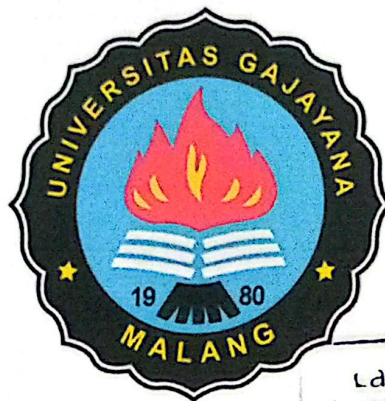


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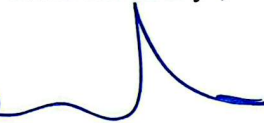
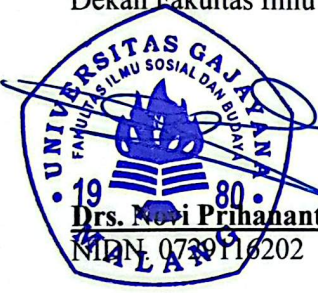
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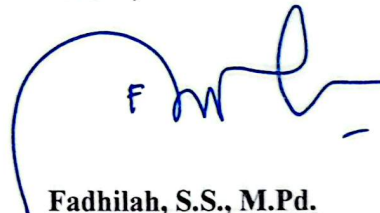
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# **A Pragmatic Analysis of Meaning Interpretation in English-Language Songs by Indonesian Songwriters: A Case Study of Féath**

## **ABSTRACT**

This study examines pragmatic meaning in English-language songs by the Indonesian band Féath, focusing on two songs: "Break It All" and "Stay". Using Birner's (2013) pragmatic framework, the study analyzes three pragmatic elements — implicature, deixis, and speech acts — and compares how English major and non-English major listeners interpret them. A qualitative descriptive design was adopted, with data collected through lyric analysis, an open-ended questionnaire distributed to ten participants, and an interview with the songwriter. The findings show that both songs contain rich pragmatic elements, with person deixis and commissive speech acts being the most dominant. Both listener groups were generally able to interpret the pragmatic elements correctly. However, listeners with English major tended to give more concise and structured responses, while listeners in non-English major provided more emotionally elaborate interpretations. These findings suggest that pragmatic meaning in Féath's lyrics is accessible to a broad range of listeners regardless of linguistic background.

**Keywords:** pragmatics, implicature, deixis, speech acts, song lyrics, meaning interpretation

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# **CHAPTER ONE**

## **INTRODUCTION**

### **1.1 Introduction**

This chapter provides general information regarding the study. It contains the background of the study (1.2), questions of the study (1.3), purpose of the study (1.4), significance of the study (1.5), scope and limitation (1.6), theoretical framework (1.7), definition of key terms (1.8), and organization of the study (1.9).

### **1.2 Background of the study**

In applied linguistics, pragmatics helps us understand how meaning is built and understood in context. Song lyrics are a special kind of text where meaning is often not stated directly — instead, it is suggested or implied. Pragmatic tools such as implicature, deixis, and speech acts play an important role in how this kind of meaning works. Because music is not only entertainment but also a way to express feelings and culture, studying pragmatic meaning in song lyrics has become more and more popular among researchers.

Recent studies have shown that listeners rely a lot on context and background knowledge when they try to understand song lyrics. Cichmińska (2007) explains that how a person interprets a song depends on their cognitive background and shared knowledge, which is why different listeners may understand the same lyrics differently. This shows that understanding lyrics goes beyond just knowing the literal meaning of the words. Several empirical studies further support the relevance of pragmatics in music analysis.

Several studies also support the importance of pragmatics in analyzing music. Sutrisno et al. (2025) found that implicature plays a big role in shaping emotional meaning in Sara Bareilles' songs. Suci and Aslamiyah (2025) show that deictic expressions in Billie Eilish's lyrics help listeners follow the emotional and narrative direction of the songs. Setyawati et al. (2024) also found that commissive speech acts in Ed Sheeran's songs create a sense of promise and commitment that affects how listeners understand the message.

However, most of these studies focus on songs written by native English speakers. There is still very little research on English songs written by Indonesian songwriters, especially about how pragmatic elements are used and understood by listeners from different linguistic backgrounds. This is an important gap to fill, because more and more Indonesian musicians are now writing songs in English to reach a wider audience.

For this reason, this study focuses on English-language songs by the Indonesian band Féath. It identifies three pragmatic elements — implicature, deixis, and speech acts — and examines how listeners across different majors interpret them. This study aims to bridge the gap between what the songwriter intends to say and what different listeners actually understand, within a multilingual and multicultural context.

### **1.3 Question of the study**

This study addresses two questions based on the reasons provided in the background of the study. They are:

1. What pragmatic elements — implicature, deixis, and speech acts — are found in Féath's English-language song lyrics?

2. What are the differences in meaning interpretation between English majors and non-English majors in Féath's English-language song lyrics?

#### **1.4 Purpose of the study**

According to the questions above, the purposes of this study are:

1. To identify the pragmatic elements — implicature, deixis, and speech acts — found in English-language song lyrics composed by the Indonesian band Féath.
2. To examine and compare the differences in meaning interpretation between English major and non-English majors in Féath's English-language song lyrics.

#### **1.5 Significance of the study**

This study is expected to provide both theoretical and practical contributions to the field of pragmatics and language use in song lyrics. Theoretically, it enriches pragmatic studies by analyzing implicature, deixis, and speech acts in English-language songs written by non-native speakers. Practically, this study aims to offer valuable insights for songwriters, especially the Indonesian band Féath, by providing a clearer understanding of how their intended meanings are interpreted by different groups of listeners. Through the comparison between listeners English and Non English major, this research presents a more comprehensive picture of how messages in song lyrics are received, which can help songwriters convey their intended meanings more effectively and reduce potential misinterpretations. Additionally, this study may serve as a useful reference for educators in utilizing song lyrics as authentic materials in teaching pragmatics and meaning interpretation.

## **1.6 Scope and limitation**

### **1.6.1 Scope**

This study focuses on the pragmatic analysis of English-language song lyrics composed by the Indonesian band Féath. The analysis is limited to three pragmatic elements, namely implicature, deixis, and speech acts. Furthermore, this study compares how the meanings of the lyrics are interpreted by two groups of listeners: English majors and non-English majors. The data are obtained from selected songs, listener interpretations, and interviews with the songwriter. The songwriter's perspective is used as a reference to understand the intended meaning behind the lyrics.

### **1.6.2 Limitation**

This study has several limitations. First, it only analyzes a limited number of songs by Féath, which may not represent the entirety of the band's works. Second, the study focuses only on three pragmatic elements and does not include other linguistic analyses such as semantics, stylistics, or discourse analysis. Third, the number of listener participants is limited, so the findings cannot be generalized to a broader population. Lastly, the interpretation of meaning is influenced by individual background and subjectivity, which may result in varied interpretations.

## **1.7 Theoretical Framework**

This study is grounded in the field of pragmatics, which examines how meaning is conveyed and interpreted in context. According to Birner (2013), pragmatics focuses on how speakers express meaning beyond the literal level and how listeners interpret those meanings based on contextual factors. This perspective is particularly relevant in analyzing song lyrics,

where meanings are often implied rather than explicitly stated.

In this study, Birner's (2013) framework is used as the primary theoretical basis to identify pragmatic elements in English-language song lyrics composed by the Indonesian band Féath. The analysis focuses on three main aspects: implicature, deixis, and speech acts. Implicature is based on the theory proposed by Grice (1975, as cited in Birner, 2013), deixis is discussed by Levinson (1983, as cited in Birner, 2013), and speech act theory was introduced by Austin (1962, as cited in Birner, 2013) and further developed by Searle (1969, as cited in Birner, 2013).

This framework is also used to examine how listeners interpret the identified pragmatic elements. Since interpretation may vary depending on linguistic background and contextual understanding, this study compares responses from listeners from both group to provide a broader perspective on meaning interpretation.

### **1.8 Definition of key terms**

The results of this study are intended to be accessible not only to those with a background in studies but also to a broader audience. Therefore, some key terms used in this study need to be clarified to ensure a clear understanding. Below are the definitions of the key terms:

1. Case study is a qualitative research strategy that involves an intensive, detailed examination of a single unit or bounded case within its real-world context (Yin, 2018)
2. Deixis refers to linguistic expressions such as pronouns, time references, and spatial terms whose meanings depend on the context of the utterance (Levinson, 1983, as cited in Birner, 2013).
3. Féath is an Indonesian musical band that produces songs with English-

language lyrics. In this study, Féath's lyrics are used as the object of analysis to examine pragmatic features including implicature, deixis, and speech acts.

4. Implicature is the implied meaning conveyed by a speaker that is not explicitly stated in the utterance but can be inferred by the listener based on context (Grice, 1975, as cited in Birner, 2013).
5. English Major refers to formal education or background knowledge in linguistics that influences a person's ability to analyze and interpret language.
6. Meaning interpretation refers to the process by which listeners understand and assign meaning to the lyrics based on their linguistic competence, background knowledge, and contextual understanding.
7. Pragmatics refers to the study of meaning in relation to context, focusing on how speakers convey implied meanings and how listeners interpret them beyond the literal level (Birner, 2013).
8. Song lyrics are the words of a song that convey messages, emotions, and meanings, often using figurative and implicit language.
9. Speech acts are utterances that perform actions, such as stating, requesting, promising, or expressing feelings (Austin, 1962; Searle, 1969, as cited in Birner, 2013).

### **1.9 Organization of the study**

The report of this study is presented and consists of five chapters: introduction, literature review, methodology, results and discussion, and conclusion. The outline of each chapter is described as follows. Chapter One presents the introduction of the study. It covers the

background of the study, research questions, objectives of the study, significance of the study, scope and limitation, theoretical framework, definition of key terms, and the organization of the study.

Chapter Two provides a review of related literature. It discusses relevant theories and previous studies that support the analysis, particularly those related to pragmatics, including implicature, deixis, and speech acts.

Chapter Three explains the research methodology. This chapter includes the research design, data and data sources, data collection methods, and data analysis techniques used in the study.

Chapter Four presents the findings and discussion of the study. It elaborates the analysis of the data and interprets the results based on the theoretical framework.

Chapter Five concludes the study. It provides conclusions drawn from the findings and offers suggestions for further research. To provide a clearer understanding of the theoretical basis used in this study, the following chapter presents a detailed review of relevant theories and previous studies.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

This chapter presents theories and previous studies closely related to this study. It provides the theoretical foundations needed to investigate the research questions, which focus on pragmatic meaning interpretation in English-language song lyrics composed by the Indonesian band Féath. The chapter is organized as follows. It begins with a discussion of pragmatics (2.1), including its definition (2.1.1) and scope (2.1.2). This is followed by an explanation of implicature (2.2), covering its definition (2.2.1) and types (2.2.2). The chapter then discusses deixis (2.3), including its definition (2.3.1) and types (2.3.2), and speech acts (2.4), covering their definition (2.4.1) and classification (2.4.2). The chapter also explores the concept of meaning interpretation (2.5) and song lyrics as pragmatic discourse (2.6). Finally, a review of previous studies closely related to this research (2.7) is provided to establish the research context. Details of each section are explained below.

#### **2.1 Pragmatics**

##### **2.1.1 Definition of Pragmatics**

Pragmatics is a branch of linguistics that examines how meaning is constructed and understood in context. Unlike semantics, which focuses on the literal or conventional meaning of words and sentences, pragmatics is concerned with how speakers communicate more than what is literally said, and how listeners infer the intended meaning from contextual and social cues.

Yule (1996, as cited in Birner, 2013) defines pragmatics as the study of contextual meaning, that is, the meaning communicated by a speaker and interpreted by a listener. In this view, pragmatics focuses not only on what words mean but on what people *do* with words—how

they use language to perform social actions, convey attitudes, and achieve communicative goals. This perspective is fundamental to the present study, which investigates how meaning in song lyrics goes beyond the literal level.

Similarly, Levinson (1983, as cited in Birner, 2013) describes pragmatics as the study of the relations between language and context that are grammatically encoded in the structure of a language. He emphasizes that pragmatic principles are necessary to explain aspects of language use that cannot be accounted for by grammatical rules alone. Levinson's definition is particularly relevant because it highlights the role of *context* as a determining factor in meaning, which is central to how listeners interpret song lyrics—especially when the lyrics are composed by non-native English speakers.

