speech acts in the song lyrics of Mahalini's Fàbula album are then relevant as Indonesian teaching materials in high school.

Results

The result of this research identified 35 instances of illocutionary speech acts. These acts encompass four types: assertive, directive, expressive, and commissive. Furthermore, there are 10 functions observed, including the function of telling, begging, requesting, stating, asking, expressing, commanding, praying, promising, and refusing. The illocutionary speech acts found in the song lyrics of Mahalini's Fabula album are pertinent as teaching materials for Indonesian language education in high school, particularly in the context of poetry text material.

Discussion

Illocutionary Acts in the Song "Ini Laguku"

Assertive

In the song Ini Laguku, there are three uses of assertive illocutionary speech acts with the function of telling. The data explanation is as follows.
(1)   *Biar aku yang mengalah ikuti caramu*
      Walau ku harus berkorban tak jadi diriku
      In data (1) is an assertive illocutionary speech act with the function of telling because the song lyrics contain the delivery to the speaker about the speaker's desire that he will give in to the wishes of the speaker even though he has to sacrifice by not being himself.
(2)   *Semua perjuanganku, tentang dirimu*
      Walaupun ku juga tahu kauragukan itu
      In data (2) is an assertive illocutionary speech act with the function of telling because the speaker wants to convey that all the struggles he has done are only about the speakers. The speaker also said that he knew if the speaker doubted the struggle he was doing.
(3)   *Bukan maksudku selalu membisu*
      Ku tahu caraku mencintaimu
      In data (3) is an assertive illocutionary speech act with the function of telling because the speaker wants to convey that he does not mean to be silent because this is a form of expression of love that he does to mitratutur. Speakers have their own way of expressing their feelings.

Directive

In the song Ini Laguku there are two uses of directive illocutionary speech acts with the function of begging and requesting. The data explanation is as follows.
(4)   *Kumohon dengar ini laguku*
      Semua tentang rasaku padamu
      In data (4) is a directive illocutionary speech act characterized by the word *kumohon*. The speech is classified into directive illocutionary speech acts with the function of begging because the speaker begs the speaker to hear the song. Of course there is a reason behind the speaker's request. The song referred to by the speaker describes his feelings to the speaker.
(5)   *Bukalah hatimu lihat diriku*
      In data (5) is a directive illocutionary speech act characterized by the word *bukalah*. The speech is classified into directive illocutionary speech acts with the function of asking because the speaker asks the speaker to open his heart and see himself, so the speech is classified as asking.

Illocutionary Acts in the Song "Bohongi Hati"

Assertive

In the song Bohongi Hati, there is one use of assertive illocutionary speech acts with the function of stating. The data explanation is as follows.

(6)   *Hilang dari seluruh memori indahmu*

In data (6) is an assertive illocutionary speech act characterized by the word *hilang*. The speech is classified into assertive illocutionary speech acts with the function of stating because the speaker conveys that he is asked to go away from the life of the speaker.

Directive

In the song Bohongi Hati, there are two uses of directive illocutionary speech acts with the function of asking. The data explanation is as follows.

(7)   *Bagaimana hati ini tanpamu ?*
        Cintamu?

In data (7) is a directive illocutionary speech act characterized by the word *bagaimana*. The speech is classified into directive illocutionary speech acts with the function of asking because the speaker asks questions to the speaker about himself who will live his days without the speaker.

(8)   *Oh, dimana aku bisa temui dirimu?*
        Yang dulu cinta
        Dan anggap aku ada

In data (8) is a directive illocutionary speech act characterized by the word *dimana*. The utterance is classified into directive illocutionary speech acts with the function of asking because the speaker asks his question about his feelings of wanting to meet the speaker who used to love each other and think the speaker exists. The speaker asks about the whereabouts of the speaker.

Expressive

In the song Bohongi Hati, there are two uses of expressive illocutionary speech acts with the function of expressing. The data explanation is as follows.

(9)   *Aku tersiksa*
        Melihat semuanya berubah

In data (9) is an expressive illocutionary speech act characterized by the word *tersiksa*. The speech is classified into expressive illocutionary speech acts with the function of expressing because it is a form of expression of the speaker's feelings sincerely who feels that he is experiencing suffering and makes himself tormented..

