

Illocutionary speech acts in the lyrics of Indonesian national songs with themes of struggle

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Abstract

National songs function not only as works of art but also as a medium of pragmatic communication imbued with national values. This study aims to analyze the illocutionary speech acts found in the lyrics of Indonesian national songs themed around struggle. The research employed a descriptive qualitative approach based on the speech act theories of Austin (1962) and Searle (1979). The data consisted of song lyrics containing illocutionary speech acts, drawn from Indonesian national songs. Data were collected through several qualitative stages, namely source identification, text documentation, close reading, initial coding, and data recording. The data were analyzed inductively in order to interpret meanings based on the results of the analysis within the context of struggle and speech acts. The findings reveal that all five types of illocutionary speech acts were identified in the song lyrics: assertives (11), directives (12), commissives (15), expressives (8), and declaratives (1). Functionally, songs of struggle serve to mobilize the people, reinforce pledges, express emotions, affirm identity, and legitimize independence. These findings extend previous studies that focused only on a single type of illocutionary act by demonstrating that national songs contain the full range of illocutionary acts, functioning as instruments of national rhetoric and character education. Therefore, songs of struggle are not only aesthetically valuable but also performative in shaping the spirit of nationalism.

Keywords: *speech acts, illocutionary acts, national song, pragmatics*

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INTRODUCTION

In the contemporary era of globalization, the rapid spread of international popular culture has significantly influenced the mindset and lifestyle of Indonesia's younger generation (Amalia et al., 2025; Devi et al., 2021; Wijaya, 2023). This phenomenon has led to declining attention toward and appreciation for national cultural heritage, including patriotic songs (Bennett & Janssen, 2016; Ergashev & Farxodjonova, 2020; Nakano & Zhu, 2020; Richards, 2018). Global popular culture, particularly through digital music, social media platforms, and the entertainment industry, has strongly shaped young people's preferences for modern musical works (Bello & Garcia, 2021; Dueñas & Mandel, 2023; Ho, 2015, 2017). As a result, national songs, rich in historical and ideological values, are increasingly marginalized and often reduced to mere accompaniments during formal state ceremonies.

National songs, however, carry meanings far beyond ceremonial functions. They convey messages of struggle, unity, and national identity. Nevertheless, current realities indicate that many young people sing national songs without fully understanding their meanings (Alwi et al., 2023; Kristiandri et al., 2024; Rinjani & Bestari, 2020). Songs that should serve as media for strengthening identity, inspiring patriotism, and commemorating national heroes are often performed only during official ceremonies, with little appreciation of their deeper significance (Bakir, 2025; Naufalian & Untari, 2024; Silaghi-Dumitrescu, 2023). This situation raises concerns regarding the weakening of nationalism and historical awareness among future generations. One major issue is that interpretations of national song lyrics remain superficial and are frequently limited to memorization of the text (Kristiandri et al., 2024; Naufalian & Untari, 2024).

From a linguistic perspective, particularly within pragmatics, song lyrics contain communicative meanings manifested through illocutionary speech acts (IK Damayanti et al., 2023; PA Damayanti & Rohmadi, 2023; Rahmah, 2024; Rusdiansyah, 2021; Siagian et al., 2025). This issue of superficial interpretation can therefore be examined through speech act theory, which views language not only as a means of conveying information but also as a means of performing actions. Austin (1962) argues that every utterance carries both meaning and performative force. Searle (1969) further developed this concept by classifying illocutionary speech acts into five categories: assertive, directive, commissive, expressive, and declarative. Applied to national song lyrics, each line can be understood as a speech act reflecting the communicative intentions of its composer. In other words, national songs do not merely describe struggles; they also contain invitations, promises, emotional expressions, and ideological declarations.

Several previous studies have examined speech acts in song lyrics, although their scope remains limited. Damayanti and Rohmadi (2023) analyzed illocutionary speech acts in the *Fabula* album by Mahalini and found representative speech acts to be dominant. Reponte-Sereño et al. (2023) investigated presidential political jingles in the Philippines and identified a combination of commissive, assertive, and declarative acts with strong perlocutionary effects. Chaiyachok and Khatwanich (2019) examined international protest songs and found expressive acts to be the dominant type. Meanwhile, Lestari (2019) focused solely on expressive speech acts in national songs and reported praise as the most frequent form. These studies suggest that prior research has focused primarily on popular songs, political jingles, international protest songs, or only one category of speech acts. Comprehensive studies on illocutionary speech acts in Indonesian national songs themed around struggle remain scarce.