The definition adopted as the primary theoretical basis in this study is that proposed by Birner (2013), who states that pragmatics is the study of how context contributes to meaning. Birner's approach is comprehensive in that it covers the ways in which listeners actively use background knowledge, shared assumptions, and situational information to derive meaning that is not explicitly encoded in the words themselves. This is highly relevant to the analysis of Féath's lyrics, where emotional and narrative meanings are frequently implied rather than directly stated. The following subsection discusses the scope of pragmatics as it applies to this study.

### **2.1.2 Scope of Pragmatics**

Pragmatics covers a wide range of phenomena related to meaning in use. According to Yule (1996, as cited in Birner, 2013), the core areas of pragmatics include implicature, presupposition, speech acts, and deixis. Each of these areas addresses a different dimension of how meaning is communicated and understood beyond the literal content of utterances.

Implicature concerns the implied meanings that are not directly expressed but are inferred by the listener on the basis of cooperative principles and contextual knowledge (Grice, 1975, as cited in Birner, 2013). Deixis refers to linguistic expressions whose interpretation depends on the context of utterance, such as the identity of the speaker, the time of speaking, or the place of speaking (Levinson, 1983, as cited in Birner, 2013). Speech acts refer to the actions performed by utterances, such as making a promise, issuing a request, or expressing an emotion (Austin, 1962; Searle, 1969, as cited in Birner, 2013).

This study focuses on three of these core areas—implicature, deixis, and speech acts—because they are the most directly relevant to analyzing meaning in song lyrics. Song lyrics, like spoken utterances, often rely on implied meanings, personal pronouns and time references, and performative language to convey their message. By examining these three pragmatic elements, this study is able to explore how different listeners interpret the intended meanings of Féath's lyrics.

## **2.2 Implicature**

### **2.2.1 Definition of Implicature**

Implicature is one of the most influential concepts in pragmatics. It refers to the aspects of meaning that a speaker communicates without explicitly stating them. The term was introduced by the philosopher H. Paul Grice and remains central to pragmatic theory.

Grice (1975, as cited in Birner, 2013) introduced the concept of *conversational implicature* to explain how listeners are able to infer meanings that go far beyond what is literally said. Grice proposed that conversation is governed by a general *Cooperative Principle*, which holds that speakers are expected to make their contributions appropriate to the purpose and direction of the conversation. The Cooperative Principle is broken down into four maxims: the Maxim of Quantity (be as informative as required), the Maxim of Quality (do not say

what you believe to be false), the Maxim of Relation (be relevant), and the Maxim of Manner (be clear and orderly).

When a speaker appears to violate one of these maxims, the listener is prompted to search for an implied meaning that makes the utterance consistent with the Cooperative Principle. This inferred meaning is the implicature. For example, if someone is asked whether a friend is honest and replies "He is very friendly," the listener may infer that the speaker is implying the friend is not honest—this is an implicature arising from the apparent violation of the Maxim of Relation.

In the context of song lyrics, implicature is particularly important. Songwriters often exploit the maxims deliberately to create layers of meaning. A lyric may say one thing on the surface while implying something quite different—an emotional state, a relationship conflict, or a personal struggle. Sutrisno et al. (2025) have demonstrated that implicature plays a significant role in shaping emotional meaning in song lyrics, showing that listeners actively engage in inferential processes when interpreting music. This study applies Grice's (1975) framework to identify and analyze implicatures present in Féath's songs, and to examine how different groups of listeners interpret these implied meanings.

### **2.2.2 Types of Implicature**

Grice (1975, as cited in Birner, 2013) distinguishes between two main types of implicature: conversational implicature and conventional implicature. These two types differ in how they arise and whether they are dependent on context.

**Conversational implicature** is context-dependent and arises from the application of the Cooperative Principle and its maxims. Because it depends on context, conversational implicature can vary from one situation or listener to another. Grice further divides

conversational implicature into two sub-types: generalized and particularized conversational implicature. Generalized conversational implicatures arise without requiring specific contextual knowledge—they are the default inferences that most listeners would make in ordinary circumstances. Particularized conversational implicatures, on the other hand, arise only in specific contexts and require background knowledge or situational information to be correctly inferred.

**Conventional implicature**, by contrast, is not context-dependent. It is attached to specific words or expressions and remains constant regardless of the situation. The word "but," for instance, conventionally implicates a contrast between the clauses it connects. Unlike conversational implicature, conventional implicature cannot be cancelled or overridden by changing the context.

In this study, conversational implicature—both generalized and particularized—is of primary interest, as song lyrics frequently rely on context-sensitive implied meanings. English major listeners may be better equipped to identify the type of implicature at work and to trace the reasoning process behind the implied meaning, whereas Non English major listeners such may rely more heavily on personal and emotional associations.

## **2.3 Deixis**

### **2.3.1 Definition of Deixis**

Deixis is the linguistic mechanism by which certain expressions derive their meaning entirely from the context in which they are used. The word itself comes from the Greek word for "pointing" or "showing," and deictic expressions function as linguistic pointers that anchor an utterance to its context of production.

Levinson (1983, as cited in Birner, 2013) provides the widely cited definition of deixis as the ways in which languages encode or grammaticalize features of the context of utterance or

speech event. According to Levinson, understanding a deictic expression requires knowing *who* is speaking, *when* the utterance is being made, and *where* the utterance is taking place. Without this information, deictic expressions remain uninterpretable at the referential level.

In song lyrics, deixis creates a special interpretive challenge. Because lyrics are removed from a direct communicative context—they are not spoken to a specific person at a specific time and place—listeners must imaginatively reconstruct the deictic center of the lyric in order to understand it. Words like "I," "you," "here," "now," and "this" are all deictic, and their meaning shifts depending on how the listener positions themselves in relation to the song. Suci and Aslamayah (2025) found that deictic expressions in song lyrics play a significant role in guiding the emotional and narrative direction of the listener's interpretation, which is directly relevant to the present study's focus on how Féath's lyrics are understood.

### 2.3.2 Types of Deixis

Levinson (1983, as cited in Birner, 2013) identifies five major types of deixis, each of which encodes a different contextual parameter. This study focuses on three of these types that are most relevant to song lyric analysis: person deixis, spatial deixis, and temporal deixis.

**Person deixis** encodes the role of participants in a speech event. The most common forms are first-person pronouns ("I," "me," "we"), second-person pronouns ("you"), and third-person pronouns ("he," "she," "they"). In song lyrics, person deixis is particularly important because the "I" of a lyric may refer to the songwriter, a fictional narrator, or may shift between these positions within the same song. Similarly, the "you" in a lyric may address a specific person, a general listener, or a universal "other."

**Spatial deixis** encodes location in relation to the speech event. Words such as "here,"

"there," "this," and "that" are spatial deictic expressions. In song lyrics, spatial deixis often functions metaphorically, where "here" may refer to an emotional state or a life situation rather than a physical location.

**Temporal deixis** encodes time relative to the moment of utterance. Words and expressions such as "now," "then," "yesterday," "soon," and verb tenses all function as temporal deictic markers. In song lyrics, temporal deixis is frequently used to contrast past experiences with the present, or to express hope or longing for the future. The interpretation of temporal deixis can vary significantly between listeners with different emotional or contextual associations with the song.

This study examines how person, spatial, and temporal deictic expressions in Féath's lyrics are interpreted by listeners from different linguistic backgrounds. The differences in interpretation are expected to reflect broader patterns in how deixis functions differently for listeners in English major and non English major.

## **2.4 Speech Acts**

### **2.4.1 Definition of Speech Acts**

Speech act theory was developed to explain the idea that language is not only used to describe the world but also to perform actions within it. When a person utters a sentence, they are simultaneously doing something—making a claim, asking a question, giving a command, making a promise, or expressing a feeling.

The foundational framework was established by Austin (1962, as cited in Birner, 2013) in his lectures published as *How to Do Things with Words*. Austin proposed that every utterance has three dimensions: the *locutionary act* (the literal act of saying something with a certain

meaning), the *illocutionary act* (the action performed in saying something, such as promising, ordering, or apologizing), and the *perlocutionary act* (the effect produced on the listener as a result of the utterance). In the analysis of song lyrics, all three levels may be relevant, but illocutionary acts are of central importance because they capture what the songwriter is doing with the words—whether expressing emotion, making a promise, or issuing an appeal.

Searle (1969, as cited in Birner, 2013) further developed Austin's theory by systematizing the classification of illocutionary acts and introducing the concept of *illocutionary force*, which refers to the communicative intention behind an utterance. Searle's work has been widely applied in the analysis of various forms of discourse, including literary and musical texts. The present study draws on both Austin's (1962) and Searle's (1969) frameworks, as cited in Birner (2013), to identify the speech acts performed in Féath's lyrics and to examine how different listeners recognize and interpret these acts.

#### **2.4.2 Classification of Speech Acts**

Searle (1969, as cited in Birner, 2013) classifies illocutionary acts into five main categories, each representing a different type of action performed by language. These categories are: assertives, directives, commissives, expressives, and declarations.

**Assertives** are speech acts that commit the speaker to the truth of a proposition. They include acts such as stating, claiming, concluding, and describing. In song lyrics, assertives are used when the songwriter makes claims about their feelings, experiences, or the world around them.

**Directives** are speech acts by which the speaker attempts to get the listener to do something.

They include requesting, commanding, advising, and questioning. In lyrics, directives often express appeals to a loved one, to society, or to oneself.

**Commissives** are speech acts that commit the speaker to a future course of action. They include promising, vowing, offering, and threatening. Setyawati et al. (2024) found that commissive speech acts in song lyrics create a sense of promise and commitment that strongly shapes listener interpretation, which is particularly relevant to this study's focus on Féath's lyrics.

**Expressives** are speech acts that express the psychological state of the speaker. They include thanking, apologizing, congratulating, and expressing emotions such as love, grief, or anger. Expressive speech acts are among the most common in song lyrics, where the primary function is often to communicate emotional experience.

**Declarations** are speech acts that bring about a change in the state of affairs simply by being uttered, such as pronouncing someone married or declaring war. While declarations are less common in song lyrics than in institutional or legal discourse, they may appear in symbolic or metaphorical forms.

This study focuses particularly on assertives, commissives, and expressives, as these are the speech act types most frequently identified in Féath's lyrics based on preliminary analysis. The classification of speech acts will be used to systematically describe what is being communicated in each lyrical excerpt, and the comparison between listener groups will reveal the extent to which different listeners recognize the illocutionary force of these acts.

## 2.5 Meaning Interpretation

Meaning interpretation refers to the cognitive and linguistic process by which a listener

derives meaning from an utterance or text. It is not a passive process of simply decoding what is said; rather, it is an active, inferential process that draws on multiple sources of knowledge, including linguistic competence, background knowledge, cultural context, and personal experience.

Cichmińska (2007) explains that the way a person interprets a song depends on their cognitive background and shared knowledge with others, which is why different listeners may understand the same lyrics quite differently. This observation is foundational to the present study, because it explains why listeners from different group may arrive at different interpretations of the same pragmatic elements in Féath's lyrics. English major listeners bring formal knowledge of pragmatic principles and analytic frameworks, while non-English major listeners rely more on personal and emotional associations, as well as cultural background.

Birner (2013) further explains that meaning interpretation in pragmatics involves the interplay between the semantic content of an utterance (what words mean) and the pragmatic content (what the speaker intends to communicate). Listeners use context, including knowledge of who the speaker is, what the situation is, and what conversational norms are in operation, to bridge the gap between what is literally said and what is intended. This framework is particularly useful for analyzing song lyrics composed by Indonesian songwriters in English, because listeners must navigate not only linguistic complexity but also potential cross-cultural differences in pragmatic conventions.

In this study, meaning interpretation is operationalized through listener responses to specific lyrical excerpts from Féath's songs. Responses from listeners in English major (defined as students or graduates of linguistics or English Language programs) are compared with those from listeners from non-English majors (defined as general music listeners with no formal

language study background). The differences between these two groups are expected to illuminate how linguistic knowledge shapes pragmatic inference.

## **2.6 Song Lyrics as Pragmatic Discourse**

Song lyrics occupy a unique position in the study of language use. They are a form of discourse that shares features with both literary language and everyday speech. Like literary texts, lyrics are carefully crafted to produce aesthetic effects, and they frequently employ figurative language, ambiguity, and layered meaning. Like spoken utterances, lyrics express emotions, attitudes, and interpersonal relationships in ways that invite pragmatic interpretation.

A growing body of research has demonstrated the value of applying pragmatic frameworks to song lyrics. Researchers have shown that pragmatic tools such as implicature, deixis, and speech acts are not only present in lyrics but are fundamental to how meaning is constructed and communicated in musical discourse. Song lyrics are not simply neutral conveyors of information; they are designed to provoke feeling, create connection, and sometimes challenge the listener's assumptions.