(10)   *Saat kurindu kucoba tak rindu*
        Demi bahagiamu yang tak membutuhkanku

In data (10) is an expressive illocutionary speech act characterized by the word *kurindu*. The speech is classified into expressive illocutionary speech acts with the function of expressing because the speaker expresses his feelings who are feeling homesick to the speaker. Even though he misses, the speaker will act as if he does not miss for the sake of the speaker's happiness..

Illocutionary Acts in the Song "Buru-buru"

Assertive

In the song Buru-buru there is one use of assertive illocutionary speech acts with the function of stating. The data explanation is as follows.

(11)   *Kaupujakan pesonaku*
        Yang 'kan pudar seiring waktu

In data (11) is an assertive illocutionary speech act which is characterized by the sentence *kaupujakan pesonaku*. The speech is classified into assertive illocutionary speech acts with the function of stating because the speaker conveys that the speaker will feel his charm which will definitely fade over time. The speech is a form of statement that the speaker has confidence in his charm even though it can change.

Directive

In the song Buru-buru, there are four uses of directive illocutionary speech acts with the function of asking and ordering. The explanation of the data is as follows.

(12)   *Akankah dirimu terima keadaanku*

Ketika mulai memutih rambutku?

In data (12) is a directive illocutionary speech act characterized by the word *akankah*. The speech is classified into assertive illocutionary speech acts with the function of asking because the speaker conveys his question about himself who will definitely begin to change over time. He asked the speaker whether the speaker would leave him even though he was starting to change. This can happen because the speaker feels doubt and lack of confidence.

(13)   *Masihkah kau menghantuiku dengan rayumu?*
       Hm-hm-hm

In data (13) is a directive illocutionary speech act characterized by the word *masihkah*. The speech is classified into assertive illocutionary speech acts with the function of asking because the speaker conveys his question about himself who is still haunted by the temptation of the speaker.

(14)   *Jangan buang waktuku*
       Bila kau masih meragu

In data (14) is a directive illocutionary speech act characterized by the word *jangan*. The speech is classified into assertive illocutionary speech acts with the function of commanding because the speaker conveys a statement in the form of an order to the speaker not to waste and spend his time.

(15)   *Jangan buru-buru*
       'Kan kupikir dulu

In data (15) is a directive illocutionary speech act characterized by the word *jangan*. The speech is classified into assertive illocutionary speech acts with the function of commanding because the speaker conveys an order to the speaker not to be in a hurry, to think first before doing something.

Illocutionary Acts in the Song "Bawa Dia Kembali"

Assertive

In the song Bawa Dia Kembali there is one use of assertive illocutionary speech acts with the function of telling. The data explanation is as follows.

(16)   *Malam ini aku menanti*
       Kedatanganmu mengisi sepiku

In data (16) is an assertive illocutionary speech act characterized by the sentence *mengisi sepiku*. The speech is classified into assertive illocutionary speech acts with the function of stating because the speaker conveys that the speaker is waiting for the presence of the speaker who will be able to fill the loneliness felt by the speaker.

Directive

In the song Bawa Dia Kembali there are two uses of directive illocutionary speech acts with the function of praying. The data explanation is as follows.

(17)   *Oh, Tuhan tolonglah bawa dia kembali*
       Bersamaku di sini menjagaku selalu

In data (17) is a directive illocutionary speech act characterized by the sentence *oh, Tuhan, tolonglah*. The speech is classified into directive illocutionary speech acts with the function of praying because the speaker expresses his prayer to the creator about his desire for his partner (*mitratutur*) to return with him.

(18)   *Dengarlah doaku yang tak pernah meminta*
       Bawa dia kembali bersama walau hanya sesaat

In data (18) is a directive illocutionary speech act characterized by the sentence *dengarlah doaku*. The speech is classified into directive illocutionary speech acts with the function of praying because the speaker expresses his prayer to the creator and hopefully he hopes that his prayer will be heard. The speaker prays that mitratutur will return to him even if only briefly.

Expressive

In the song Bawa Dia Kembali there is one use of expressive illocutionary speech acts with the function of expressing. The explanation of the data is as follows.

