

An Analysis of Illocutionary Acts in Selected Poems by Carl Sandburg

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Abstract	This research aims to classify the types of illocutionary acts found in five poems by Carl Sandburg. To analyze which type of illocutionary act is most dominant in these five poems, a qualitative research was used in this study. Data were collected from Sandburg’s poetry texts obtained from reliable sources, primarily the official edition of his poetry collection, which was used for documentation. The results of the research indicate that there are five types of illocutionary acts found in the five poems by Carl Sandburg, and the most dominant illocutionary act is the representative. Thus six poems contain the illocutionary types: representative, expressive, directive, declarative, and commissive, and the most dominant illocutionary type found in the six poems is the representative.	
Keywords	Analysis; speech act; illocution; qualitative approach	
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1. INTRODUCTON

In the field of pragmatics, speech act analysis emphasizes how speech can be used to carry out certain actions in certain situations. Yule (2006:3), "pragmatics is the study of meaning conveyed by the speaker (writer) and interpreted by the listener (reader)". Meanwhile, Wijana (1996:2) stated that, "pragmatics is meaning that is bound to context". Therefore, a pragmatic approach is important for understanding poetry as a form of expression. Carl Sandburg was an American poet, novelist, and journalist known for his simple yet meaningful style of language. His poems often address themes such as social injustice, struggle, and natural beauty that reflect the conditions of America in the early 20th century.

One concept in pragmatics is speech act, which was first introduced by language philosopher J.L. Austin and later developed by John Searle (1969). "Illocutionary speech acts refer to actions performed through speech, such as promising, requesting, declaring, or expressing gratitude." Complex and rich illocutionary speech acts can be applied in the context of poetry. Poetry often uses figurative and symbolic language to convey the speaker's feelings and emotions. In this case, the analysis of illocutionary acts becomes crucial because the true meaning is often not explicit and requires a deeper understanding. Carl Sandburg's poetry provides many examples of language use that can be explained



through illocutionary acts.

This study aims To describe the types of illocutionary acts found in Carl Sandburg's poems "Chicago," "Fog," "Grass", "Jazz Fantasia" and "young sea" using a pragmatic approach, in order to understand the diversity of speech functions in each poem and to analyze which types of illocutionary acts are most dominant in the six poems.

Practically : The results of this research contribute to the field of pragmatic linguistics by expanding our understanding of illocutionary act theory in modern poetry. This is achieved by analyzing the types and dominance of illocutionary acts in selected poems by Carl Sandburg, thereby clarifying the pragmatic function in literary works. Theoretically : The results of this research are expected to provide practical benefits for educators and students in effectively applying and reflecting oillocutionary speech acts in poetry studies, thereby improving pragmatic linguistic competence in contemporary literature learning.

2. METHOD

This type of research is qualitative research. This research focuses on illocutionary acts in poetic works of literature. The choice of a qualitative approach is based on the fact that the research subject requires a deep understanding of implied meaning and the role of language in literary works. Creswell (2014) states that qualitative research allows researchers to investigate social phenomena in their natural environment by understanding the meaning constructed by the research subjects or participants. This method allows researchers to discover meanings that are not apparent in the text. This method was chosen because there are many studies that examine Carl Sandburg's work from a pragmatic linguistic perspective, but specifically, the analysis of illocutionary speech acts is still relatively limited. As a result, this study enhances the study of literary pragmatics and broadens the understanding of the function of language in poetry.

a. Technique Colleting of Data

Sugiyono (2013:224), data collection methods are the most critical step in research, since the primary objective of research is to obtain data. This research uses documentation and in depth exploration to collect data. Sugianto (2013:224), data collection methods are the most critical step in research, since the primary objective of research is to obtain data. Collecting Sandburg's poetry texts from original and reliable sources, especially the official editions of his poetry collections, is used for documentation. Each poem was read thoroughly, also referred to as in-depth tracing, to find speech units that might be illocutionary acts. In this process, the reading was done from various perspectives: aesthetic reading to assess literary quality, linguistic reading to analyze language structure, and

pragmatic reading to find the communicative function of speech.