The case of Indonesian songwriters composing in English adds an additional layer of complexity to the pragmatic analysis of song lyrics. When a songwriter operates in a second language, their use of pragmatic elements may be influenced by first-language conventions, cultural values, and patterns of communication that differ from those of native English-speaking songwriters. At the same time, listeners who engage with these lyrics—whether they share the songwriter's cultural background or not—bring their own interpretive frames. This interplay between songwriter intention and listener interpretation is the central concern of the present study, and it makes Féath's English-language lyrics a particularly rich site for pragmatic analysis.

## **2.7 Previous Studies Closely Related to This Study**

Several previous studies have examined pragmatic elements in song lyrics, providing valuable insights into the methods and findings that are relevant to this research. The following discussion reviews the most closely related studies and explains their contributions to the present work.

Sutrisno et al. (2025) conducted a study on the role of implicature in shaping emotional meaning in the songs of Sara Bareilles. The study found that conversational implicature, particularly particularized implicature, was the dominant mechanism through which emotional meaning was conveyed. The research demonstrated that listeners often interpret the implied rather than the literal content of lyrics as the primary emotional message. This study is directly relevant to the present research because it establishes the importance of implicature in musical meaning-making and provides a methodological model for identifying and classifying implicatures in song lyrics. However, Sutrisno et al.'s study focuses on a native English speaker's work; the present study extends this analysis to the songs of an Indonesian songwriter writing in English, which presents different pragmatic challenges.

Suci and Aslamiyah (2025) examined deictic expressions in the lyrics of Billie Eilish, focusing on how person, spatial, and temporal deixis guide the listener's emotional and narrative interpretation. The study found that person deixis, particularly the shifting use of "I" and "you," was especially significant in creating intimacy and emotional engagement between the song and the listener. This research is relevant to the present study's focus on deixis in Féath's lyrics, and it provides a framework for analyzing how deictic expressions function in English-language songs. As with Sutrisno et al.'s work, this study does not address the specific challenges of non-native English songwriting, which is the focus of the

present research.

Setyawati et al. (2024) analyzed commissive speech acts in the songs of Ed Sheeran, finding that promises and vows made through lyrics create a strong sense of commitment and emotional sincerity that shapes listener interpretation. The study concluded that speech acts in lyrics are not merely decorative but perform genuine communicative functions. This finding supports the present study's inclusion of speech act analysis as a key component of the pragmatic framework. The focus on commissives in Setyawati et al.'s work also complements the broader speech act classification used in the present study, which covers assertives, commissives, and expressives.

Cichmińska (2007) provided a broader theoretical discussion of how listeners interpret song lyrics based on their cognitive background and shared knowledge. Her work demonstrated that interpretation is not uniform but varies according to the listener's cultural, linguistic, and personal experiences. This argument forms one of the core premises of the present study, which specifically compares interpretation between two groups of listeners differentiated by their basic major. Cichmińska's study thus provides theoretical support for the comparative dimension of the present research.

Taken together, these previous studies confirm the value of applying pragmatic frameworks to the analysis of song lyrics and demonstrate that implicature, deixis, and speech acts are productive categories for understanding how meaning is constructed and interpreted in musical discourse. However, none of these studies examines English-language songs written by Indonesian non-native speakers, and none systematically compares interpretation between linguistically trained and untrained listeners. The present study addresses both of these gaps, contributing a new perspective to the field of pragmatics and music language research.

All of the theories that support the data analysis have been discussed in this chapter. The pragmatic framework proposed by Birner (2013), along with Grice's (1975) theory of implicature, Levinson's (1983) account of deixis, and Austin's (1962) and Searle's (1969) speech act theory, have been explained to address the research questions. Additionally, relevant previous studies have been reviewed to provide insights into how pragmatic analysis can be applied to song lyrics, and to highlight the contribution of this study. The methodology for this research will be presented in the following chapter.

## **CHAPTER THREE**

### **METHODOLOGY**

This chapter explains the methodology used in this study. It covers the research design (3.1), data and data sources (3.2), data collection procedure (3.3), and data analysis technique (3.4). Details of each section are explained below.

#### **3.1 Research design**

This study uses a qualitative research design with a descriptive approach. According to Birner (2013), pragmatics focuses on how meaning is conveyed and interpreted in context, which requires a careful and descriptive form of analysis rather than numerical measurement. This approach is suitable for this study because the goal is to describe and understand how different listeners interpret pragmatic meaning in song lyrics, not to count or measure responses statistically.

A descriptive approach is chosen because this study aims to identify and describe the pragmatic elements found in Féath's English-language song lyrics, and to describe the differences in meaning interpretation between two groups of listeners. The researcher does not manipulate any variables but instead observes and describes what naturally occurs when listeners engage with the lyrics.

## **3.2 Data and Data Source**

### **3.2.1 Data of the study**

The data of this study consist of two types. First, the primary data are the lyrics of two English-language songs composed by the Indonesian band Féath, namely "Break It All" and "Stay". These lyrics are analyzed to identify pragmatic elements — implicature, deixis, and speech acts. Second, the supporting data are the responses collected from participants through questionnaires and interviews, as well as the songwriter's perspective obtained through an interview.

### **3.2.2 Data source**

The data sources of this study are the song lyrics of "Break It All" and "Stay" by Féath, the written responses of ten participants, and the interview with the songwriter of Féath. The two songs were selected because they represent Féath's use of English as a non-native language and contain pragmatic elements suitable for analysis.

The participants are divided into two groups. The first group consists of five students from the English Department at Gajayana University of Malang, who are considered listeners in the English major. The second group consists of five participants from outside the English Department, who are considered listeners in non-English majors. This division is based on the assumption that formal education in linguistics or English language studies influences how a person interprets pragmatic meaning in song lyrics, as supported by Birner's (2013) view that background knowledge and contextual understanding play a significant role

in meaning interpretation.

### **3.3 Data collection procedure**

The data collection procedure in this study is carried out in three stages.

The first stage is lyric analysis. The researcher reads and identifies pragmatic elements — implicature, deixis, and speech acts — in the lyrics of "Break It All" and "Stay" by Féath. This analysis is guided by the pragmatic framework of Birner (2013), which covers implicature as originally proposed by Grice (1975, as cited in Birner, 2013), deixis as discussed by Levinson (1983, as cited in Birner, 2013), and speech acts as introduced by Austin (1962) and developed by Searle (1969), both as cited in Birner (2013). This initial analysis serves as the basis for designing the questionnaire.

The second stage is the songwriter interview. The researcher conducts an interview with the songwriter of Féath to understand the intended meaning behind the selected lyrics. The songwriter's perspective is used as a reference point for comparing listener interpretations, not as the only correct interpretation.

The third stage is the participant questionnaire and interview. The researcher gives both groups of participants the lyrics of the two selected songs and asks them to read and respond to open-ended questions about the meaning of specific lyrical excerpts. The questions are designed based on the pragmatic elements identified in the lyrics and informed by the songwriter's perspective. After completing the questionnaire, a short follow-up interview may be conducted with selected participants to clarify or deepen their written responses.

### **3.4 Data analytical techniques**

The data in this study are analyzed using the following steps.

First, the pragmatic elements in the lyrics are identified and classified based on Birner's (2013) pragmatic framework, which covers implicature originally proposed by Grice (1975, as cited in Birner, 2013), deixis discussed by Levinson (1983, as cited in Birner, 2013), and speech acts introduced by Austin (1962) and developed by Searle (1969), both as cited in Birner (2013).

Second, the participant responses from the questionnaire and interviews are read carefully and organized according to the two groups — English major listeners and non-English major listeners.

Third, the responses are compared to identify differences in how each group interprets the pragmatic elements in the lyrics.

Fourth, the songwriter's perspective is used as a reference to understand the intended meaning and to provide context for the comparison between the two listener groups.

Finally, the findings are described and discussed based on Birner's (2013) pragmatic framework, which guides the overall analysis of meaning interpretation in this study.

## **CHAPTER FOUR**

### **DATA ANALYSIS RESULTS AND DISCUSSION**

#### **4.1 Introduction**

This chapter presents the findings and discussion of this study. It is divided into two main sections. The first section (4.1) presents the results of the lyric analysis, which identifies the pragmatic elements found in Féath's English-language songs 'Break It All' and 'Stay'. The second section (4.2) will present the comparison of meaning interpretation between listeners in English majors and listeners in non-English majors. Details of each section are explained below.

#### **4.2 Data analysis results**

This section presents the results of the lyric analysis, which identifies the pragmatic elements found in Féath's English-language songs 'Break It All' and 'Stay'. The analysis is guided by Birner's (2013) pragmatic framework, which covers implicature as proposed by Grice (1975, as cited in Birner, 2013), deixis as discussed by Levinson (1983, as cited in Birner, 2013), and speech acts as introduced by Austin (1962) and developed by Searle (1969), both as cited in Birner (2013). The findings are organized per song, with each song analyzed according to three categories: deixis, implicature, and speech acts.

##### **4.2.1 Pragmatic Elements in Féath's Song Lyrics**

This section addresses the first research question: what pragmatic elements — implicature, deixis, and speech acts — are found in Féath's English-language song lyrics? The analysis

is carried out on two songs, namely 'Break It All' and 'Stay', using Birner's (2013) pragmatic framework as the primary analytical basis. The findings are presented per song, with each song analyzed according to three categories: deixis, implicature, and speech acts.

#### 4.2.1.1 Break It All

The following analysis identifies the pragmatic elements found in the lyrics of 'Break It All' by Féath. The song portrays a narrative of emotional pain, loss, and eventual self-recovery within a failed relationship. The analysis is organized into three categories: deixis, implicature, and speech acts.

##### A. Deixis

The lyrics of 'Break It All' contain several deictic expressions across three categories: person deixis, spatial deixis, and temporal deixis. These expressions anchor the song's narrative to a specific emotional context and establish the identities and positions of the people involved. The deictic expressions found in the lyrics are presented in Table 4.1 below.

Table 4.1 Deixis in "Break it all"

| No | Lyrical Line                         | Deictic Expression | Type of Deixis |
|----|--------------------------------------|--------------------|----------------|
| 1  | I try to move to another room        | I                  | Person Deixis  |
| 2  | I choose to close that door          | I                  | Person Deixis  |
| 3  | I try to move to another day         | I                  | Person Deixis  |
| 4  | I try to take another chance         | I                  | Person Deixis  |
| 5  | I will save me                       | I / Me             | Person Deixis  |
| 6  | You stole my light                   | You / My           | Person Deixis  |
| 7  | You break my wish                    | You / My           | Person Deixis  |
| 8  | I can't stop you no more             | You                | Person Deixis  |
| 9  | You not that role                    | You                | Person Deixis  |
| 10 | Let go of our dreams not coming true | Our                | Person Deixis  |

| No | Lyrical Line                          | Deictic Expression | Type of Deixis  |
|----|---------------------------------------|--------------------|-----------------|
| 11 | Counting of our wish not coming true  | Our                | Person Deixis   |
| 12 | And help me who fall                  | Me                 | Person Deixis   |
| 13 | See me through all                    | Me                 | Person Deixis   |
| 14 | And leave me lean in this home        | This home          | Spatial Deixis  |
| 15 | I choose to close that door           | That door          | Spatial Deixis  |
| 16 | I try to move to another room         | Another room       | Spatial Deixis  |
| 17 | Break all of this wall                | This wall          | Spatial Deixis  |
| 18 | Climb all of this hole                | This hole          | Spatial Deixis  |
| 19 | I will save me / Find my light        | My light           | Spatial Deixis  |
| 20 | I can't stop you no more              | No more            | Temporal Deixis |
| 21 | I try to move to another day          | Another day        | Temporal Deixis |
| 22 | I try to take another chance          | Another chance     | Temporal Deixis |
| 23 | Then I wake up wish that will be true | Then               | Temporal Deixis |

As shown in Table 4.1, person deixis is the most dominant deictic feature in the song. The first-person pronoun 'I' appears repeatedly, establishing the narrator as the central subject. The reflexive construction 'I will save me' is particularly notable, as it uses both subject and object forms of the first person, emphasizing self-reliance and emotional independence. The second-person pronoun 'you' functions as the subject of negative actions throughout the song, constructing this person as the source of the narrator's pain. The first-person plural 'our' in 'our dreams' and 'our wish' shifts the deixis from individual to shared identity, suggesting that the relationship was once characterized by shared goals. Spatial deixis through 'this home', 'this wall', and 'this hole' uses the proximal demonstrative 'this' metaphorically rather than literally, representing emotional barriers and difficult situations. Temporal deixis through 'no more' and 'another day' reflects the narrator's struggle to move forward in time.

