

Illocutionary Speech Acts in Song Lyrics Golden by HUNTR/X

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ABSTRACT

The 2025 Netflix film K-Pop: Demon Hunters and its chart-topping single “Golden” mark a new milestone in the globalization of the Korean Wave, exemplifying Western media’s creation of authentic, hybrid K-pop content for a global audience. This study seeks to elucidate the linguistic strategies underlying the song’s success by identifying, classifying, and analyzing the illocutionary speech acts in its lyrics. Employing a descriptive qualitative approach and Searle’s five categories of illocutionary acts, the research conducts a close reading to determine the pragmatic function of each utterance. The findings show that, of the 39 utterances analyzed, expressive acts are the most prevalent type (44%), followed by commissive acts (36%). Representative (13%), directive (5%), and declarative (3%) acts appear more sparingly to establish the narrative and mark pivotal shifts. The dominance of expressive and commissive acts suggests that the song’s communicative force derives primarily from articulating psychological states and committing to future actions, rather than merely recounting events. This linguistic emphasis on emotional transformation and empowerment is central to how “Golden” convincingly performs an authentic K-pop identity despite its English lyrics and Western production.

Keywords: *illocutionary, speech acts, lyrics, feeling, expression.*

INTRODUCTION

The 21st century has been characterized by the global ascent of South Korean popular music (K-pop), a cultural movement that has profoundly reshaped the international entertainment industry. This “Hallyu” (Korean Wave) has now entered a more intricate phase of cultural exchange, in which Western media has evolved from mere observation to active creation, producing content that authentically participates in the K-pop ecosystem (Mikel et al., 2025). This dynamic of cultural translation and hybridization has culminated in the unprecedented success of the 2025 animated Netflix film, K-Pop: Demon Hunters.

Upon its June 2025 release, K-Pop: Demon Hunters became a global cultural and economic phenomenon. The film, which follows the fictional K-pop girl group Huntr/x as they lead a double life as music idols and covert demon hunters, topped Netflix's global charts in 93 countries. Its impact extended far beyond streaming, with significant real-world effects. The film’s soundtrack dominated mainstream music charts like Billboard and Spotify, with its songs outperforming even established K-pop supergroups. This success generated a massive economic ripple effect, including

a 23.1% surge in tourism to Seoul and a projected economic impact in the trillions of Korean won (Kim, 2025). The phenomenon was so significant that it prompted the South Korean government to establish a task force to capitalize on the trend and propose legislation to support similar "tradition-convergence content".

The film's extraordinary success can be attributed to a meticulous formula balancing authenticity with global accessibility. To ensure legitimacy, the production was helmed by Korean-Canadian director Maggie Kang and featured veteran K-pop producers, including Teddy Park and the Grammy-winning Lindgren. This collaboration was intended to create music that could "legitimately fit into the K-pop space" (Rutherford, 2025). The film also respectfully integrates deep elements of Korean culture, from traditional shamanism and folklore to modern fan culture, creating a rich and authentic world (Mikel et al., 2025). This commitment to authenticity is carefully blended with a strategy of cultural hybridization. The film and its soundtrack are presented entirely in English, a deliberate choice to remove language barriers for a mainstream Western audience. In a remarkable display of this hybrid approach, the animators designed the characters' mouth movements to match Korean pronunciation, embedding a layer of cultural specificity even within an English-language product.

This study focuses specifically on the film's lead single, "Golden," performed by the fictional group Huntr/x. The song spearheaded the film's musical dominance, topping the Billboard Hot 100 for six consecutive weeks and accumulating over 163.4 million streams in a single month (Rutherford, 2025). "Golden" stands as the ultimate artifact of the film's successful formula: an English-language track that has been accepted globally as a powerful and authentic K-pop anthem. The song's lyrics are central to this success, as they are crafted to convey the themes of empowerment, identity, and perfectionism that are central to both the film's narrative and the K-pop genre's appeal (Mikel et al., 2025; Mirza, 2025).

While the commercial and cultural impact of "Golden" is well-documented, a deeper linguistic analysis is necessary to understand how its lyrics function to achieve such a powerful communicative effect. The words are not merely descriptive; they perform specific actions to construct a persona and convey a message that resonates globally. To systematically investigate these communicative functions, this research will employ Speech Act Theory.