This limitation creates an important academic gap. National songs of struggle possess distinctive characteristics compared with popular songs or political jingles. While popular songs often represent personal experiences and political jingles serve temporary electoral purposes, struggle songs embody historical, ideological, and intergenerational national values. Therefore, analyzing speech acts in such songs reveals not only linguistic structures but also their broader social and cultural functions. This study seeks to address that gap by comprehensively examining the types and functions of illocutionary speech acts in Indonesian national songs with themes of struggle.

The significance of this study can be viewed from several perspectives. Academically, it extends the application of pragmatic theory, particularly in the analysis of illocutionary speech acts in non-dialogic texts such as song lyrics. Pragmatic studies have traditionally focused on everyday conversations, literary dialogues, or media discourse. By shifting attention to national songs, this study demonstrates how pragmatic theory can also be applied to musical texts with social and political functions. Practically, the findings may enhance younger generations' appreciation of national songs. Understanding the types and functions of speech acts in song lyrics can help students, teachers, and the wider community move beyond memorization toward internalizing the messages conveyed. This is relevant to the goals of character education in Indonesia, namely fostering patriotism, respect for national heroes, and willingness to contribute to the nation.

From a socio-cultural perspective, this research may strengthen national awareness and the spirit of struggle. National songs are effective media for transmitting values because they combine the persuasive power of language with the emotional impact of music. Through singing, messages of struggle can be emotionally experienced and embedded in collective memory. Thus, this study is not only academically significant but also socially relevant. The contributions of this study can be classified into three main aspects. First, it offers a theoretical contribution by expanding pragmatic studies through the examination of illocutionary speech acts in national songs with themes of struggle. Second, it provides a practical contribution to the field of education, as the findings may be used as teaching materials to enhance students' understanding of national songs as a medium for learning the values of struggle. Third, it makes a pragmatic-semantic contribution by enriching interpretations of the meanings conveyed in national songs, particularly those themed around struggle, so that they are understood not merely as cultural texts, but also as communicative acts that shape social reality.

Based on the foregoing discussion, this study addresses two main research questions: (1) what types of illocutionary speech acts are found in national songs with themes of struggle, and (2) what functions do this illocutionary speech acts serve in conveying messages of struggle and nationalism? These questions are intended to guide the investigation of the pragmatic dimensions of national songs and to provide a more comprehensive understanding of their role in fostering the spirit of nationalism.

METHOD

This study employs a content analysis method within a descriptive qualitative approach. The analysis of the research object is grounded in pragmatic theory, particularly speech act theory (Austin, 1962; Searle, 1969). This approach was selected because the study aims to provide an in-depth description of the types of illocutionary speech acts and their communicative functions in the lyrics of national songs with themes of struggle. The data sources consist of ten Indonesian national songs centered on struggle and nationalism. The songs selected as the objects of analysis include *Maju Tak Gentar*, *Bangun Pemuda Pemuda*, *Hari Merdeka*, *Indonesia Raya*, and others. The research data are in the form of illocutionary speech acts identified in the lyrics of these national songs.

Referring to Creswell and Poth (2018), the stages of data collection in qualitative research were carried out as follows: (1) identification of data sources by selecting national songs with themes of struggle as the main objects of study; (2) text documentation by collecting and transcribing song lyrics from valid sources; (3) close reading to understand the contextual meanings of the lyrics; (4) initial coding by marking parts of the lyrics that contained potential illocutionary speech acts; and (5) data recording by organizing the coded lyric excerpts into a data table for further analysis.

Data analysis was conducted inductively through several stages: (1) organizing the data by compiling all song lyrics into texts ready for analysis; (2) reading all data to gain a general understanding of the lyrical content; (3) coding utterances that fall into illocutionary categories, namely assertive, directive, commissive, expressive, and declarative; (4) developing themes by grouping the data according to their illocutionary functions, such as invitations, promises, expressions of respect, and statements of identity; (5) presenting narrative descriptions in the form of explanations and tables; and (6) interpreting meanings by relating the findings to the context of national struggle and speech act theory.

To ensure the validity and trustworthiness of the data, this study employed several validation strategies: (1) theoretical triangulation by comparing the findings with the speech act theories of Austin (1962) and Searle (1979); (2) member checking through discussions of the findings with a supervisor or pragmatics expert; (3) peer debriefing by requesting peer review of the consistency of the analysis; (4) maintaining an audit trail by documenting the analytical procedures so that they could be traced; and (5) persistent observation through repeated reading of the data to maintain consistency of interpretation.