## B. Implicature

Several lyrical lines in 'Break It All' carry implied meanings that go beyond their literal content. These implicatures are identified based on Grice's (1975, as cited in Birner, 2013) framework of conversational implicature. The implicatures found in the lyrics are presented in Table 4.2 below.

Table 4.2 Implicature in 'Break It All'

| No | Lyrical Line                                   | Type of Implicature           | Implied Meaning                                      | Explanation                                                                            |
|----|------------------------------------------------|-------------------------------|------------------------------------------------------|----------------------------------------------------------------------------------------|
| 1  | You stole my light / I can't see in the dark   | Particularized Conversational | The person caused emotional devastation              | Light and dark are metaphors for hope and despair; the literal meaning is not intended |
| 2  | Look at the storm, I choose to close that door | Particularized Conversational | A deliberate decision to end the relationship        | Storm implies conflict; closing the door implies separation                            |
| 3  | Let go of our dreams not coming true           | Particularized Conversational | The relationship has failed                          | Shared dreams represent what once existed; letting go implies acceptance of the end    |
| 4  | I will save me / Find my light                 | Particularized Conversational | Self-recovery without the other person               | Echoes the earlier stolen light — implying that what was taken can be reclaimed        |
| 5  | You not that role                              | Particularized Conversational | The person failed to be who they were supposed to be | Implies unmet expectations in the relationship                                         |

As shown in Table 4.2, all identified implicatures in 'Break It All' are particularized conversational implicatures, meaning their interpretation depends on understanding the specific emotional context of the song. The line 'You stole my light / I can't see in the dark' is the most prominent example, using metaphorical language to imply emotional devastation

rather than a physical event. The line 'Look at the storm, I choose to close that door' implies a deliberate decision to end a relationship — a meaning that can only be understood within the broader narrative of loss that runs through the song. The final implicature, 'I will save me / Find my light', creates a sense of resolution by implying that what was taken by the other person can be reclaimed through self-effort, echoing the earlier reference to stolen light.

### C. Speech Acts

The lyrics of 'Break It All' contain several identifiable speech acts, classified according to Searle's (1969, as cited in Birner, 2013) taxonomy of illocutionary acts. The speech acts found in the lyrics are presented in Table 4.3 below.

Table 4.3 Speech Acts in 'Break It All'

| No | Lyrical Line                          | Type of Speech Act | Function            | Description                                                    |
|----|---------------------------------------|--------------------|---------------------|----------------------------------------------------------------|
| 1  | You stole my light                    | Assertive          | Accusation          | Narrator makes a claim about what the other person has done    |
| 2  | You break my wish                     | Assertive          | Accusation          | Narrator states another harmful act done by the other person   |
| 3  | I can't stop you no more              | Assertive          | Admission           | Narrator acknowledges their inability to control the situation |
| 4  | Let go of our dreams not coming true  | Assertive          | Statement           | Narrator states the reality of the failed relationship         |
| 5  | Then I wake up wish that will be true | Assertive          | Statement of desire | Narrator expresses a longing for things                        |

| No | Lyrical Line                                  | Type of Speech Act | Function              | Description                                                 |
|----|-----------------------------------------------|--------------------|-----------------------|-------------------------------------------------------------|
|    |                                               |                    |                       | to be different                                             |
| 6  | I'll not let you / Break all of this wall     | Commissive         | Declaration of intent | Narrator commits to protecting themselves from further harm |
| 7  | I will save me                                | Commissive         | Self-directed promise | Narrator commits to their own recovery                      |
| 8  | Break all of this wall / And help me who fall | Directive          | Appeal / Request      | Narrator calls for support or intervention                  |
| 9  | See me through all                            | Directive          | Request               | Narrator requests to be seen and supported                  |
| 10 | Climb all of this hole                        | Directive          | Request               | Narrator requests help in overcoming difficulty             |

As shown in Table 4.3, three types of speech acts are identified in 'Break It All': assertives, commissives, and directives. Assertive speech acts are used to make claims and admissions about the narrator's experience and emotional state. Commissive speech acts are the most emotionally significant, particularly the self-directed promise 'I will save me', which marks the narrator's transition from victimhood to self-determination. Directive speech acts in the bridge section — 'Break all of this wall / And help me who fall' — function as appeals for support, addressed to either the other person, the narrator themselves, or an unspecified listener.

#### 4.2.1.2 Stay

The following analysis identifies the pragmatic elements found in the lyrics of 'Stay' by Féath. Unlike 'Break It All', which narrates the process of separation and recovery, 'Stay' portrays a relationship that is still ongoing but deeply strained by emotional imbalance. The

narrator remains committed while the other person is portrayed as inconsistent and self-centered. The analysis is organized into three categories: deixis, implicature, and speech acts.

### A. Deixis

The lyrics of 'Stay' contain deictic expressions across three categories: person deixis, spatial deixis, and temporal deixis. Person deixis is particularly prominent and creates a dynamic interplay between the narrator and the person they are addressing. The deictic expressions found in the lyrics are presented in Table 4.4 below.

Table 4.4 Deixis in 'Stay'

| No | Lyrical Line                                          | Deictic Expression | Type of Deixis |
|----|-------------------------------------------------------|--------------------|----------------|
| 1  | I can't find the truth                                | I                  | Person Deixis  |
| 2  | I can't feel the same                                 | I                  | Person Deixis  |
| 3  | But I'll stay                                         | I                  | Person Deixis  |
| 4  | To be able to heal the feel that I've got             | I                  | Person Deixis  |
| 5  | But I'll buy the pairs of wings, to get you           | I / You            | Person Deixis  |
| 6  | Give you in every way I can                           | You / I            | Person Deixis  |
| 7  | You want me to stay                                   | You / Me           | Person Deixis  |
| 8  | You want the answer                                   | You                | Person Deixis  |
| 9  | You just think about your feel                        | You / Your         | Person Deixis  |
| 10 | Want you feel same, be fun, and cry, with my way      | My                 | Person Deixis  |
| 11 | Try to return and remember about us                   | Us                 | Person Deixis  |
| 12 | All of the feeling that you want to know about us     | Us                 | Person Deixis  |
| 13 | Like what you feel and what you want to know about us | You / Us           | Person Deixis  |
| 14 | Silent in the corner of town                          | Corner of town     | Spatial Deixis |
| 15 | Give you in every way I can                           | Every way          | Spatial Deixis |

| No | Lyrical Line                              | Deictic Expression  | Type of Deixis  |
|----|-------------------------------------------|---------------------|-----------------|
| 16 | Every piece of time                       | Every piece of time | Temporal Deixis |
| 17 | You come and go                           | Come and go         | Temporal Deixis |
| 18 | To be able to heal the feel that I've got | I've got            | Temporal Deixis |

As shown in Table 4.4, person deixis in 'Stay' is characterized by the tension between 'I', 'you', and 'us'. The first-person pronoun 'I' establishes the narrator as someone committed and emotionally present, as seen most clearly in 'but I'll stay'. The second-person pronoun 'you' is associated with demand and self-centeredness — the other person wants the narrator's presence but does not reciprocate emotionally. The first-person plural 'us' appears in expressions of shared history, but consistently in contexts of uncertainty and disconnection, implying that the relationship is under strain. Spatial deixis through 'corner of town' suggests emotional isolation and marginalization. Temporal deixis through 'every piece of time' and 'come and go' contrasts the narrator's continuous dedication with the other person's irregular and unreliable presence.

### **B. Implicature**

The lyrics of 'Stay' contain several significant implicatures that reveal the emotional complexity of the relationship being described. Both conventional and particularized conversational implicatures are present, as identified based on Grice's (1975, as cited in Birner, 2013) framework. The implicatures found in the lyrics are presented in Table 4.5 below.

Table 4.5 Implicature in 'Stay'

| No | Lyrical Line                                                              | Type of Implicature           | Implied Meaning                                                    | Explanation                                                                       |
|----|---------------------------------------------------------------------------|-------------------------------|--------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| 1  | You want me to stay / But you just think about your feel and not about us | Conventional                  | The relationship is one-sided                                      | The conjunction 'but' creates a contrast implicature — desire without reciprocity |
| 2  | But I'll buy the pairs of wings, to get you                               | Particularized Conversational | Extreme dedication and willingness to do anything                  | Buying wings is impossible — implies unconditional love and sacrifice             |
| 3  | You come and go, and run and fly but I'll stay                            | Conventional                  | Contrast between narrator's loyalty and other person's instability | The word 'but' signals contrast between two opposing behaviors                    |
| 4  | Becomes a little crime                                                    | Particularized Conversational | The relationship feels morally wrong or painful                    | 'Crime' is not literal — implies guilt and internal conflict                      |
| 5  | I can't find the truth                                                    | Particularized Conversational | Dishonesty or confusion within the relationship                    | Not a literal search — implies lack of transparency from the other person         |

As shown in Table 4.5, 'Stay' contains both conventional implicatures and particularized conversational implicatures, making it pragmatically more varied than 'Break It All'. The conventional implicatures are carried by the conjunction 'but', which signals contrast in 'You want me to stay / But you just think about your feel' and 'You come and go...but I'll stay'. These contrasts are the most structurally important implicatures in the song, as they establish the central emotional tension. The particularized conversational implicature in 'But I'll buy the pairs of wings, to get you' is particularly striking — the literal impossibility of the action forces the listener to infer an implied meaning of unconditional love and extreme sacrifice. The line 'Becomes a little crime' uses the word 'crime' metaphorically to imply guilt and internal conflict, suggesting that staying in the relationship has become painful rather than

natural.

### C. Speech Acts

The lyrics of 'Stay' contain several identifiable speech acts, classified according to Searle's (1969, as cited in Birner, 2013) taxonomy. The speech acts found in the lyrics are presented in Table 4.6 below.

Table 4.6 Speech Acts in 'Stay'

| No | Lyrical Line                                    | Type of Speech Act | Function                    | Description                                                       |
|----|-------------------------------------------------|--------------------|-----------------------------|-------------------------------------------------------------------|
| 1  | You want me to stay                             | Assertive          | Statement                   | Narrator states what the other person wants, framing it as fact   |
| 2  | You want the answer                             | Assertive          | Statement                   | Narrator states the other person's demand                         |
| 3  | I can't find the truth                          | Assertive          | Admission of confusion      | Narrator states their inability to understand the situation       |
| 4  | You just think about your feel and not about us | Assertive          | Accusation                  | Narrator makes a claim about the other person's selfishness       |
| 5  | I can't feel the same                           | Expressive         | Expression of disconnection | Narrator directly communicates their changed emotional state      |
| 6  | Becomes a little crime                          | Expressive         | Expression of guilt         | Narrator expresses internal moral conflict about the relationship |
| 7  | Give you in every way I can                     | Commissive         | Promise of dedication       | Narrator commits to giving everything to the other person         |

| No | Lyrical Line                                     | Type of Speech Act | Function               | Description                                                             |
|----|--------------------------------------------------|--------------------|------------------------|-------------------------------------------------------------------------|
| 8  | But I'll buy the pairs of wings, to get you      | Commissive         | Vow of commitment      | Narrator declares willingness to overcome any obstacle                  |
| 9  | You come and go, and run and fly but I'll stay   | Commissive         | Declaration of loyalty | Narrator commits to remaining regardless of the other person's behavior |
| 10 | Want you feel same, be fun, and cry, with my way | Directive          | Request / Appeal       | Narrator asks the other person to reciprocate emotionally               |

As shown in Table 4.6, three types of speech acts are identified in 'Stay': commissives, assertives, and expressives. Commissive speech acts are the most dominant, reflecting the narrator's strong emotional commitment to the relationship. The declaration 'but I'll stay' and the vow 'I'll buy the pairs of wings, to get you' both perform acts of commitment, even in the face of the other person's inconsistency. The assertive 'You want me to stay' performs the act of stating what the other person wants, framing their desire as a fact while implicitly highlighting its one-sided nature. The expressive 'I can't feel the same' is the most emotionally significant speech act in the song, as it directly communicates the narrator's changed emotional state and signals the beginning of emotional withdrawal despite physical commitment.

#### 4.2.2 Summary of Findings

The analysis of pragmatic elements in both 'Break It All' and 'Stay' reveals that Féath's English-language lyrics are rich in pragmatic meaning. Both songs make extensive use of deixis, implicature, and speech acts to convey emotional narratives that go far beyond their literal content. The findings from both songs are summarized in Table 4.7 below.