(19)   *Kini terasa semakin dalam*
       Rasa rinduku pada dirimu

In data (19) is an expressive illocutionary speech act characterized by the sentence *semakin dalam rasa rinduku*. The speech is classified into expressive illocutionary speech acts with the function of expressing because it is a form of expressing the speaker's feelings about his longing for the speaker. The context of this speech is related to personal feelings.

Illocutionary Acts in the Song "Pecahkan Hatiku"

Assertive

In the song Pecahkan Hatiku there are two uses of assertive illocutionary speech acts with the function of stating. The data explanation is as follows.

(20) *Menghindari luka masa lalu*
Tak ingin seperti dulu
In data (20) is an assertive illocutionary speech act characterized by the sentence *tak ingin seperti dulu*. The speech is classified into assertive illocutionary speech acts with the function of stating because the speaker conveys that he does not want to experience the same situation in the past. This can be related to the bad memories that occur, so that the speaker does not want to repeat things that have happened before.

(21) *Ku hanya ingin melihat perjuanganmu*
Ku tak mau kaujadikan sesaatmu
In data (21) is an assertive illocutionary speech act characterized by the sentence *tak mau kaujadikan sesaatmu*. The speech is classified into assertive illocutionary speech acts with the function of stating because the speaker states that he does not want to be just a friend for a moment by the speaker. Indirectly, the speaker wants him to always be on the side of the speaker no matter what happens.

Directive

In the song Pecahkan Hatiku there are two uses of directive illocutionary speech acts with commanding functions. The data explanation is as follows.

(22) *Yakinkanlah, Sayangku*
Buktikanlah cintamu
In data (22) is a directive illocutionary speech act characterized by the word *buktikanlah*. The utterance is classified into directive illocutionary speech acts with the function of commanding because the speaker conveys words in which asking the speaker to do something, in this case is to prove his love.

(23) *Katakanlah padaku*
Aku yang terakhir untukmu
In data (23) is a directive illocutionary speech act characterized by the word *katakanlah*. The speech is classified into directive illocutionary speech acts with the function of commanding because the speaker expects the speaker to do what he is told, in this case, he hopes that he will be the last one.

Illocutionary Acts in the Song "Sisa Rasa"

Directive

In the song Sisa Rasa there is one use of directive illocutionary speech acts with the function of asking. The data explanation is as follows.

(24) *Mengapa masih ada sisa rasa di dada?*
Di saat kaupergi begitu saja
In data (24) is a directive illocutionary speech act characterized by the word *mengapa*. The utterance is classified into directive illocutionary speech acts with the function of asking because the speaker expresses his question about the mitratutur's feelings to him. This context relates to the personal feelings of the speaker.

Expressive

In the song Sisa Rasa there is one use of expressive illocutionary speech acts with the function of expressing. The explanation of the data is as follows.

(25) *Melihatmu bahagia satu hal yang terindah*
Anugerah cinta yang pernah kupunya
In data (25) is an expressive illocutionary speech act characterized by the sentence *satu hal yang terindah*. The utterance is classified into expressive illocutionary speech acts with the function of expressing because the speaker expresses his feelings when he sees the speaker feel happy. He considers that the happiness felt by the speaker is his happiness.

Illocutionary Acts in the Song "Melawan Restu"

Directive

In the song Melawan Restu there is one use of directive illocutionary speech acts with the function of asking. The data explanation is as follows.

(26) *Mungkinkah aku meminta kisah kita selamanya?*

In data (26) is a directive illocutionary speech act characterized by the word *mengapa*. The speech is classified into directive illocutionary speech acts with the function of asking because the speaker expresses his doubts about his story with the speaker who will continue to survive or stop. The doubt felt by the speaker raises a question addressed to the speaker.

Commissive

In the song Against Restu, there is one use of commissive illocutionary speech acts with the function of promising. The data explanation is as follows.

(27) *S'lalu kutitipkan dalam doaku*

In data (27) is a commissive illocutionary speech act characterized by the word *s'lalu (selalu)*. The speech is classified into commissive illocutionary speech acts with the function of promising because the word always has the meaning that the speaker will do it continuously. When he said with the speaker, it means that he made the speaker assume that what was said was something that would continue to be done.