Therefore, the primary objective of this study is to identify, classify, and analyze the illocutionary acts present within the lyrics of the song "Golden." This investigation seeks to decode the specific linguistic strategies and communicative actions that enabled a fictional, English-language song to perform an authentic K-pop identity so successfully, contributing to a deeper

understanding of linguistic performance, cultural translation, and the globalization of popular music.

LITERATURE REVIEW

Speech act theory is defined as a study in the pragmatic area to guide the expression of how the sentence and utterance are expressed (Searle et al., 1980). In speech act study, the scope of knowledge is in the field of particular actions, producing statements, asking questions, giving orders, describing, explaining, apologizing, thanking, congratulating, and other relevant studies. In linguistics, communication is more than just making an utterance; it is saying something in a particular context, with a specific meaning and purpose, to make the listener recognize the intention (Sitanggang & Sinaga, 2020). Because song lyrics often embed multiple languages, prior research shows that code-switching can function cohesively within a single communicative act in media texts. In Indonesian TV advertisements, for example, intra- and inter-sentential switching is integrated to deliver one message (Mainake, 2021), supporting our treatment of English lines with embedded Korean as a unified corpus for illocutionary analysis.

The Illocutionary Act then narrows the focus of the present research. The present research focuses on illocutionary speech acts in the lyrics of the song "Golden" by HUNTR/X. In an illocutionary act, the study is committed by producing an utterance that acts for someone (Gawa, 2023). An illocutionary act is the act of releasing a locution or utterance with a certain force of a question or promise (Alston, 2000). This study categorizes speech acts into five divisions, including representative, directive, commissive, expressive, and declarative.

Representative, Directive, Commissive, Expressive, and Declarative each elaborate these divisions. Representative act addresses evidence of the speaker's utterance and the action (Gawa, 2023). The range of representatives includes simple assertions, statements, demands, admissions, showings, reports, giving testimony, mentions, and speculations (Asroriyah & Nurhana, 2022). In directives, the speaker's utterance tries to get someone to do something. These illocutionary acts are typically intended to direct or to influence the behaviour of the addressee (Alston, 2000). The familiar directive types include ordering, commanding, requesting, suggesting, asking, advising, encouraging, warning, begging, suggesting, ordering, and inviting. A commissive speech act commits the speaker to future action. The whole point of commissive is to commit the speaker to a particular course of action (Alston, 2000). In commissive, the important effect of production consists in the speaker's taking on a specific obligation. An expressive speech act is related to the psychological feelings of the speaker towards the utterance of what the speaker wrote. Expressive, as defined by Alston (2000), includes the notion of reactions to other people's behaviour and

fortune, and of attitudes and expressions of attitudes towards someone else's actions. The speaker intends expressive speech acts to evaluate things by thanking, complaining, congratulating, flattering, praising, blaming, and criticizing (Asroriyah & Nurhana, 2022). A declarative affects professional affairs that expresses the speaker's utterance (Gawa, 2023). In this speech act, the speaker creates new things, including status, circumstances, etc (Asroriyah & Nurhana, 2022). The speech acts are spoken of as impressing, deciding, cancelling, prohibiting, granting, permitting, classifying, lifting, and forgiving.

METHOD

Research Design

In this study, the researchers utilized qualitative research. Qualitative methodology involves describing and exploring phenomena through data collection. A descriptive approach is utilized in this study, as the data are presented descriptively, focusing on the analysis of the virtual girl group Huntrix's song "Golden" using Searle's (1969) speech act theory. The lyrics were examined to identify and categorize speech acts into Searle's five types: assertives, directives, commissives, expressives, and declaratives. The analysis involved a close reading of the lyrics, with each utterance contextualized to determine its pragmatic function.

The classification process was supported by drawing on existing research on speech acts in song lyrics, thereby ensuring a comprehensive interpretation of the data. Comparative insights from prior studies, such as Samsudin et al. (2023), enriched the analysis, highlighting common trends in the use of speech acts in music. The findings were then quantified and organized into a table that illustrated the frequency and function of each speech act type in the song. This method demonstrates the applicability of speech act theory in uncovering the multifaceted communicative strategies in song lyrics.

Research Site and Participants

The research object is the officially released lyrics of the song "Golden," performed by the fictional K-pop group HUNTR/X in the 2025 animated film K-Pop: Demon Hunters. The unit of analysis comprises all lyric lines in the studio version, totaling 39 utterances as transcribed in this study's dataset and reported in Table 1. The analysis is limited to the canonical studio audio release and its published lyrics; remixes, live performances, music video captions, annotated or fan-transcribed variants, and paratextual materials are excluded. Code switching and Korean segments in the lyrics are treated as part of the same data and analyzed within the same speech-act framework, without translation-based rephrasing. This delimitation ensures that the data is stable,

replicable, and aligned with the study's aim to classify illocutionary acts at the level of lyric utterances.