*Table 4.7 Summary of Pragmatic Elements in Both Songs*

| <b>Pragmatic Element</b> | <b>Break It All</b>                             | <b>Stay</b>                                   | <b>Notes</b>                                                 |
|--------------------------|-------------------------------------------------|-----------------------------------------------|--------------------------------------------------------------|
| <b>Person Deixis</b>     | I, You, Our                                     | I, You, Us, Your                              | Both songs use I/You contrast to establish emotional tension |
| <b>Spatial Deixis</b>    | This home, this wall, this hole                 | Corner of town                                | More prominent in Break It All; mostly metaphorical          |
| <b>Temporal Deixis</b>   | No more, another day, another chance            | Every piece of time, come and go              | Both reflect time as emotional experience                    |
| <b>Implicature</b>       | 5 instances — all particularized conversational | 5 instances — conventional and particularized | Stay shows greater variety in implicature types              |
| <b>Speech Acts</b>       | Assertives, Commissives, Directives             | Assertives, Commissives, Expressives          | Commissives dominant in both songs                           |

As shown in Table 4.7, both songs share several pragmatic features, particularly the dominant use of person deixis and commissive speech acts. However, they differ in the types of implicature present: 'Break It All' relies exclusively on particularized conversational implicatures, while 'Stay' also employs conventional implicatures through the contrastive conjunction 'but'. Additionally, 'Stay' includes expressive speech acts that are absent in 'Break It All', reflecting a greater degree of direct emotional expression. These differences suggest that while both songs draw on the same pragmatic resources, they deploy them differently in service of their distinct emotional narratives. The following section (4.2) will examine how these pragmatic elements are interpreted by both group listeners.

#### **4.2.3 Differences in Meaning Interpretation Between the Two Groups**

This section addresses the second research question: what are the differences in meaning interpretation between listeners in English majors and listeners in non-English majors in

Féath's English-language song lyrics? The data were collected through an open-ended questionnaire distributed to ten participants, divided into two groups. Group A consists of five participants from the English Department of Gajayana University of Malang, who are considered listeners in English major. Group B consists of five participants from outside the English Department, who are considered listeners in non-English major. The participant profiles are presented in Table 4.8 below.

Table 4.8 Participant Profiles

| No | Name | Department             | Group | Heard Féath Before? |
|----|------|------------------------|-------|---------------------|
| 1  | P-A1 | English Department     | A     | No                  |
| 2  | P-A2 | English Department     | A     | No                  |
| 3  | P-A3 | English Department     | A     | No                  |
| 4  | P-A4 | English Department     | A     | No                  |
| 5  | P-A5 | English Department     | A     | No                  |
| 6  | P-B1 | Psychology             | B     | Maybe               |
| 7  | P-B2 | Psychology             | B     | No                  |
| 8  | P-B3 | Communication Science  | B     | Maybe               |
| 9  | P-B4 | Ilmu Sosial dan Budaya | B     | No                  |
| 10 | P-B5 | Health                 | B     | Yes                 |

As shown in Table 4.8, all participants were previously unfamiliar with Féath's music, except for P-B5 who had heard their music before, and two participants (P-B1 and P-B3) who answered 'maybe'. This ensures that the interpretations collected are based on fresh listening experiences rather than prior familiarity with the songs. The analysis of their responses is organized according to the three pragmatic elements identified in section 4.1: deixis, implicature, and speech acts.

#### 4.2.3.1 Differences in Deixis Interpretation

This subsection presents the differences between Group A and Group B in interpreting deictic expressions found in both songs. The analysis focuses on personal deixis (I, you, us) and spatial deixis (this wall, this home), as these were the most prominent deictic features identified in section 4.1.

##### A. Personal Deixis in 'Break It All'

Participants were asked who they think 'I' and 'you' refer to in 'Break It All'. The responses from both groups are presented in Table 4.9 below.

Table 4.9 Interpretation of Personal Deixis in 'Break It All'

| No | Group                              | Who is "I"?                                                                                                                                                           | Who is "You"?                                                                                                                        |
|----|------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | Refers to the singer/narrator who has been hurt (P-A1, P-A2, P-A3, P-A4). P-A5 answered 'the writer'.                                                                 | The person who left or caused pain — likely a former partner (P-A1, P-A2, P-A4, P-A3). P-A5 answered 'listeners'.                    |
| 2  | <b>Group B (Non-English Major)</b> | Refers to the singer or someone who has been hurt — often described with emotional detail, e.g. 'someone who has been hurt by a loss' (P-B1, P-B2, P-B3, P-B4, P-B5). | Consistently identified as the person who left, hurt, or caused emotional pain — a former partner or loved one (all 5 participants). |

As shown in Table 4.9, both groups correctly identified the deictic references in the song. Group A participants generally gave concise and direct answers, identifying 'I' as the singer or narrator and 'you' as a former partner or someone who caused pain. However, P-A5's answer — 'I refers to the writer, you refers to listeners' — suggests a more limited understanding of the personal deixis in the song, as it does not reflect the emotional relationship between the two parties portrayed in the lyrics. Group B participants consistently provided richer and more emotionally detailed interpretations, often describing the identities of 'I' and 'you' with reference to the emotional context of the song. For example,

P-B1 described 'I' as 'the singer or someone who has been hurt by a loss', while P-B3 described the relationship between 'I' and 'you' as a 'heartbroken survivor' facing 'the person who destroyed it'. This suggests that while both groups understood the basic deictic references, Group B tended to contextualize them within the emotional narrative of the song more elaborately.

### B. Spatial Deixis in 'Break It All'

Participants were asked what they think 'this wall' and 'this home' refer to in the song. The responses are presented in Table 4.10 below.

Table 4.10 Interpretation of Spatial Deixis in 'Break It All'

| No | Group                              | "This Wall"                                                                                                                                                                                                                                  | "This Home"                                                                                                                                                                                 |
|----|------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | Emotional defense/protection, barrier against toxic relationship (P-A1, P-A2, P-A4). P-A3 interpreted as emotional barrier to keep one sane. P-A5 interpreted as the relationship itself.                                                    | The singer's heart or inner world (P-A1, P-A4). P-A3 described as 'emotional palace'. P-A5 interpreted as the person.                                                                       |
| 2  | <b>Group B (Non-English Major)</b> | Consistently interpreted as emotional protection, personal strength, and boundaries (P-B1, P-B2, P-B4, P-B5). P-B3 gave the most detailed answer: 'strong emotional boundaries they are building to protect themselves from further damage'. | Described as the singer's inner life, heart, memories, or the life they once shared (P-B1, P-B2, P-B4, P-B5). P-B3: 'the songwriter's vulnerable inner life left broken by the heartbreak'. |

As shown in Table 4.10, both groups interpreted the spatial deictic expressions metaphorically rather than literally, indicating an understanding that these terms carry implied meanings beyond their physical referents. Group A participants generally identified 'this wall' as emotional defense or protection and 'this home' as the singer's heart or inner world. P-A3 used the phrase 'emotional palace', which shows creative interpretation. P-A5's answer — interpreting 'this wall' as the relationship and 'this home' as the person — shows

a different interpretation that, while not identical to the others, still suggests metaphorical rather than literal reading. Group B participants provided similarly accurate interpretations, often with greater elaboration. P-B3 gave the most detailed response, describing 'this home' as 'the songwriter's vulnerable inner life left broken by the heartbreak' and 'this wall' as 'the strong emotional boundaries they are now building to protect themselves from further damage'. This level of detail indicates a strong ability to connect spatial deixis to emotional meaning, comparable to or exceeding that of Group A participants.

### C. Personal Deixis in 'Stay'

Participants were asked who they think 'I', 'you', and 'us' refer to in 'Stay'. The responses are presented in Table 4.11 below.

Table 4.11 Interpretation of Personal Deixis in 'Stay'

| No | Group                              | Who is "I"?                                                                                                   | Who is "You"?                                                                                                                                                      | What is "Us"?                                                                                                               |
|----|------------------------------------|---------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | The singer or the loyal person in the relationship (P-A1, P-A2, P-A4, P-A3). P-A5 answered 'the writer'.      | The selfish/inconsistent partner (P-A2, P-A4). P-A1: 'someone the singer loves'. P-A5: 'someone he loves'.                                                         | The relationship between them (P-A1, P-A2, P-A4, P-A3). P-A5 answered 'him and someone he loves'.                           |
| 2  | <b>Group B (Non-English Major)</b> | The narrator trying to save the relationship, described with emotional detail (P-B1, P-B2, P-B3, P-B4, P-B5). | The uncertain/selfish partner — described as 'emotionally distant', 'unpredictable', or 'self-centered' (P-B1, P-B3, P-B4). P-B2 and P-B5: 'the person they love'. | Shared relationship, shared memories, and emotional bond (all 5 participants). P-B4 added: 'the emotional bond' they share. |

As shown in Table 4.11, both groups correctly identified the three personal deictic references in 'Stay'. The interpretation of 'us' as the shared relationship or the connection between the two people was consistent across both groups, suggesting that this particular deictic expression was relatively accessible to all participants regardless of linguistic background. The key difference lies in the depth of interpretation. Group A participants tended to answer

more directly and concisely, while Group B participants provided more contextually rich descriptions. Notably, P-B3 described 'you' as 'the selfish partner who only cares about themselves', which reflects a deeper reading of the implied meaning behind the deictic expression. P-B4 described 'us' as 'their relationship, shared memories, and emotional bond', which closely aligns with the pragmatic analysis in section 4.1.2.

#### 4.2.3.2 Differences in Implicature Interpretation

This subsection presents the differences between Group A and Group B in interpreting implicatures found in both songs. Four lyrical lines containing significant implicatures were presented to the participants.

##### A. Implicature in 'Break It All' — Line 1

Participants were asked what they think the songwriter means by the line 'You stole my light / I can't see in the dark'. The responses are presented in Table 4.12 below.

Table 4.12 Interpretation of Implicature: "You stole my light / I can't see in the dark"

| No | Group                              | Interpretation of "You stole my light / I can't see in the dark"                                                                                                                                                                                                                                                                                                                                                                |
|----|------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | All participants interpreted this metaphorically. P-A1: 'the person took away the singer's happiness'. P-A2: 'the toxic partner took all the good things until the main character was totally lost'. P-A3: 'light as hope, dark as inability to move forward'. P-A4: 'took away happiness, hope, joy, and sense of direction'. P-A5: 'you take anything from me and I don't strong'.                                            |
| 2  | <b>Group B (Non-English Major)</b> | All participants also interpreted this metaphorically with richer emotional detail. P-B1: 'light means happiness, hope, and a sense of purpose — completely lost'. P-B2: 'took away happiness, hope, and making them feel lost'. P-B3: 'took away the narrator's joy, hope, confidence, and sense of direction'. P-B4: 'took away happiness, hope, and sense of direction'. P-B5: 'took away happiness and hope, feeling lost'. |

As shown in Table 4.12, this is one of the most consistently interpreted lines across both groups. All ten participants interpreted this implicature metaphorically, understanding 'light'

as happiness, hope, or sense of direction, and 'dark' as emotional loss or confusion. This suggests that the particularized conversational implicature in this line — as identified in section 4.1.1 — was accessible to both groups equally. The main difference between the two groups lies in the richness of explanation. Group A participants tended to provide concise metaphorical interpretations, while Group B participants offered more elaborate emotional descriptions. P-B3's answer stands out as the most detailed: she described the line as capturing 'the absolute disorientation of heartbreak' and explained that 'the other person didn't just leave — they took away the narrator's joy, hope, confidence, and sense of direction'. This level of emotional elaboration was less common in Group A responses

## B. Implicature in 'Break It All' — Line 2

Participants were asked what they think the songwriter means by the line 'Look at the storm, I choose to close that door'. The responses are presented in Table 4.13 below.