Illocutionary Acts in the Song "Kisah Sempurna"

Assertive

In the song Kisah Sempurna, there is one use of assertive illocutionary speech acts with the function of stating. The explanation of the data is as follows.

(28) *Kuterjebak masa lalu yang kelam*

In data (28) is an assertive illocutionary speech act characterized by the word *kuterjebak*. The speech is classified into assertive illocutionary speech acts with the function of stating because the speaker states that he is trapped in his bad past. This bad past can come from various sides of the speaker's life. The statement means that the speaker is always overshadowed by his bad past.

Expressive

In the song Kisah Sempurna, there are two uses of expressive illocutionary speech acts with the function of expressing. The data explanation is as follows.

(29) *Dan kamu hadir coba bawa bahagia*

In data (29) is an expressive illocutionary speech act characterized by the sentence *bawa bahagia*. The speech is classified into expressive illocutionary speech acts with the function of expressing because the speaker expresses his feelings of pleasure and happiness with the presence of the speaker.

(30) *Ketika 'ku masih mati rasa*

In data (30) is an expressive illocutionary speech act characterized by the sentence *mati rasa*. The speech is classified into expressive illocutionary speech acts with the function of expressing because the speaker expresses his feelings that are still dead, in this context the speaker experiences past trauma that makes him unable to open himself again.

Illocutionary Acts in the Song "Putar Waktu"

Directive

In the song Putar Waktu there is one use of directive illocutionary speech acts with the function of asking. The explanation of the data is as follows.

(31) *Bukankah aku manusia sama seperti mereka, tetapi mengapa seolah paling sempurna?*

In data (31) is a directive illocutionary speech act characterized by the word *bukankah*. The speech is classified into directive illocutionary speech acts with the function of asking because the speaker classifies it by asking about the reason why he looks as if he is more perfect than other people, even though he is only an ordinary human being. The speaker expresses his confusion and wants to get an understanding as a form of answer as to why he is considered more perfect..

Expressive

In the song Putar Waktu there is one use of directive illocutionary speech acts with the function of expressing. The explanation of the data is as follows.

(32)   *Seandainya bisa kuputar waktu*
       Tak harus mengerti rasanya pilu
       In data (32) is an expressive illocutionary speech act characterized by the sentence *mengerti rasanya pilu*. The utterance is classified into expressive illocutionary speech acts with the function of expressing because the speaker expresses his feelings that feel sad. He hopes that time can be turned back so that he doesn't have to feel this sadness.

Illocutionary Acts in the Song "Sial"

Assertive

In the song Sial there is one use of assertive illocutionary speech acts with the function of refusing. The explanation of the data is as follows.

(33)   *Takkan 'ku terima cinta sesaatmu*
       In data (33) is an assertive illocutionary speech act characterized by the sentence *takkan 'ku terima*. The utterance is classified into assertive illocutionary speech acts with the function of refusing because as a form of rejection of the speaker who firmly he will not accept the offer of love from mitratutur which is temporary. Explicitly, the speech contains the meaning that the speaker and the speaker will not carry out a certain commitment..

Directive

In the song Sial there is one use of directive illocutionary speech acts with the function of asking. The explanation of the data is as follows.

(34)   *Bagaimana dengan aku terlanjur mencintaimu?*
       In data (34) is a directive illocutionary speech act characterized by the word *bagaimana*. The speech is classified into directive illocutionary speech acts with the function of asking because the speaker asks what he should do because he already loves the speaker. Here, the speaker feels confused, so he asks mitratutur.

Expressive

In the song Sial there is one use of expressive illocutionary speech acts with the function of expressing. The explanation of the data is as follows.

(35)   *Hatiku hancur karenamu*
       In data (35) is an expressive illocutionary speech act characterized by the word *hatiku hancur*. The utterance is classified into expressive illocutionary speech acts with the function of expressing because the speaker expresses his feelings that his heart is broken due to the behavior of the speaker. In this context, the speaker experiences deep sadness.