Data Collection and Analysis

Two sources of data were utilized: primary data and secondary data. Primary data consisted of song lyrics containing speech acts, while secondary data included information from journals, articles, books, and the internet related to speech acts to strengthen the research further. The researchers employed the documentation method (Putri & Mariana, 2019) to gather relevant research data, including books and journals on speech acts.

Data were analysed using the interactive analysis model by Miles and Huberman (1994), involving data collection, data reduction, data display, and conclusion drawing. The data consisted of transcriptions of the lyrics to "Golden" by Huntrix, collected through listening and note-taking. Data reduction focused solely on the lyrics, excluding any other songs. Data classification was based on Searle's theory of speech acts. Conclusions were drawn from the research process, which was grounded in the classification and analysis of the data.

FINDINGS

As mentioned in the literature review above, the findings of this research concern the types of illocutionary speech acts. The illocutionary acts include representative, directive, declarative, commissive, and expressive. The results are explained by classifying each sentence in every line of the lyrics in Table 1.

Table 1. Identification of Illocutionary Acts in Song Lyrics Golden by HUNTRX

NO	LYRICS	Function of Illocutionary Acts	TOTAL	Percentage %
1	I was a ghost, I was alone 어두워진 앞길 속에 (hah)	Representatives	5	13%
2	Given the throne, I didn't know how to believe			
3	I was the queen that I'm meant to be			
4	But I couldn't find my own place.			
5	Called a problem child 'cause I got too wild			
6	I'm done hidin', now I'm shinin' like I'm born to be	Directives	2	5%

NO	LYRICS	Function of Illocutionary Acts	TOTAL	Percentage %
7	We dreamin' hard, we came so far, now I believe			
8	But now that's how I'm getting paid, 끝없이 on stage	Declaratives	1	3%
9	We're goin' up, up, up, it's our moment	Commissives	14	36%
10	You know, together we're glowing			
11	Oh, up, up, up with our voices			
12	영원히 깨질 수 없는			
13	Oh, I'm done hidin', now I'm shinin' like I'm born to be			
14	That's who we're born to be			
15	No more hiding, I'll be shining like I'm born to be			
16	'Cause we are hunters, voices strong, and I know I believe			
17	We're goin' up, up, up, it's our moment.			
18	You know, together we're glowing.			
19	Oh, up, up, up, with our voices			
20	영원히 깨질 수 없는			
21	Oh, I'm done hidin', now I'm shining like I'm born to be			
22	That's who we're born to be			
23	I lived two lives, tried to play both sides	Expressives	17	44%
24	Gonna be, gonna be golden			
25	Gonna be, gonna be golden.			
26	Oh, our time, no fears, no lies			
27	Waited so long to break these walls down			
28	To wake up and feel like me			
29	Put these patterns all in the past now.			
30	And finally live like the girl they all see			

NO	LYRICS	Function of Illocutionary Acts	TOTAL	Percentage %
31	Gonna be, gonna be golden.			
32	Gonna be, gonna be golden.			
33	Oh, our time, no fears, no lies			
34	You know we're gonna be, gonna be golden.			
35	We're gonna be, gonna be			
36	Born to be, born to be glowin'			
37	밝게 빛나는 우린			
38	You know that it's our time, no fears, no lies.			
39	That's who we're born to be			
TOTAL ALL SENTENCES			39	100%

Table 1 provides the complete list of 39 utterances and their assigned illocutionary categories. In total, expressive acts occurred 17 times (44%), commissive acts 14 times (36%), representative acts 5 times (13%), directive acts 2 times (5%), and declarative acts 1 time (3%). These figures are calculated as proportions of the 39 utterances analyzed and are consistent with the totals reported in Table 1.

DISCUSSION

Of the 39 utterances analyzed, expressive acts were the most frequent (44%), followed by commissive acts (36%). Representative acts accounted for 13%, directives for 5%, and declaratives for 3%. The interpretation below explains how this distribution functions within the song and situates the pattern in prior research.