Table 4.13 Interpretation of Implicature: "Look at the storm, I choose to close that door"

| No | Group                              | Interpretation of "Look at the storm, I choose to close that door"                                                                                                                                                                                                                                                                                                                                                                                                                        |
|----|------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | P-A1: 'chooses to leave behind pain and bad memories'. P-A2: 'storm is all the bad things from the toxic partner, wants to stop caring'. P-A3: 'bad past that I refused to encourage'. P-A4: 'chaos, pain, and conflict — choosing to protect myself and move on'. P-A5: 'while I see something I choose to avoided'.                                                                                                                                                                     |
| 2  | <b>Group B (Non-English Major)</b> | P-B1: 'storm represents all the pain and bad memories — closing the door means choosing not to let those feelings control their life'. P-B2: 'choosing to leave behind painful memories and protect themselves'. P-B3: 'making a conscious choice to shut out the chaos and drama to protect their own peace'. P-B4: 'chooses to leave behind negativity, pain, and emotional struggles'. P-B5: 'chooses to leave the pain behind and stop letting negative feelings control their life'. |

As shown in Table 4.13, both groups correctly identified the implied meaning of this line —

that the narrator is making a deliberate choice to move on and protect themselves from further pain. The metaphorical use of 'storm' as conflict or emotional turmoil and 'door' as a boundary was understood by participants in both groups. Group A participants expressed this understanding concisely, while Group B participants provided more detailed contextual explanations. Notably, P-B3 described the line as 'making a conscious choice to shut out the chaos and drama of the other person to protect their own peace', which closely mirrors the pragmatic analysis in section 4.1.1. This suggests that non-English major participants are equally capable of accessing particularized conversational implicatures when the emotional context is clear.

### C. Implicature in 'Stay' — Line 1

Participants were asked what they think the songwriter means by the line 'You come and go, and run and fly but I'll stay'. The responses are presented in Table 4.14 below.

Table 4.14 Interpretation of Implicature: "You come and go, and run and fly but I'll stay"

| No | Group                              | Interpretation of "You come and go, and run and fly but I'll stay"                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|----|------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | P-A1: 'the other person is always changing, but the singer remains loyal'. P-A2: 'selfish boyfriend always changes his mind, but the girl always patient and stays'. P-A3: 'one of the person keeps having fun while the other stays in the relationship'. P-A4: 'You are always moving, changing, or drifting away, while I remain here waiting'. P-A5: 'whenever you go, I stay here'.                                                                                                               |
| 2  | <b>Group B (Non-English Major)</b> | P-B1: 'the other person is unpredictable and keeps changing their mind — the singer remains loyal and waiting'. P-B2: 'other person is uncertain and keeps leaving, while the singer remains loyal'. P-B3: 'the partner constantly flees from commitment and fluctuates emotionally, while the songwriter remains steady and committed'. P-B4: 'the other person is unpredictable, while the narrator remains loyal and committed'. P-B5: 'keeps leaving or changing, but the singer chooses to stay'. |

As shown in Table 4.14, both groups correctly identified the conventional implicature in this line — the contrast between the other person's inconsistency and the narrator's loyalty. All participants understood that 'you come and go' implies the other person is unreliable or

unpredictable, while 'but I'll stay' implies the narrator's commitment. Group A participants expressed this understanding in straightforward terms, while Group B participants used more emotionally descriptive language. P-B3's response again stood out, describing the contrast as 'the partner constantly flees from commitment and fluctuates emotionally, while the songwriter remains steady, patient, and committed to fixing the relationship'. This suggests that the conventional implicature carried by the conjunction 'but' was accessible to both groups, as it relies on widely understood linguistic conventions rather than specialized knowledge.

#### D. Implicature in 'Stay' — Line 2

Participants were asked what they think the songwriter means by the line 'But I'll buy the pairs of wings, to get you'. The responses are presented in Table 4.15 below.

Table 4.15 Interpretation of Implicature: "But I'll buy the pairs of wings, to get you"

| No | Group                              | Interpretation of "But I'll buy the pairs of wings, to get you"                                                                                                                                                                                                                                                                                                                                                                                                                            |
|----|------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | P-A1: 'willing to do anything, even something impossible'. P-A2: 'she sacrificed and wants to do anything to her boyfriend'. P-A3: 'even if it is impossible I will try my absolute best'. P-A4: 'I will do whatever it takes to reach you, even if it seems impossible'. P-A5: 'I will pass anything to get you back'.                                                                                                                                                                    |
| 2  | <b>Group B (Non-English Major)</b> | P-B1: 'metaphor showing how far the singer is willing to go — even if reaching them seems impossible'. P-B2: 'the singer is willing to do anything and make great efforts'. P-B3: 'willing to make extreme sacrifices and do the absolute impossible just to reach their distant partner'. P-B4: 'willingness to do whatever it takes — ready to make sacrifices and overcome obstacles'. P-B5: 'willing to do anything, even something impossible, just to be with the person they love'. |

As shown in Table 4.15, all participants interpreted this line as expressing extreme dedication or willingness to do anything, even the impossible, for the person they love. This

particularized conversational implicature — which relies on the recognition that buying wings is literally impossible — was accessible to all participants in both groups. The interpretation that the literal impossibility of the action implies extraordinary love and sacrifice was consistent across both groups. The key difference is again in elaboration: P-A3 (Group A) gave a direct and concise answer: 'even if it is impossible I will try my absolute best', while P-B3 (Group B) provided a more detailed interpretation: 'willing to make extreme sacrifices and do the absolute impossible just to reach their distant partner and save the relationship'. P-B1 (Group B) explicitly identified the metaphorical nature of the line by using the word 'metaphor', which suggests an awareness of figurative language that is somewhat comparable to basic major.

#### 4.2.3.3 Differences in Speech Act Interpretation

This subsection presents the differences between Group A and Group B in interpreting speech acts found in both songs. Two lines containing significant speech acts were presented to the participants.

##### A. Speech Act in 'Break It All'

Participants were asked what they think the songwriter means by the line 'I'll not let you / Break all of this wall'. The responses are presented in Table 4.16 below.

Table 4.16 Interpretation of Speech Act: "I'll not let you / Break all of this wall"

| No | Group                              | Interpretation of "I'll not let you / Break all of this wall"                                                                                                                                                                                                                                                        |
|----|------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | P-A1: 'the singer will not let that person hurt the singer anymore'. P-A2: 'the main character was totally strong and wants to protect himself'. P-A3: 'won't allow his or her wall to be destroyed emotionally'. P-A4: 'you've hurt me before, but I'm not going to let you break me again'. P-A5: 'I always here'. |
| 2  | <b>Group B (Non-English Major)</b> | P-B1: 'the singer is finally setting boundaries — will not let the other person destroy the strength they have built'. P-B2: 'trying to protect their emotions                                                                                                                                                       |

| No | Group | Interpretation of "I'll not let you / Break all of this wall"                                                                                                                                                                                                                                                                                                                                          |
|----|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    |       | — will not allow the other person to hurt them anymore'. P-B3: 'finally drawing a hard line to stop the other person from tearing down their remaining emotional defenses'. P-B4: 'expressing determination not to let the other person destroy their emotional strength or the progress they have made'. P-B5: 'won't let that person hurt them again — wants to protect themselves and stay strong'. |

As shown in Table 4.16, both groups understood that this line performs a commissive speech act — specifically, a declaration of intent to protect oneself from further harm. Group A participants expressed this understanding in direct terms, focusing on the act of refusing to be hurt again. Group B participants provided richer emotional context. P-B3 described it as 'finally drawing a hard line to stop the other person from tearing down their remaining emotional defenses', which captures the commissive nature of the speech act with considerable precision. P-B1 described it as 'the moment when the singer stops feeling powerless and starts standing up for themselves', which reflects an understanding of the performative dimension of the utterance — that saying 'I'll not let you' is itself an act of self-empowerment. P-A5's answer — 'I always here' — appears to be a misinterpretation, suggesting limited engagement with this particular line.

### B. Speech Act in 'Stay'

Participants were asked what they think the songwriter means by the line 'Give you in every way I can'. The responses are presented in Table 4.17 below.

Table 4.17 Interpretation of Speech Act: "Give you in every way I can"

| No | Group                              | Interpretation of "Give you in every way I can"                                                                                                                                                                                                                         |
|----|------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A<br/>(English Major)</b> | P-A1: 'giving all the love, care, and effort'. P-A2: 'gives all of her effort for her boyfriend even if it hurts'. P-A3: 'I give you everything I can'. P-A4: 'gave everything — love, time, effort, care, and support'. P-A5: 'give you something in every way I can'. |

| No | Group                              | Interpretation of "Give you in every way I can"                                                                                                                                                                                                                                                                                                                                                                  |
|----|------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2  | <b>Group B (Non-English Major)</b> | P-B1: 'has given all their effort, love, and support in every way possible — sacrificing a lot of themselves'. P-B2: 'wants to give their love, support, and care in every possible way'. P-B3: interpreted this as 'self-sacrifice'. P-B4: 'giving all their love, effort, support, and commitment — trying their best to help'. P-B5: 'gives all their love, care, and effort to make the other person happy'. |

As shown in Table 4.17, both groups understood this line as a commissive speech act expressing total dedication and commitment. All participants interpreted it as the narrator giving everything — love, effort, care, and support — to the other person. Group A responses were generally concise, focusing on the act of giving love and effort. Group B responses were more emotionally detailed. P-B1 added that this giving involves 'sacrificing a lot of themselves', which captures the expressive dimension of the speech act beyond just the commissive function. P-B3's single-word response — 'self-sacrifice' — is particularly interesting as it distills the entire pragmatic meaning of the line into a precise conceptual label, suggesting a strong ability to abstract the illocutionary force of the utterance.

#### 4.2.4 Personal Response and Most Powerful Lines

In addition to the targeted pragmatic questions, participants were asked to identify the lines that felt most powerful or meaningful to them from each song. The responses are presented in Table 4.18 below.

Table 4.18 Most Powerful Lines Chosen by Each Group

| No | Group                          | Most Powerful Line — Break It All                                                                                                 | Most Powerful Line — Stay                                                                                                                                        |
|----|--------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | <b>Group A (English Major)</b> | 'I will save me, find my light' (P-A1, P-A2, P-A4,). 'Counting of our wish not coming true' (P-A3). 'I'll not let you go' (P-A5). | 'You come and go, and run and fly but I'll stay' (P-A1, P-A4, P-A5). 'Give you in every way I can' (P-A2). 'But I'll buy the pairs of wings, to get you' (P-A3). |

| No | Group                              | Most Powerful Line — Break It All                                                                                                                                                                                                                              | Most Powerful Line — Stay                                                                                                                                                |
|----|------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2  | <b>Group B (Non-English Major)</b> | 'I'll not let you break all of this wall' (P-B1). 'I try to move to another room / Let go of our dreams not coming true' (P-B2). 'You don't get to break it all / Then break the rest with someone else' (P-B3). 'I will save me, find my light' (P-B4, P-B5). | 'But I'll buy the pairs of wings, to get you' (P-B1, P-B3). 'Try to return and remember about us' (P-B2). 'You come and go, and run and fly but I'll stay' (P-B4, P-B5). |

As shown in Table 4.18, there are both similarities and differences in the lines chosen by the two groups. In 'Break It All', the line 'I will save me, find my light' was chosen by the most participants overall (P-A1, P-A2, P-A4 from Group A, and P-B4, P-B5 from Group B), suggesting that this commissive speech act resonated strongly across both groups regardless of linguistic background. This may be because the act of self-recovery is a universally relatable theme. Group B participants showed more variety in their choices — P-B3 chose a line that does not appear in the provided lyrics ('You don't get to break it all / Then break the rest with someone else'), which may indicate that she interpreted the song beyond the written lyrics or recalled a different version. P-B2 chose a verse — 'I try to move to another room / Let go of our dreams not coming true' — which targets a deictic and implicature-rich section, suggesting sensitivity to emotionally layered language. In 'Stay', the line 'You come and go, and run and fly but I'll stay' was the most commonly chosen across both groups, reflecting the strong implicature of loyalty and contrast that this line carries.

#### 4.2.5 Summary of Differences Between the Two Groups

The analysis of participant responses reveals both similarities and differences in how the two groups interpreted the pragmatic elements in Féath's songs. The key findings are summarized in Table 4.19 below.