FINDINGS AND DISCUSSION

Findings

Table 1. Analysis of Types and Illocutionary Functions of National Songs with the Theme of Struggle

Title of the song	Lyrics	Types of Illocution	Function
Maju Tak Gentar	<i>Maju tak gentar membela yang benar</i>	Directive	+ An invitation and determination to defend the truth
	<i>Maju serentak tentu kita menang</i>	Assertive Commissive	+ Belief in victory through unity
	<i>Bergerak, menyerang, majulah menang</i>	Directive	The urge to act collectively
Gugur Bunga	<i>Betapa hatiku takkan pilu, gugur pahlawanku</i>	Expressive	Expression of sadness

	<i>Gugur satu tumbuh seribu</i>	Commissive Assertive	+	The promise of continued struggle
	<i>Kau kukenang wahai bunga putra bangsa</i>	Expressive		Praise/honor
Hari Merdeka	<i>Tujuh belas Agustus tahun empat lima</i>	Assertive		Statement of historical facts
	<i>Sekali merdeka tetap merdeka</i>	Commissive		Pledge to defend independence
	<i>Kita tetap setia membela negara</i>	Commissive Directive	+	Promises and invitations to defend the nation
Padamu Negeri	<i>Padamu negeri kami berjanji</i>	Commissive		Pledge of allegiance to the homeland
	<i>Bagimu negeri jiwa raga kami</i>	Commissive		Total commitment to service
Bangun Pemuda	<i>Bangun pemuda pemuda Indonesia</i>	Directive		Call for the younger generation to rise up
	<i>Tak usah banyak bicara terus kerja keras</i>	Directive		Advice to work hard
	<i>Bertingkah laku halus hai putra negeri</i>	Directive		Moral advice
Pahlawan Merdeka	<i>Dengan seluruh angkasa raya memuji pahlawan negara</i>	Expressive		Praise/honor
	<i>Nan gugur remaja diribaan bendera</i>	Assertive		Statement of sacrifice
	<i>Kau cahya pelita, Merdeka!</i>	Declarative Expressive	+	Inauguration of heroes as lights & calls for independence
Satu Nusa Satu Bangsa	<i>Satu nusa, satu bangsa, satu bahasa kita</i>	Assertive		Affirmation of national identity
	<i>Tanah air pasti jaya</i>	Commissive Assertive	+	Belief & promise of glory for the homeland
	<i>Nusa, bangsa, bahasa kita bela bersama</i>	Commissive Directive	+	Pledge & call to defend unity
Berkibarlah Benderaku	<i>Berkibarlah benderaku, lambang suci gagah perwira</i>	Expressive Assertive	+	Pride & respect
	<i>Siapa berani menurunkan engkau, serentak rakyat membela</i>	Directive	+	Call & pledge to defend the flag
	<i>Kami rakyat Indonesia bersedia setiap masa</i>	Commissive		The people's pledge of loyalty
	<i>Tak goyang jiwaku menahan rintangan</i>	Commissive Expressive	+	Unyielding determination
Garuda Pancasila	<i>Garuda Pancasila, akulah pendukungmu</i>	Commissive Assertive	+	Promises and statements of support
	<i>Patriot proklamasi, sedia berkorban untukmu</i>	Commissive		Pledge of sacrifice
	<i>Pancasila dasar negara</i>	Assertive		Affirmation of state ideology
	<i>Pribadi bangsaku</i>	Assertive Expressive	+	Identity & pride
	<i>Ayo maju, maju!</i>	Directive		Call to move forward and fight
Bangunlah Bangsaku	<i>Bangun bangsa Indonesia, ingat sumpahmu bersama</i>	Directive Assertive	+	Call to rise & affirmation of oath
	<i>Ikrar sakti seluruh bangsa, rakyat adil sentosa</i>	Assertive		Affirmation of the national pledge
	<i>Jiwa raga kita korbankan</i>	Commissive		Promise to sacrifice for ideals
	<i>Ayo bangsa galang persatuan</i>	Directive		An invitation to strengthen unity
	<i>Ayo mari bangun segera, nusa dan bangsa bahagia</i>	Directive Commissive	+	Invitation and promise to build the nation

From all the sentences in the research data were then collected in a summary table presented in Table 2.