Representative

A representative act, as defined in the literature review, commits the speaker to the truth of the expressed proposition, functioning to state, report, admit, or describe a state of affairs. In the lyrics of “*Golden*,” representative acts comprise 5 of the 39 total utterances, accounting for 13% of the song’s illocutionary content. While not the most frequent act, their function is critical: they establish the narrative’s foundation by describing the singer’s past state of conflict, isolation, and self-doubt. These statements provide the backstory of suffering from which the rest of the song’s triumphant transformation emerges.

The analysis of the specific lyrics reveals a consistent theme of a troubled past. Utterances such as *"I was a ghost, I was alone"* and *"But I couldn't find my own place"* are direct statements of fact about the singer's internal experience. They represent a world of alienation and loneliness, directly reflecting the film's plot, in which the lead singer, Rumi, feels isolated by the secret of her demonic heritage. Furthermore, the line *"Called a problem child 'cause I got too wild"* functions as a report on how others perceived her, reinforcing the external judgment that contributed to her shame. Another set of representatives highlights the core conflict between the singer's external status and internal reality. The lines *"Given the throne, I didn't know how to believe"* and *"I was the queen that I'm meant to be"* present a contradiction. The speaker asserts her high status as a "queen" on a "throne," yet simultaneously conveys her inability to internalize this reality. This dissonance is central to the film's theme of imposter syndrome born from shame.

Interestingly, the frequency of representative acts in *"Golden"* (13%) is notably lower than what has been found in other linguistic analyses of song lyrics. For instance, in their study of Sia Furler's album *"This Is Acting"*, Nasim and Mariana (2024) found that the representative type was the most dominant, constituting approximately 60.37% of all illocutionary acts. They concluded that these acts primarily served to narrate stories and convey information to the listener. Similarly, Sari and Emelia (2022) found that representative acts were the most prevalent on Bruno Mars's *"Doo-Woops & Hooligans"* album, accounting for 62% of the total. The lower proportion in *"Golden"* suggests a different rhetorical strategy. Rather than focusing on detailed storytelling through description, *"Golden"* uses a small number of impactful representative statements to establish a baseline of past pain quickly. This allows the song to dedicate the majority of its lyrical space to the more dominant commissive and expressive acts, which drive the song's forward-looking message of commitment and emotional catharsis.

Directives

A directive illocutionary act is one in which the speaker's utterance aims to prompt the addressee to act. Such acts encompass a range of functions, including ordering, requesting, advising, and encouraging. In the song *"Golden,"* directives are the second least frequent category, appearing in only two utterances and comprising 5% of the lyrics. Despite their rarity, these directives serve as a crucial pivot in the narrative, marking the protagonist's shift from a passive state of suffering, as established by the representatives, to an active resolve for change.


The primary directive utterance, *"I'm done hidin', now I'm shinin' like I'm born to be,"* is not addressed to an external listener but functions as a command directed toward the self. It constitutes an act of self-encouragement—a forceful internal declaration to cease one behavior (hiding in

shame) and initiate another (shining with confidence). This moment is central to the film's narrative, symbolizing the protagonist Rumi's decision to embrace a complete identity and reject the shame long carried. Here, the directive operates as a personal affirmation that catalyzes the song's emotional climax, signaling a decisive movement from despair to empowerment. Wailissa (2023) analyzes teacher–student interaction in the educational film *Freedom Writers* using a speech-act lens to characterize how instruction is managed. In that pedagogical context, outward, listener-oriented directives predominate, accounting for 40.5% of utterances (Wailissa, 2023). This contrasts with our inward, self-addressed directive use in “Golden,” highlighting how genre and communicative purpose shape directive frequency and function.

The low frequency of directives in “Golden” (5%) stands in notable contrast to findings from other studies of popular music. Research on Sia's album “This Is Acting” found directives as the second-most prominent type, accounting for 22.70% of all acts. Similarly, directives were the second most frequent category in analyses of Bruno Mars albums (Sari & Emelia, 2022) and Taylor Swift songs (Gawa, 2023), each at around 17%. The minimal use of directives in “Golden” suggests a different rhetorical purpose. Whereas many songs deploy directives to engage or command the listener (for example, “*dance with me*,” “*listen*”), “Golden” foregrounds an internal journey. Its primary communicative goal is not to influence the listener's actions but to articulate the singer's emotions (expressives) and future commitments (commissives). Consequently, the few directives present are aimed inward, functioning as potent declarations of personal change rather than external commands.