Table 4.19 Summary of Interpretation Differences Between Group A and Group B

| Aspect                     | Group A — English major                                                                      | Group B — Non-English major                                                                                     |
|----------------------------|----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| Deixis Interpretation      | Identified I/You correctly but with simpler descriptions. P-A5 showed limited understanding. | Identified I/You/Us correctly with richer emotional context and more detailed descriptions.                     |
| Implicature Interpretation | Understood implied meanings correctly. Tended to use concise and direct explanations.        | Understood implied meanings with deeper emotional elaboration. Some added personal connection to the metaphors. |
| Speech Act Interpretation  | Understood the declarative/protective nature of speech acts. Expressed in concise terms.     | Understood the protective and declarative functions with more emotional detail and elaboration.                 |
| Overall Song Comprehension | Most found 'Break It All' easier. Focused on narrative and themes concisely.                 | Mixed — some found 'Stay' easier, others 'Break It All'. More elaborate in explaining why.                      |
| Key Difference             | More concise and structured. Tended to label or categorize meaning directly.                 | More emotionally expressive and detailed. Connected meanings to personal experience more frequently.            |

As shown in Table 4.19, the most consistent finding across all pragmatic categories is that both groups were generally able to identify the correct pragmatic meanings in the lyrics. This suggests that the pragmatic elements in Féath's songs — despite being written by a non-native English speaker — are sufficiently clear to be understood by listeners regardless of basic major study. The key difference between the two groups lies not in the accuracy of interpretation but in the depth and emotional richness of their responses. Group A participants (English majors) tended to provide more concise and structured answers, often using direct descriptive language. Group B participants (non-English major) tended to provide more emotionally elaborate responses, frequently connecting the lyrics to personal emotional experiences. This finding is consistent with Birner's (2013) view that meaning interpretation is influenced by contextual understanding and background knowledge. While English major may provide tools for concise analysis, emotional and experiential background knowledge — which Group B participants drew upon more frequently — also

plays a significant role in pragmatic interpretation. Notably, one participant from Group A (P-A5) showed more limited interpretation in several responses, which suggests that English major alone does not guarantee deeper pragmatic understanding if engagement with the text is limited. These findings will be further discussed in the conclusion chapter.

## **CHAPTER FIVE CONCLUSION**

### **5.1 Introduction**

This chapter presents the conclusions and suggestions drawn from the findings and discussion in Chapter Four. It consists of two sections: conclusion (5.2) and suggestions for further research (5.3).

### **5.2 Conclusion**

As presented and discussed in detail in Chapter Four, this study examined pragmatic meaning in English-language songs composed by the Indonesian band Féath, with a focus on two songs — 'Break It All' and 'Stay'. The analysis was guided by Birner's (2013) pragmatic framework and addressed two research questions.

In response to the first research question, the analysis found that both songs contain a rich variety of pragmatic elements across three categories: deixis, implicature, and speech acts. The findings are summarized in Table 5.1 below.

Table 5.1 Summary of Pragmatic Elements Found in Both Songs

| <b>Pragmatic Element</b> | <b>Break It All</b>                                                                                                   | <b>Stay</b>                                                                                                     |
|--------------------------|-----------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| <b>Deixis</b>            | Person deixis (I, You, Our), Spatial deixis (this home, this wall, this hole), Temporal deixis (no more, another day) | Person deixis (I, You, Us), Spatial deixis (corner of town), Temporal deixis (every piece of time, come and go) |
| <b>Implicature</b>       | 5 instances — all particularized conversational implicatures                                                          | 5 instances — conventional and particularized conversational implicatures                                       |
| <b>Speech Acts</b>       | Assertives, Commissives, Directives                                                                                   | Assertives, Commissives, Expressives                                                                            |

As shown in Table 5.1, person deixis is the most dominant deictic feature in both songs. In 'Break It All', the contrast between 'I' and 'you' establishes the emotional conflict at the core of the song, while 'our' reflects the shared identity that was lost. In 'Stay', the three-way deictic structure of 'I', 'you', and 'us' captures the complexity of a strained but ongoing relationship. Spatial and temporal deixis in both songs function metaphorically rather than literally, using physical and time-based expressions to convey emotional states and transitions. In terms of implicature, 'Break It All' relies on particularized conversational implicatures, while 'Stay' employs both conventional implicatures — particularly through the contrastive conjunction 'but' — and particularized conversational implicatures, making it pragmatically more varied. Commissive speech acts are the most dominant in both songs, reflecting the narrator's strong emotional commitments, while directive and expressive speech acts reflect the different emotional arcs of the two songs. These findings confirm that Féath, as a non-native English songwriter, successfully employs a wide range of pragmatic devices to convey nuanced emotional meanings.

In response to the second research question, the study found that both groups of listeners — those with English major (Group A, English Department) and non-English major (Group B, outside English Department) — were generally able to identify and interpret the pragmatic

elements in Féath's songs accurately. The key difference between the two groups lies not in the accuracy of interpretation but in the depth and style of their responses. Group A participants tended to provide more concise and structured answers, while Group B participants tended to provide more emotionally elaborate and contextually rich responses, drawing heavily on personal emotional experience and general background knowledge. This finding is consistent with Birner's (2013) view that meaning interpretation is shaped not only by linguistic competence but also by contextual understanding and personal background. Overall, the findings suggest that pragmatic meaning in Féath's English-language songs is accessible to a broad range of listeners, and that both group and personal emotional engagement contribute meaningfully to meaning interpretation.

### **5.3 Suggestions for Further Research**

Based on the findings and limitations of this study, several suggestions are offered for future research.

First, future studies could expand the scope of analysis by examining more songs from Féath's discography to provide a more comprehensive picture of the pragmatic strategies they employ across their body of work.

Second, future research could include a larger and more diverse participant pool to allow for more generalizable conclusions. Including participants from different age groups, educational backgrounds, or cultural contexts could reveal additional factors that influence pragmatic interpretation of song lyrics.

Third, future studies could explore other pragmatic aspects not covered in this study, such as presupposition or relevance theory, to provide a broader pragmatic analysis of Féath's lyrics.

Fourth, a comparative study could examine how Indonesian-language lyrics by the same songwriter compare pragmatically to their English-language lyrics, revealing cross-linguistic patterns in how meaning is conveyed across languages.

Finally, future research could adopt a more in-depth interview approach to explore not only what listeners interpret but also how they arrive at their interpretations, providing a richer understanding of the pragmatic interpretation process in musical discourse.

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## APPENDIX

### Appendix 1

#### Full Lyrics of 'Break It All' by Féath

You stole my light  
And leave me lean in this home  
Look at the roof, rain can get in  
You stole my light  
And leave me with your black shirt  
Look at the storm, I choose to close that door

I try to move to another room  
Let go of our dreams not coming true  
I try to move to another day  
Counting of our wish not coming true  
I try to take another chance  
Then I wake up wish that will be true

I try to move to another day  
But then realize there is no you

You stole my light  
I can't see in the dark  
You break my wish  
I can't stop you no more  
You stole my light  
I can't see in the dark  
You break my wish  
I can't stop you no more

If there is one thing that I can do  
I'll not let you do  
If there is one thing that I can do  
I'll not let you

Break all of this wall  
And help me who fall  
Break all of this wall  
See me through all  
Climb all of this hole  
And no you no more  
Break all of this wall  
You not that role  
I will save me  
Find my light  
Break all of this wall  
And help me who fall  
Break all of this wall

## **Appendix 2**

### **Full Lyrics of 'Stay' by Féath**

Silent in the corner of town  
Try to return and remember about us  
Give you in every way I can  
To be able to heal the feel that I've got

Atmosphere so high  
But I'll buy the pairs of wings, to get you  
Every piece of time  
You come and go, and run and fly but I'll stay  
Becomes a little crime  
Want you feel same, be fun, and cry, with my way  
Give you in every way I can  
To be able to heal the feel that I've got

Atmosphere so high

But I'll buy the pairs of wings, to get you

You want the answer

You want me to stay

But you just think about your feel and not about us

You want the answer

You want me to stay

Feel same, be fun, and fly, and cry, with your way

I can't find the truth

All of the feeling that you want to know about us

I can't find the truth

All of the feeling that you want to know about us

I can't feel the same

Like what you feel and what you want to know about us

You want me to stay

### Appendix 3

#### Interview Transcript with the Songwriter

|                    |                                                     |
|--------------------|-----------------------------------------------------|
| <b>Interviewer</b> | Rakha Hanif Fakhar                                  |
| <b>Interviewee</b> | Drajat Sapto Nugroho (Vocalist/Songwriter of Féath) |
| <b>Date</b>        | 20 June 2026                                        |
| <b>Location</b>    | Nakoa Coffee shop                                   |
| <b>Language</b>    | Indonesian — Javanese Mixed (Informal)              |

**Rakha:** Jat, suwun yo wes mau diganggu gawe skripsi ku. Santai ae iki, ga usah formal-formal. Aku cuman ngomongin soal lagu-lagumu, khususnya Break It All sama Stay.

**Drajat:** Haha iyo Rak, santai. Aku yo suwun karyaku dadi topik penelitian hehe .

**Rakha:** Oke langsung ae. Aku neliti makna neng lirik lagumu, khususnya dari sisi pragmatik

— intinya bagaimana carane wong lain nangkep makna tekan lirikmu. Nah pertama, crito sek dong latar belakang awakmu nulis lagu-lagu iki nggawe bahasa Inggris. Kenapa milih bahasa Inggris, ora Indonesia?

**Drajat:** Jujur sih Rak, awalnya dudu karena pengen keren utowo opo. Aku ngerasa ono ekspresi-ekspresi tertentu sing luwih iso tak ungkapin nganggo bahasa Inggris. Kayak ono nuansa sing ndek misal diterjemahno neng Indonesia dadi bedo feelnya. Terus yo, pengen reach luwih akeh wong sih.

**Rakha:** Masuk akal. Nah, aku kate takon soal Break It All sek. Waktu nulis lagu iku, awakmu lagi neng situasi utowo perasaan opo? Maksude, opo sing dadi inspirasinya?

**Drajat:** Break It All iku lahir tekan perasaan capek Rak. Capek nahan kabeh dewe. Aku lagi neng titik neng endi aku ngerasa ono wong sing wes ngambil akeh hal seko aku — semangat, arah, kepercayaan diri. Tapi sekaligus aku ora iso beneran lepas. Dadi lagu iku semacam... puncak tekan kabeh iku mau.

**Rakha:** Nah aku ono temuan menarik iki Jat. Neng lirik 'You stole my light, I can't see in the dark' — aku analisa iki sebagai implicature, maksude makna sing tersirat. Menurut awakmu, 'light' neng kono maksude opo sebenarnya?

**Drajat:** Tepat banget sih analisamu Rak. Light iku dudu cahaya beneran. Light iku luwih ke... semangat urip, sense of direction, hal-hal sing nggawe awakmu ngerasa urip awakmu ono tujuane. Lan dark yo kebalikannya — awakmu kelangan kabeh iku mau lan ora ngerti kudu ngopo utowo neng ndi.

**Rakha:** Oke mantap. Terus 'Look at the storm, I choose to close that door' — iki maksude

opo? Keputusan nggo nutup pintu iku keputusan opo sebenarnya?

**Drajat:** Iku keputusan nggo mandheg Rak. Nggo ora maneh mbukak diri neng situasi utowo wong sing mung nggawe awakmu tambah tenggelam. Storm iku kabeh kekacauan sing teko seko njero, lan nutup pintu iku artine aku milih awakku dewe. Aku milih nggo protect awakku dewe.

**Rakha:** Aku yo nemuin iki sebagai commissive speech act — semacam janji neng awakmu dewe — neng 'I will save me.' Awakmu nulis iku nganggo sadar ora Jat?

**Drajat:** Haha sebenarnya pas nulis aku ora mikir istilah-istilah iku Rak. Tapi yo, iku pancen niatku. Kalimat iku tak tulis nggo remind awakku dewe bahwa at the end of the day, sing bisa beneran nyelamatin awakmu iku yo awakmu dewe. Dudu wong liyo.

**Rakha:** Pindah neng Stay. Iki vibenya bedo banget karo Break It All. Crito dong konteks neng belakang lagu iki.

**Drajat:** Stay iku luwih... mellow lan complicated Ra. Nek Break It All iku soal keputusan nggo lungo, Stay iku soal keputusan nggo tetep. Tapi dudu karena awakmu baik-baik wae — justru karena awakmu isih neng tengah-tengahe konflik. Awakmu ngerti situasine ora sehat, tapi awakmu tetep milih ono.

**Rakha:** Neng lirik 'You want me to stay, but you just think about your feel and not about us' — iki kesannya ono ketidakseimbangan neng hubungan. Iku pancen sing meh awakmu sampaikan?

**Drajat:** Persis Rak. Iku inti seko lagu iki sebenarnya. Ketika siji pihak njaluk awakmu nggo

tetep, tapi deke dewe ora gelem usaha sing samo. One-sided relationship. Awakmu diminta loyal tapi sing njaluk ora ngasih hal sing samo balik.

**Rakha:** Terus 'But I'll buy the pairs of wings, to get you' — iki interpretasine akeh banget seko partisipan ku Jat. Ono sing bilang iki soal pengorbanan ekstrem, ono sing bilang unconditional love. Menurut awakmu dewe, iki maksude opo?