Table 2. Recapitulation of Illocutionary Types per Song

Song title	Assertive	Directive	Commissive	Expressive	Declarative	Total
Maju Tak Gentar	1	2	2	0	0	5
Gugur Bunga	1	0	1	2	0	4
Hari Merdeka	1	1	2	0	0	4
Padamu Negeri	0	0	2	0	0	2
Bangun Pemuda Pemuda	0	3	0	0	0	3
Pahlawan Merdeka	1	0	0	1	1	3
Satu Nusa Satu Bangsa	2	1	2	0	0	5
Berkibarlah Benderaku	1	1	2	2	0	6
Garuda Pancasila	2	1	2	1	0	6
Bangunlah Bangsaku	2	3	2	0	0	7
Total	11	12	15	8	1	47

Based on the results of the analysis of several national songs with themes of struggle, as presented in Table 1 and Table 2, five types of illocutionary speech acts proposed by Searle (1979) were identified, namely: *assertive, directive, commissive, expressive, and declarative*.

Assertive acts appear in lyrics that affirm historical facts, identity, or national beliefs. Examples include “Tujuh belas Agustus tahun empat lima” (*Hari Merdeka*), “Satu nusa, satu bangsa, satu bahasa kita” (*Satu Nusa Satu Bangsa*), and “Pancasila dasar negara” (*Garuda Pancasila*). Directive acts are found in lyrics containing invitations or commands. Examples include “Maju tak gentar membela yang benar” (*Maju Tak Gentar*), “Bangun pemuda pemuda Indonesia” (*Bangun Pemuda Pemuda*), and “Ayo bangsa galang persatuan” (*Bangunlah Bangsaku*). Commissive acts dominate lyrics expressing promises, pledges, or willingness to sacrifice. Examples include “Padamu negeri kami berjanji” (*Padamu Negeri*), “Sekali merdeka tetap merdeka” (*Hari Merdeka*), and “Kami rakyat Indonesia, bersedia setiap masa” (*Berkibarlah Benderaku*).

Expressive acts appear in expressions of emotion such as grief, respect, and pride. Examples include “Betapa hatiku takkan pilu, telah gugur pahlawanku” (*Gugur Bunga*), “Kau kukenang wahai bunga putra bangsa” (*Pahlawan Merdeka*), and “Lambang suci gagah perwira” (*Berkibarlah Benderaku*). Declarative acts appear symbolically, for example in the exclamation “Merdeka!” (*Hari Merdeka, Pahlawan Merdeka*), which functions to affirm independence through utterance. Thus, all categories of Searle’s illocutionary speech acts are reflected in national songs with themes of struggle, although with varying degrees of dominance in each song.

Illocutionary Functions in National Songs with Themes of Struggle

The illocutionary functions found in these songs can be classified as follows: (1) the mobilizing function (directive), which encourages the people to struggle, unite, and work hard. Example: “Bergerak, bergerak, serentak menyerang” (*Maju Tak Gentar*); (2) the pledge-reinforcing function (commissive), which affirms the nation’s vows and loyalty. Example: “Bagimu negeri jiwa raga kami” (*Padamu Negeri*); (3) the emotional-expression function (expressive), which conveys sorrow, respect, and pride. Example: “Telah gugur pahlawanku, tunai sudah janji bakti” (*Gugur Bunga*); (4) the identity-affirming function (assertive), which emphasizes national unity, state ideology, and collective identity. Example: “Pribadi bangsaku” (*Garuda Pancasila*); and (5) the independence-affirming function (declarative), which reinforces the reality of independence through verbal declaration. Example: “Sekali merdeka tetap merdeka” (*Hari Merdeka*). These findings indicate that national songs function not only as works of musical art, but also as pragmatic media that convey national messages through illocutionary speech acts.

Discussion

Types of Illocutionary Acts in National Songs with Themes of Struggle

The findings indicate that all five types of illocutionary speech acts proposed by Searle (1979) are present in the lyrics of national songs with themes of struggle, namely assertive, directive, commissive, expressive, and declarative. These findings demonstrate that songs of struggle do not merely contain poetic and aesthetic texts, but also embody pragmatic force that represents social action, in line with Austin's (1962) view that through language people not only say something, but also do something (*to do things with words*).

Assertive acts appear in lyrics that affirm facts, identity, or national beliefs. For example, in *Hari Merdeka*, the lyric "Tujuh belas Agustus tahun empat lima" functions as a statement of historical fact, while *Satu Nusa Satu Bangsa* affirms national identity through the lyric "Satu nusa, satu bangsa, satu bahasa kita". This shows how language in songs can be used to construct historical awareness and collective identity.