Declaratives

A declarative act is a distinctive utterance that alters the state of affairs by the very act of being spoken, creating a new reality, status, or circumstance. In “Golden,” the declarative is the least frequent illocutionary act, occurring only once and comprising 3% of the total utterances. Despite its rarity, this single act plays a pivotal role: it formalizes the singer's transformation by announcing a new professional and personal reality, thereby consolidating the changes traced throughout the song.

The specific lyric, “*But now that's how I'm getting paid  on stage*,” functions as a declarative by officially reclassifying the singer's past behavior. Actions previously framed as negative in representative acts (for example, “*Called a problem child 'cause I got too wild*”) are now declared to be the very source of professional success and livelihood. The utterance does more than report a fact; it establishes a new reality in which what once provoked shame now confers value. It thus

proclaims a new state of being, signaling the final and irreversible step in a trajectory of self-acceptance and empowerment.

The scarcity of declaratives in “Golden” aligns with findings across multiple analyses of song lyrics. Declaratives also ranked least frequent in studies of Sia’s album *This Is Acting* (1.90%) and Bruno Mars’s *Doo-Wops & Hooligans* (0.6%). Moreover, (2023) found no declaratives in Taylor Swift’s songs. This consistent rarity reflects the nature of declarative acts, which typically require specific institutional authority to succeed pragmatically, as in a judge’s sentence or an official christening. Song lyrics, as a medium of artistic and personal expression, generally lack such formal contexts. Consequently, the deliberate inclusion of even a single declarative in “Golden” is significant: it lends a decisive, quasi-official finality to the protagonist’s transformation, effectively declaring the new identity into existence.

Commissive

Commissives are a type of speech act in which the speaker commits themselves to carrying out a future action (Yule, 1996). In other words, when a speaker uses a commissive, it indicates their intention to perform a particular action later on. Within the lyrics of the song “*Golden*,” these acts convey the singer’s intentions or commitments, adding depth to the song’s emotional and thematic layers. Commissive illocutionary acts, which commit the speaker to some future action expressing hopes, rejections, threats, or offers, represent the second largest portion, accounting for approximately 36% of the lyrics.

The point of a commissive is to commit the speaker to some future action, and the commonest commissive is the promise. In the song “*Golden*,” this category may be carried out individually by the singer or collectively as part of a group. In line “*We’re goin’ up, up, up, it’s our moment. You know together we’re glowing. Oh, up, up, up with our voices*,” such actions include making promises, threats, and pledges. From the utterance “*영원히 깨질 수 없는 (Can never be broken)*,” it is kind of a promise that the singer with the group will not be disintegrated or destroyed. The line “*Cause we are hunters, voices strong, and I know I believe*” where the singer firmly expresses optimism or commitment not to make her group feel down, can be interpreted as a promise to sustain the confidence of the loved one. Those sentences are a kind of promise and fall into the category of commissive illocutionary acts. This commissive pattern highlights resolve and projected collective action. By contrast, in political address genres, directives occupy the core, and their appropriateness is evaluated through felicity conditions—propositional content, preparatory, sincerity, and essential conditions—as shown in Jokowi’s G20 Session I speech (Toisuta & Aritonang, 2024).

Commissive speech acts, although infrequent, demonstrate the speaker's determination to cope with her emotional challenges. For example, the line *"Oh, I'm done hidin', now I'm shinin' like I'm born to be. That's who we're born to be"* shows the singer's resolve to protect herself by cutting off connections that could lead to emotional setbacks and emphasizes her awareness of her vulnerability and her commitment to provide emotional support building trust through words. Similarly, the line *"No more hiding, I'll be shining like I'm born to be"* serves as a commissive act, in which the speaker promises a breakthrough in expressing herself. The examples illustrate the speaker's active effort to transform her sorrow into a source of empowerment and reclaim power in the face of adversity, providing a sense of hope and strength that redefines her identity.

Among the various types of speech acts in the lyrics of the song "Golden," commissive acts account for approximately a third of the lyrics. The portion can be considered quite large compared to commissives in Sia's album "This Is Acting," which accounts for 6.70% according to the study by Nasim and Mariana (2024). Interestingly, Mukminin (2024) found a similar result in this research. In the song *"Kupu-Kupu"* by Tiara Andini, it accounted for 22% and ranked third among other speech acts. Therefore, in these studies, the singer states their involvement in a specific action or deed not only to communicate a commitment but also to show the speaker's effort to express their feelings, despite differences across the songs analyzed.