To conduct an in-depth search, researchers used analysis sheets with the identity of the poem (title, year of publication, and poetry collection), complete text transcripts, and columns. Each poem, each line, and each stanza was examined to find utterances containing illocutionary acts. Next, these utterances were classified according to Searle's classification and analyzed based on context, linguistic form, and communicative effect.

b. Technique Analysis of Data

A modified speech act analysis method for literary contexts was used to analyze the data in this study. The analysis began by identifying utterances that could be classified as speech acts in poetry. Austin (1962) emphasized that the illocutionary force of an utterance must be recognized by the listener or reader in order for the speech act to be performed. In the context of poetry, it is important to pay attention to the context, meaning, and interpretations that can be made from the text.

Identifying locutionary acts, which are the utterance of sentences with specific meanings and references, is the first step in the analysis. At this stage, researchers determine the propositions contained in each line or stanza of poetry. In the second step, each utterance must be evaluated for illocutionary acts by considering the context, grammatical form, and other pragmatic metrics. Searle (1975) states that the relationship between illocutionary acts and linguistic forms is conventional but not always one-to-one, so contextual analysis is necessary. In the third step, you must consider the perlocutionary effects that the utterance is expected or likely to have on the reader.

After detecting speech acts in each poem, the next step is to place the poems into groups and divide the results based on the type of illocutionary act. Searle's five categories with more specific subcategories for each type are used as the main classification. Stating, claiming, acknowledging, denying, and promising are all representative examples of acts. Subcategories of directive acts include commanding, requesting, suggesting, permitting, and prohibiting; commissive acts include promising, guaranteeing, swearing, and offering; and expressive acts include thanking, apologizing, congratulating, praising, and criticizing. Declarative acts include declaring, typing, and sanctifying.

3. FINDINGS AND DISCUSSION

An analysis of six poems by Carl Sandburg identified the following types of illocutionary acts: representative, expressive, directive, declarative, and commissive (Searle, 1979). Example sentences:

Representative

"The sea is never still. It pounds on the shore Restless as a young heart Hunting."

Describes the facts, conditions and natural characteristics of the sea, which is always in motion,

never still, restless and searching for something. The speaker conveys the fundamental nature of the sea to the listener or reader after expressing something considered to be true.

1. Expressive

"Laughing even as an ignorant fighter laughs who has never lost a battle"

Conveying a strong sense of self-confidence, courage, and the conviction that the city of Chicago will never be defeated in the face of any obstacle.

2. Directive

"Let only the young come, Says the sea. Let them kiss my face And hear me."

Phrases such as 'Let only the young come', 'Let them kiss my face', and 'hear me' are intended to request, invite, or command the listener or reader to do certain things, such as to approach, to feel, and to listen, but only in specific situations.

3. Declarative

"The secret of sleep is left us"

This statement asserts that the value of rest is something that is certain to remain and is eternal.

4. Commissive

"They look for me with watermelons from Mississippi next year"

This sentence expresses a plan, promise, or intention to be carried out in the future.

Discussion

Types of Illocutionary Acts

Table 1 Classification of Illocutionary Acts in the Poem "Chicago"

No	Poem excerpt	Types of Ilocution	Explanation
1	Hog Butcher for the Worl, Tool Maker, Stacker of Wheat, Player with Railroads and the Nation's Freight Handler; Stormy, husky, brawling, City of the Big Shoulders:	Representative	The speaker presents facts and distinctive characteristics of Chicago as a center of industry and commerce, and describes the city's strong and resilient character. The aim is to convey both an objective picture and the speaker perspective on the city.
2	They tell me you are wicked and I believe them, for I have seen your painted women under the gas lamps luring the farm boys.	Representative	The speaker acknowledges the validity of others' views that Chicago has its dark side, supported by personal observations. This statement affirms the existing reality.
3	And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman kill and go free to kill again.	Representative	The speaker confirms the claim that Chicago is rife with dishonesty and crime, based on what he has seen firsthand. He is stating what he