Directive acts dominate songs centered on calls for struggle. Examples can be found in *Maju Tak Gentar* through the lyric "Maju tak gentar membela yang benar" and in *Bangun Pemuda* through the appeal "Bangun pemuda pemuda Indonesia". Directive acts function to encourage listeners to take concrete action. Their presence is closely related to the historical context in which these songs were composed, namely to inspire the people's fighting spirit against colonialism and to foster unity. Commissive acts are quantitatively the most dominant category in this study. They appear in various forms of pledges, promises, and willingness to sacrifice, such as in the lyrics "Padamu negeri kami berjanji" (*Padamu Negeri*) and "Sekali merdeka tetap merdeka" (*Hari Merdeka*). These lyrics illustrate how songs of struggle were used to bind the collective commitment of the Indonesian people to their homeland and national ideology.

Expressive acts are found primarily in songs dedicated to honoring heroes. *Gugur Bunga* is a prominent example, expressing grief in the lyric "Betapa hatiku takkan pilu, telah gugur pahlawanku". *Pahlawan Merdeka* likewise demonstrates expressive acts through praise for fallen heroes. Thus, expressive acts function as emotional instruments that strengthen people's spiritual connection to the nation's history of struggle. Declarative acts appear less frequently, yet they carry highly significant meaning. The exclamation "Merdeka!" in *Pahlawan Merdeka* and *Hari Merdeka* constitutes a declarative speech act that affirms the reality of national independence. Although limited in number, declarative acts are highly significant because they perform a performative function, namely establishing a new social condition simply through utterance.

When compared with previous studies, these findings reveal both similarities and differences. Damayanti et al. (2023), who examined popular songs, found the dominance of representative (assertive) speech acts, whereas commissive acts are more dominant in the present study. This difference may be explained by the social function of songs: popular songs tend to express the personal experiences of singers or composers, whereas songs of struggle function to bind the collective commitment of the nation.

Lestari (2019), who focused on expressive speech acts in national songs, found the dominance of praise and condolence expressions. The present study confirms Lestari's findings while also extending them by demonstrating the presence of all categories of speech acts, not merely expressive ones. In this way, the study fills an important gap by providing a more comprehensive account.

Compared with the study of Repon-te-Sereño et al. (2023) on Philippine political jingles, a similarity can be seen in the dominance of commissive acts, since both political jingles and songs of struggle aim to build collective commitment. However, the difference lies in their context: political jingles serve temporary electoral purposes, whereas songs of struggle are national and transgenerational in nature. Chaiyachok and Gadavanij (2019), in their study of international protest songs, found the dominance of expressive and representative acts reflecting social resistance. This differs from Indonesian songs of struggle, which emphasize commissive and directive acts in accordance with the need to build national unity and fighting spirit. Therefore, this study highlights the distinctive characteristics of Indonesian songs of struggle in comparison with other song genres.

Overall, the analysis of illocutionary types demonstrates that Indonesian songs of struggle constitute pragmatic texts rich in social, political, and emotional meanings. The presence of all categories of speech acts confirms that these songs possess complex rhetorical power, serving not only to be sung, but also to shape the social reality of the nation.

Illocutionary Functions in National Songs with Themes of Struggle

In addition to examining the types of illocutionary acts, this study also investigates the illocutionary functions found in the lyrics of songs of struggle. The analysis identifies five major functions: mobilizing, reinforcing pledges, expressing emotions, affirming identity, and consolidating independence. The mobilizing function is primarily reflected in directive speech acts. Songs such as “Maju Tak Gentar” and “Bangunlah Bangsa” are rich in appeals to move forward, struggle, and unite. This function corresponds to the social conditions in which these songs were composed, namely to rally the people’s strength in confronting colonial rule. In this sense, songs functioned as instruments of positive propaganda capable of mobilizing the masses through the power of language and music.

The pledge-reinforcing function appears through commissive speech acts. The song *Padamu Negeri*, through the lyric “Bagimu negeri jiwa raga kami,” emphasizes the people’s total devotion to the homeland. This function is significant because it constructs a collective commitment binding the people not only during the period of physical struggle, but also in the context of nation-building after independence. The emotional-expression function is clearly evident in the song “Gugur Bunga,” which conveys grief and respect for fallen heroes. This function highlights the affective dimension of songs of struggle, namely as media for internalizing the values of heroism and sacrifice. Thus, expressive acts in songs of struggle do not merely entertain but also cultivate collective empathy toward the nation’s history.