**Drajat:** Haha iyo iki pancen metafor sing tak sengaja nggawe agak absurd Rak. Maksude tuh — aku meh lakokno hal sing literally mustahil sekalipun nggo awakmu. Tuku sayap iku kan ora mungkin. Tapi iku justru sing meh tak kandani — aku wes sampai neng titik neng endi logika wes ora relevan. Sing ono mung gelem.

**Rakha:** Nah iki menarik — 'You come and go, and run and fly but I'll stay.' Kata 'but' neng kono kontrase kuat banget. Awakmu sengaja nganggo kata iku Jat?

**Drajat:** Iyo sengaja banget Rak. 'But' iku semacam turning point neng kalimat. Awakmu wes ngomong kabeh hal negatife neng ngarep, terus 'but' iku kayak kandani — tapi aku tetep neng kene. Iku keputusan, dudu kelemahan.

**Rakha:** Aku yo nemuin 'Becomes a little crime' — iki interpretasine piye Jat? Kok nganggo kata crime?

**Drajat:** Crime iku dudu kejahatan literally Rak. Iku luwih ke... perasaan salah sing aneh. Kayak, awakmu ngerti iki ora bener nggo awakmu, tapi awakmu tetep milih iki. Rasane kayak awakmu lagi ngkhianati awakmu dewe. Lan iku rasane kayak kejahatan cilik sing awakmu lakokno neng awakmu dewe.

**Rakha:** Last question Jat. Seko loro lagu iki, ono ora makna utowo pesan sing paling penting sing awakmu pengen pendengar tangkep?

**Drajat:** Nek Break It All — aku pengen wong ngerasa bahwa milih awakmu dewe iku dudu egois. Iku perlu. Lan nek Stay — aku pengen wong ngerti bahwa loyal iku endah, tapi dudu artine awakmu kudu ngorbanke kewarasanmu. Loro lagu iku sebenarnya loro sisi seko keputusan sing samo — kapan kudu lungu, kapan kudu tetep.

**Rakha:** Mantap Jat, iki beneran helpful banget nggo penelitianku. Makasih akeh yo wes gelem ngobrol.

**Drajat:** Haha iyo Rak podo podo, seru yo sebenarnya. Ora nyangka laguku dianalisa serius ngono. Sukses skripsinya lur!

[End of Interview]

Malang, 20 June 2026

## **Appendix 4**

### **Song Lyrics Interpretation Questionnaire**

The following questionnaire was distributed to ten participants through Google Form. Participants were asked to listen to two songs by Féath — 'Break It All' and 'Stay' — before completing the form.

#### **Section 1 — Participant Information**

1. What is your name? (Optional)
2. What is your department/faculty?      ☐ English Department      ☐ Other Department (please specify): \_\_\_\_\_
3. Have you heard Féath's music before?      ☐ Yes      ☐ No      ☐ Maybe

#### **Section 2 — Break It All by Féath**

[Full lyrics of 'Break It All' were provided here for participants to read]

4. In your own words, what do you think this song is about?
5. What emotion or feeling do you get from this song?
6. Who do you think "I" refers to in this song? And who is "You"?
7. What do you think the songwriter means by the line:      "You stole my light / I can't see in the dark"
8. What do you think the songwriter means by the line:      "Look at the storm, I choose to close that door"
9. What do you think the songwriter means by the line:      "I'll not let you / Break all of this wall"
10. What do you think "this wall" and "this home" refer to in the song?

#### **Section 3 — Stay by Féath**

[Full lyrics of 'Stay' were provided here for participants to read]

11. In your own words, what do you think this song is about?
12. What emotion or feeling do you get from this song?
13. Who do you think "I" refers to in this song? And who is "You"? What about "Us"?
14. What do you think the songwriter means by the line: "You come and go, and run and fly but I'll stay"
15. What do you think the songwriter means by the line: "But I'll buy the pairs of wings, to get you"
16. What do you think the songwriter means by the line: "Give you in every way I can"

#### **Section 4 — Personal Response**

17. From "Break It All", which line or part of the lyrics touched you the most or felt the most powerful to you?
18. Why did that line feel powerful or meaningful to you?
19. From "Stay", which line or part of the lyrics touched you the most or felt the most powerful to you?

#### **Section 5 — General**

20. Overall, which song felt easier to understand? Why?
21. Is there anything else you want to share about how you understood either song? ☐ No ☐
- Other: \_\_\_\_\_

## Appendix 5

### Participant responses

#### Sample of Participant Responses (P-A2 and P-B3)

| Question                                                                                                       | P-A2 (Group A — English Dept)                                                                                                                                     | P-B3 (Group B — Communication Science)                                                                                                                                                                                                                                           |
|----------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Section 1 — Participant Information</b>                                                                     |                                                                                                                                                                   |                                                                                                                                                                                                                                                                                  |
| <b>1. What is your name?</b>                                                                                   | Nazwa                                                                                                                                                             | Felicia Yoricha                                                                                                                                                                                                                                                                  |
| <b>2. What is your department/faculty?</b>                                                                     | English Department                                                                                                                                                | Communication Science                                                                                                                                                                                                                                                            |
| <b>3. Have you heard Féath's music before?</b>                                                                 | No                                                                                                                                                                | Maybe                                                                                                                                                                                                                                                                            |
| <b>Section 2 — Break It All by Féath</b>                                                                       |                                                                                                                                                                   |                                                                                                                                                                                                                                                                                  |
| <b>4. In your own words, what do you think this song is about?</b>                                             | I think this song is about a person in a bad or toxic relationship and trying to fix it.                                                                          | In my opinion this song is about the deep pain of being broken by a loved one, and the powerful choice to reclaim your own light and save yourself.                                                                                                                              |
| <b>5. What emotion or feeling do you get from this song?</b>                                                   | I feel emotional at first, but more powerful to the end. Because in the end, he turns really strong to move on and survive.                                       | I get a strong sense of heavy, melancholic grief at the beginning, which gradually shifts into an intense feeling of defiant resilience. It perfectly captures that emotional transition from feeling completely hollow and abandoned in the dark, and finding a spark of anger. |
| <b>6. Who do you think "I" refers to in this song? And who is "You"?</b>                                       | "I" is the main character who is hurt and drained by a toxic situation. "You" is the toxic partner or bad things that caused a lot of pain to the main character. | I think this song is about a heartbroken survivor finding the strength to reclaim their power from the person who destroyed it. "I" is that survivor. "You" is the person who caused the destruction.                                                                            |
| <b>7. What do you think the songwriter means by the line: "You stole my light / I can't see in the dark"</b>   | The toxic partner took all the good things in the main character's life until the main character was totally lost and depressed.                                  | That line perfectly captures the absolute disorientation of heartbreak. When they say "You stole my light," it means the other person didn't just leave — they took away the narrator's joy, hope, confidence, and sense of direction.                                           |
| <b>8. What do you think the songwriter means by the line: "Look at the storm, I choose to close that door"</b> | Storm is all the bad things from the toxic partner and the main character wants to stop caring about his toxic partner.                                           | This line means the songwriter is making a conscious choice to shut out the chaos and drama of the other person to                                                                                                                                                               |

| Question                                                                                                        | P-A2 (Group A — English Dept)                                                                                                                                                            | P-B3 (Group B — Communication Science)                                                                                                                                                                                                                                          |
|-----------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                 |                                                                                                                                                                                          | protect their own peace.                                                                                                                                                                                                                                                        |
| <b>9. What do you think the songwriter means by the line: "I'll not let you / Break all of this wall"</b>       | The main character was totally strong and wants to protect himself.                                                                                                                      | The songwriter is finally drawing a hard line to stop the other person from tearing down their remaining emotional defenses and hurting them any further.                                                                                                                       |
| <b>10. What do you think "this wall" and "this home" refer to in the song?</b>                                  | "This wall" is the defense that the main character builds to prevent the toxic relationship. "This home" is the life of the main character being in a bad relationship.                  | "This home" refers to the songwriter's vulnerable inner life left broken by the heartbreak, while "this wall" represents the strong emotional boundaries they are now building to protect themselves from further damage.                                                       |
| <b>Section 3 — Stay by Féath</b>                                                                                |                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                 |
| <b>11. In your own words, what do you think this song is about?</b>                                             | I think this song is about a complicated relationship. The girl really loves her boyfriend so much but her boyfriend is not the same, he is really selfish and cares about himself only. | I think this song is about the exhausting, one-sided struggle to save a relationship, only to realize that the partner is too selfish to care about anything but their own feelings.                                                                                            |
| <b>12. What emotion or feeling do you get from this song?</b>                                                   | Sad and confusing.                                                                                                                                                                       | Depression.                                                                                                                                                                                                                                                                     |
| <b>13. Who do you think "I" refers to in this song? And who is "You"? What about "Us"?</b>                      | "I" is the girl that always stays for the relationship. "You" is the selfish boyfriend. "Us" is the relationship between them.                                                           | "I" is the exhausted lover sacrificing everything to stay. "You" is the selfish partner who only cares about themselves. "Us" is the broken relationship that has been completely forgotten.                                                                                    |
| <b>14. What do you think the songwriter means by the line: "You come and go, and run and fly but I'll stay"</b> | Selfish boyfriend always changes his mind in the relationship, but the girl is always patient and stays in the relationship.                                                             | This line highlights the contrast between the partner's instability and the songwriter's loyalty, meaning that while the partner constantly flees from commitment and fluctuates emotionally, the songwriter remains steady, patient, and committed to fixing the relationship. |
| <b>15. What do you think the songwriter means by the line: "But I'll buy the pairs of wings, to get you"</b>    | The girl really wants to make this relationship forever, she sacrificed and wants to do anything to her boyfriend.                                                                       | In my opinion this line means the songwriter is willing to make extreme sacrifices and do the absolute impossible just to reach their distant partner and save the relationship.                                                                                                |

| Question                                                                                     | P-A2 (Group A — English Dept)                                                                    | P-B3 (Group B — Communication Science)                                                                                                                                                                                                                                                                                            |
|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>16. What do you think the songwriter means by the line: "Give you in every way I can"</b> | The girl gives all of her effort for her boyfriend even if it hurts.                             | Self-sacrifice.                                                                                                                                                                                                                                                                                                                   |
| <b>Section 4 — Personal Response</b>                                                         |                                                                                                  |                                                                                                                                                                                                                                                                                                                                   |
| <b>17. From "Break It All", which line felt the most powerful to you?</b>                    | I will save me, Find my light                                                                    | "You don't get to break it all / Then break the rest with someone else"                                                                                                                                                                                                                                                           |
| <b>18. Why did that line feel powerful or meaningful to you?</b>                             | That line is very powerful; the decision to be strong and stand for ourselves is very inspiring. | The line cuts deep because it addresses a very specific, painful kind of injustice — the lack of closure and accountability. It's a fierce stand against the unfairness of someone wrecking your emotional world and walking away to give a better version of themselves to someone else.                                         |
| <b>19. From "Stay", which line felt the most powerful to you?</b>                            | Give you in every way I can                                                                      | Atmosphere so high / But I'll buy the pairs of wings, to get you / Every piece of time / You come and go, and run and fly but I'll stay.                                                                                                                                                                                          |
| <b>Section 5 — General</b>                                                                   |                                                                                                  |                                                                                                                                                                                                                                                                                                                                   |
| <b>20. Overall, which song felt easier to understand? Why?</b>                               | Break It All. The story is clear and the lyrics are easy to understand.                          | Overall, "Break It All" feels easier to understand. While "Stay" relies on a lot of abstract, poetic imagery, "Break It All" is raw and incredibly direct. It uses concrete metaphors like a "home" and a "wall" to show exactly how the songwriter's inner world was wrecked and how they are building boundaries to protect it. |
| <b>21. Is there anything else you want to share?</b>                                         | No                                                                                               | No                                                                                                                                                                                                                                                                                                                                |



# UNIVERSITAS GAJAYANA

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### SURAT TUGAS

Nomor: 060.1/ST/FISB-BI/UNIGA/II/2026

Dalam rangka pelaksanaan Tri Dharma Perguruan Tinggi, Dekan Fakultas Ilmu Sosial dan Budaya, Universitas Gajayana Malang, menugaskan kepada:

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Waktu : Semester Genap Tahun Ajaran 2025/2026  
Tempat : Program Studi Bahasa Inggris, Fakultas Ilmu Sosial dan Budaya, Universitas Gajayana Malang

Demikian Surat Tugas ini diberikan untuk dilaksanakan dengan sebaik-baiknya dan penuh rasa tanggung jawab.



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Dekan

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