			believes to be true.
4	And they tell me you are brutal and my reply is: On the faces of women and children I have seen the marks of wanton hunger.	Representative	The speaker reaffirms others' perceptions of the violence in Chicago by presenting evidence of the suffering endured by its residents. He conveys the reality he has witnessed firsthand.
5	And having answered so I turn once more to those who sneer at this my city, and I give them back the sneer and say to them:	Representative and expressive	Representative: The speaker expresses his stance toward those who look down on the city of Chicago. Expressive: I conveys feelings of defense, pride, and anger toward disparaging views.t
6	Come and show me another city with lifted head singing so proud to be alive and coarse and strong and cunning.	Directive and expressive	Directive: the speaker asks or challenges others to name another city that can compare to Chicago. Expressive: conveying a deep sense of pride in the city's excellence.
7	Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set vivid against the little soft cities;	Representative and expressive	Representative: describes the city's hard-working spirit and the strength it possesses compared to other cities. expressive: conveys admiration for the resilience of the city of Chicago.
8	Fierce as a dog with tongue lapping for action, cunning as a savage pitted against the wilderness, bareheaded, shoveling, wrecking planning, building, breaking, rebuilding,	Representative	The speaker provided a detailed account of the nature, spirit, and ongoing development efforts of the city of Chicago, offering a vivid picture of the city's dynamism and resilience.
9	Under the smoke, dust all over his"mouth, laughing with white teeth,	Representative and expressive	Representative: depicting the bustling and harsh physical reality of the city. Expressive: conveying a sense of joy and unwavering spirit, even in difficult circumstances.
10	Under the terrible burden of destiny laughing as a young man laughs,	expressive	The speaker expressed the city's optimism, resilience, and courage in the face of the severe challenges it has faced.
11	Laughing even as an ignorant fighter laughs who has never lost a battle,	expressive	Conveying a strong sense of self-confidence, courage, and the conviction that the city of Chicago will never be defeated in the face of any obstacle.

12	Bragging and laughing that under his wrist is the pulse, and under his ribs the heart of 'he people,	Expressive and Representative	Expressive: conveying a sense of pride and overflowing self-confidence. Representative: asserting that this city is the center of life and vitality for all its peop
13	Laughing!	Expressive	This single sentence powerfully conveys the joy, resilience, triumph, and unshakable zest for life of the city of Chicago

Table 2 Classification of Illocutionary Acts in the Poem "Fog"

No	Poem excerpt	Type of Illocution	Explanation
1	The fog comes on little cat feet.	Representative	The speaker describes the fog as arriving slowly, gently, and silently, as if walking on cat's paws. This description captures the true nature and movement of the fog.
2	It sits looking over harbor and city on silent haunches and then moves on.	Representative	The speaker describes the fog, which pauses briefly, and he sees the harbor and the city in solitude. Then it slowly drifts away. A complete description of the fog's behavior is contained in this sentence.

Table. 3 Classification of Illocutionary Acts in the Poem "Grass"

No	Poem excerpt	Type of Illocution	Explanation
1	Pile the bodies high at ssssAusterlitz and Waterloo. Shovel them under and let me work I am the grass; I cover all.	Directive and Representative	Directive: The speaker (the grass) commands and requests that the bodies of war victims be piled up and buried in the ground so that it can carry out its task. Representative: The speaker identifies itself as grass and states that it is capable of covering anything.
2	And pile them high at Gettysburg And pile them high at Ypres and Verdun. Shovel them under and let me work.	Directive	The speaker repeated similar orders and requests, asking that the bodies found on other battlefields also be gathered and buried, so that he could continue his task of clearing away the remnants of war.
3	Two years, ten years, and the passengers ask the conductor: What place is this? Where are we now?	Representative	The speaker described the fact that, after several years had passed, the passengers no longer recognized the location that had once been a battlefield, because all traces of the war had been completely erased.
4	I am the grass. Let me work.	Representative and Directive	Representative: The speaker reaffirms their identity as grass. Directive: The speaker concludes the poem with a firm command to continue covering the scars of war and human suffering.