The identity-affirming function is found in assertive lyrics. The song “Satu Nusa Satu Bangsa” emphasizes the collective identity of the Indonesian nation, while “Garuda Pancasila” underscores Pancasila as the foundation of the state and the character of the nation. This function remains relevant today, as Indonesia continues to face the challenges of globalization, which may erode national identity. The independence-consolidating function appears through declarative speech acts. The exclamation “Merdeka!” is not merely a slogan, but a linguistic act that affirms Indonesia’s status as an independent nation. This function demonstrates the power of language in creating social reality, as emphasized by Austin (1962).

When compared with previous studies, these functions broaden existing understandings. Sri Lestari (2019) identified only expressive functions, whereas the present study demonstrates the presence of directive, commissive, assertive, and declarative functions as well. Damayanti et al. (2023) highlighted representative functions in popular songs, yet in songs of struggle such functions operate more as affirmations of identity than as mere descriptions of reality. Reponte-Sereño et al. (2023) showed that political jingles perform mobilizing and pledge-binding functions like those found in songs of struggle, but within a narrower and more temporary scope. Therefore, this study reveals that songs of struggle possess broader and deeper pragmatic functions.

The results of this analysis are not only valuable as academic findings, but also indirectly relevant to education. National songs with themes of struggle may be viewed as media for character education. Through singing, students do not merely memorize lyrics, but also absorb the values of struggle, unity, and sacrifice embedded within them. This aligns with the goals of national education in Indonesia, namely, to develop individuals who are faithful, virtuous, knowledgeable, and devoted to their homeland.

Synthesis

Overall, this discussion confirms that the lyrics of national songs with themes of struggle constitute pragmatic texts rich in illocutionary speech acts. The diversity of illocutionary types demonstrates how language is used to affirm identity, encourage struggle, reinforce pledges, express emotions, and consolidate independence. These functions make songs of struggle not merely a form of

cultural heritage, but also a means of performative communication that remains relevant to the present day. Compared with previous studies, this research contributes a more comprehensive understanding of illocutionary acts in national songs. While earlier studies tended to focus on only one type of illocutionary act or on specific contexts, the present study demonstrates that all types and functions of illocutionary acts are present in songs of struggle, with commissive and directive acts being the most dominant. This finding highlights the unique role of national songs in fostering the spirit of nationalism and strengthening the identity of the Indonesian nation.

CONCLUSION

Based on the findings and discussion of this study, it can be concluded that the lyrics of national songs with themes of struggle contain the five types of illocutionary speech acts proposed by Searle, namely assertive, directive, commissive, expressive, and declarative. The analysis shows that commissive and directive acts are the most dominant, followed by assertive, expressive, and declarative acts. These findings address the first research question by demonstrating that national songs function not only as aesthetic texts, but also as pragmatic media that reinforce commitment, mobilize the masses, express emotions, affirm identity, and consolidate independence. In response to the second research question, the illocutionary functions found in songs of struggle can be categorized as follows: (1) mobilizing the people; (2) reinforcing national pledges and commitments; (3) expressing collective emotions of grief and pride; (4) affirming national identity and state ideology; and (5) consolidating the reality of independence through verbal declaration.

The implications of this study can be viewed from three perspectives. Theoretically, this research expands pragmatic studies by applying speech act analysis to non-dialogic texts in the form of national song lyrics, thereby opening new avenues for theoretical development. Practically, the findings may serve as a reference for language teaching, literary studies, and character education in order to deepen appreciation of national songs among younger generations. From a socio-cultural perspective, this study reaffirms the role of songs of struggle as rhetorical media that foster nationalism, preserve collective memory, and strengthen national identity amid the challenges of globalization.

However, this study has several limitations. First, the analysis focuses only on ten national songs with themes of struggle, so the generalizability of the findings remains limited. Second, the study does not examine the perlocutionary aspect, namely the actual impact of songs on listeners, which is important for assessing their communicative effectiveness. Third, the research is conducted primarily through textual analysis and therefore does not consider aspects of musicality, performativity, or the socio-historical context in which the songs were composed. Accordingly, future studies may broaden the scope by including a larger corpus of songs, examining perlocutionary effects and audience responses, or combining pragmatic analysis with approaches from musicology and cultural semiotics. In conclusion, this study affirms that national songs with themes of struggle are not merely cultural heritage, but also forms of performative communication that remain relevant for strengthening nationalism and national identity across generations.

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