Expressive

An expressive act is an act that addresses certain psychological feelings of the speaker to the addressee. In this case, the motions are the speaker's mood, including happiness, sadness, kindness, politeness, madness, etc. In this research, expressive feelings refer to the singer's psychological utterances in the form of lyrics. The sentence *"I lived two lives, tried to play both sides"* conveys the idea of living on both sides, shining and hiding. The word "shining" plays a role as a singer on the stage, while the word "hiding" means the singer's inner child. The supportive sentences accompany the following utterance, *"Gonna be golden,"* which represents the singer's expectation and feeling of having a better life after achieving the speaker's goal on stage. In addition, when the singer said *"our time, no fears, no lies,"* the expressive acts are enforced by the words *"no fears,"* which enhance the singer's shining moment as an entertainer. The phrase "no lies" expresses the singer's bravery. Furthermore, the following sentence *"Waited so long to break these walls"* indeed supports the opening lyric in the directive act of *"I'm done hidin', now I'm shinin' like I'm born to be"*.

The expressive acts, as in Mukminin (2024), explored admiration, as the singer was impressed by someone's beauty. The research was based on the song *"Kupu-Kupu"* by Tiara Andini, an Indonesian singer. The lyrics of this song are about the exciting feeling of a relationship. Indeed,

the feelings in the lyrics of “*Kupu-Kupu*” are dissimilar to those of “*Golden*” due to a distinct purpose of the singer. Meanwhile, in Nasim & Mariana's (2024) research, they found the singer's expression of gratitude to the person who aided the singer. Nasim and Mariana (2024) used song lyrics by Sia Furler in the album “*This Is Acting*”. In addition, the second lyric of “*This Is Acting*” was “*The pain was swallowing me,*” in line with this research about the pain of a singer's experiences of suffering. In this research, when the singer said in line 29, “Put these patterns all in the past now,” it suggests suffering.

The frequency of expressive acts in the lyrics of “*Golden*” is in line with those found in other lyrics researched by other researchers. As in Sari and Emelia (2022), the frequency of expressive acts was 62% in Sari and Emelia (2022), and 44% in this research. This means that the frequency of expressive acts is more highlighted in the lyrics of songs. On the other hand, expressive utterance in the lyrics of “*Love Story*”, a song by Taylor Swift, has the lowest frequency, about 4,34%, among representative, directive, and commissive acts (Sitanggang & Sinaga, 2020).

Implications and limitations

The distribution indicates a communicative strategy in which identity is performed through the sequencing of affective declaration and pledged action. This sequence helps account for how the song advances empowerment and authenticity within its narrative frame. Given that the data is limited to a single song's studio lyrics, claims are correspondingly bounded; however, the pattern contributes to broader discussions of speech-act usage in pop music and to analyses of how lyrical discourse performs identity through emotion and commitment. The dataset is restricted to the studio version's published lyrics. Live renditions, remixes, and fan-annotated texts may exhibit different distributions or intensify particular acts—for example, additional directives in audience call-and-response contexts. Future research might extend the corpus to multiple tracks within the same soundtrack, compare English-language K-pop releases with Korean-language originals, or model transitions between expressive and commissive sequences over time.

CONCLUSION

In this study, five illocutionary speech acts were identified in the lyrics of the song: representatives, directives, declaratives, commissives, and expressives. Expressive acts elicited more utterances (44%) about the singer's expression of her feelings of bravery. The singer's bravery appeared in the phrases “no fears” and “gonna be golden”. In commissive acts, the singer made commitments after achieving the debut. Commissive speech acts increased by 36% after expressive

acts, with the singer's promises rising, reflecting the singer's inner child's "no more hiding," which conveyed the meaning of not being able to show their talents.

On the other hand, representative speech acts accounted for 13% of the lyrics, as the singer mentioned self-doubt, isolation, and conflict. The first sentence on the lyric "*I was a ghost, I was alone*" meant the singer's sentimental inner child. The following five sentences support the sentences. Furthermore, the sixth sentence indicated a directive speech act with 5%. The directive explained the singer's performance and actions with the sentence "Now, I'm done hiding," which represented the action that followed the representative's act. "From those five illocutionary acts, the least act was declarative, with 3% accumulation. It stated that the singer's profession is singing and that they should be paid. As a result, this research revealed the expression of the singer through music, specifically the singer's sentimental emotions during childhood.

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