Relevance of Ilocutionary Speech Acts in Song Lyrics of Mahalini's Fàbula Album as Indonesian Language Teaching Materials in Senior High School

In Indonesian language learning in high school, the poetry material aligns with phase E learning outcomes. This phase focuses on enabling students to evaluate and create information in various forms, including ideas, thoughts, feelings, views, directions, or accurate messages derived from listening to various types of texts (both nonfiction and fiction) presented as monologues, dialogues, and speech titles. However, learning poetry inevitably involves encountering challenges. Students often face difficulties in understanding the meaning embedded within poetry. Yet, comprehending this meaning holds significant importance as it determines the message intended by the author for their readers.

Based on the challenges encountered in learning poetry material, the author employs the study of pragmatics, specifically focusing on illocutionary speech acts, which can aid in discerning the meaning of an utterance. In addition to elucidating meaning, the author utilizes the song lyrics from Mahalini's Fabula album as a resource to enhance students' ability to craft poetry enriched with eloquent language and imbued with the intended meaning and message.

Educators can use song lyrics as teaching materials in stimulating students' thinking in learning Indonesian language on poetry material. Song lyrics in Mahalini's Fabula album can be used as a means to teach about how to determine the theme, meaning, and atmosphere in poetry. The song lyrics used to relate to poetry learning use a sample of two songs to be used as poetry teaching materials, namely "*Ini Laguku*" and "*Bawa Dia Kembali*". Only using two songs is not only for the reason of saving learning hours, but it can reduce and eliminate students' boredom during learning. The steps of learning poetry material with teaching materials for song lyrics from Mahalini's Fabula album are as follows.

a.   Learners observe and listen to a song by Mahalini presented by the teacher through the screen. The song is presented in the form of a video accompanied by lyrics. The lyrics will later be used as teaching material for poetry.

b.   Learners pay attention to the teacher's explanation of how to determine the meaning in the song by classifying the lyrics.

c. Learners determine the meaning of the song by classifying song lyrics as taught by the teacher. The classification of song lyrics will be the basis for analyzing illocutionary speech acts and determining the functions in them. Through the classification of song lyrics that have been done, the overall meaning contained in the song can be determined.

d. Learners determine the meaning of the poem provided by the teacher, by applying the method of determining the meaning of the poem previously taught by the teacher.

Here are the results of the relevance of illocutionary speech acts in the lyrics of Mahaluni's Fabula album with Indonesian language learning material on determining meaning in poetry.

Title of Song: Ini Laguku

The meaning in the song "Ini Laguku" can be determined through the following lyrics.

Bukalah hatimu lihat diriku
Ku takkan mampu tanpamu, tanpamu
Bukan maksudku selalu membisu
Ku tahu caraku mencintaimu

The fragment of the lyrics can provide an illustration of the meaning contained in the song "*Ini Laguku*", namely in the sentence *'ku takkan mampu tanpamu*, which means that the songwriter cannot live without the person he refers to in the song. The person can mean a person who is memorable in his life. Overall, the lyrics also describe the meaning of deep love, so that there is a desire to maintain a relationship despite various challenges.

Title of Song: Bawa Dia Kembali

The meaning in the song "Bawa Dia Kembali" can be determined through the following lyrics.

Oh, Tuhan, tolonglah, bawa dia kembali
Bersamaku di sini, menjagaku selalu
Dengarlah doaku yang tak pernah meminta
Bawa dia kembali bersama walau hanya sesaat

The fragment of the lyrics illustrates the meaning contained in the song "Bawa Dia Kembali", namely in the word *tolonglah* which can be interpreted as a request from the songwriter so that he is back together with the person who means a lot in his life. This indicates that he has separated from the person and misses him very much, so he wants to meet even if only briefly. Thus, the meaning of the song is a request to meet someone again..

Conclusions

The research findings indicate the presence of illocutionary speech acts in Mahalini's Fabula album. These acts encompass assertive, directive, expressive, and commissive types. Among these, the most dominant type is directive. Out of 35 instances, 16 are of directive type, followed by 10 instances of assertive type, 8 instances of expressive type, and 1 instance of commissive type. The illocutionary speech acts identified in the song lyrics of Mahalini's Fabula album hold relevance as teaching materials for Indonesian language education in high school, particularly in the context of poetry text instruction. These song lyrics serve as valuable learning resources for deciphering the meaning embedded within poetry.

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