Table 4 Classification of Illocutionary Acts in the Poem "Jazz Fantasia"

No	Poem excerpt	Types of Illocution	Explanation
1	Drum on your drums, batter on your banjoes, sob on the long cool winding saxophones. Go to it, O jazzmen.	Directive and expressive	Directive: The speaker instructs, encourages, and urges jazz musicians to play their instruments with feeling and passion. Expressive: Conveys the speaker's enthusiasm, admiration, and joy regarding the rhythm and beauty of jazz music.
2	Sling your knuckles on the bottoms of the hapSlingpy tin pans, let your trombones ooze, and go husha- husha-hush with the slippery sand-paper.	Directive and expressive	Directive: The speaker gives instructions and encouragement to the musicians to produce the distinctive sounds of jazz by playing musical instruments and other objects. Expressive: Conveys a sense of joy and a cheerful impression from the sounds produced.
3	Moan like an autumn wind high in the lonesome treetops, moan soft like you wanted somebody terrible, cry like a racing car slipping away from a motorcycle cop, bang-bang! you jazzmen, bang altogether drums, traps, banjoes, horns, tin cans make two people fight on the top of a stairway and scratch each other's eyes in a clinch tumbling down the stairs.	Directive, expressive and representative	Directive: Instructs musicians to produce a range of tonal nuances, from melancholic to forceful, as if creating a specific atmosphere through the music. Expressive: Conveys a variety of deep emotions such as sadness, tension, and enthusiasm. Representative: Depicts vivid imagery and metaphors that illustrate the power and variety of jazz sounds.
4	Can the rough stuff . . . now a Mississippi steamboat pushes up the night river with a hoo-hoo-hoo- oo . . . and the green lanterns calling to the high soft stars . . . a red moon rides on the humps of the low river hills . . . go to it, O jazzmen.	Representative, directive and expressive	Representative: Depicting the lively and beautiful nighttime atmosphere along the Mississippi River, as if serving as a backdrop for the jazz music. Directive: Re-energizing and encouraging the musicians to continue playing with all their heart. Expressive: Conveying admiration for the harmony created between the music and the beauty of nature.

Table 4. 5 Classification of Illocutionary Acts in the Poem “young sea”

No	Poem excerpt	Type of illocution	Explanation
1	The sea is never still. It pounds on the shore Restless as a young heart, Hunting.	Representative	Describes the facts, conditions and natural characteristics of the sea, which is always in motion, never still, restless and searching for something. The speaker conveys the fundamental nature of the sea to the listener or reader after expressing something considered to be true.
2	The sea speaks And only the stormy hearts Know what it says:It is the face of a rough mother speaking.	Representative	expresses the sea’s ability to ‘speak’ and explains the meaning of the sea’s movements or sounds, which are described as the strong and firm voice of a mother.
3	The sea is young. One storm cleans all the hoar And loosens the age of it. I hear it laughing, reckless.	Representative	emphasises the sea’s eternal and ageless nature, explains the role of storms as a rejuvenator that erases the passage of time, and depicts the sea’s boundless and limitless joy.
4	They love the sea, Men who ride on it And know they will die Under the salt of it	Representative	Expresses the feelings, attitudes and awareness of humans (sailors) towards the sea. It reveals that they love the sea whilst being fully aware of the risk of death they may face there. The narrator depicts the genuine relationship between humans and nature, as well as the reality that humans accept.
5	Let only the young come, Says the sea. Let them kiss my face And hear me.	Directive	Phrases such as ‘Let only the young come’, ‘Let them kiss my face’, and ‘hear me’ are intended to request, invite, or command the listener or reader to do certain things, such as to approach, to feel, and to listen, but only in specific situations.
6	I am the last word And I tell Where storms and stars come from.	Representative	acknowledges the sea’s ability to provide information, explains how the universe was formed, and reveals the secrets of creation.

The most dominant type of illocution

Through research conducted on Carl Sandburg's six poems, it was found that the most dominant illocutionary act is the Representative.

Table 4. 6 Dominant Type of illocution

No	Poem excerpt	Type of illocution
1	Hog Butcher for the World, Tool Maker, Stacker of Wheat, Player wi'h Railroads and the Nation's Freight Handler; Stormy, husky, brawling, City of the Big Shoulders:	Representative
2	They tell me you are wicked and I "elie'e them, for I have seen your painted wome' under the gas lamps luring the farm boy'.	
3	And they tell me you are crooked a"d I answer: Yes, it is true I have see" the gunman kill and go free to kill again.	
4	And they tell me you are brutal and my reply is: On the faces of women and children I have seen the marks of wanton hunger.	
5	And having answered so I turn once more'to those who sneer at this my city, a"d I give them back the sneer and say to them:	
6	Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set vivid against the little soft cities;	
7	Fierce as a dog with tongue lapping for'action, cunning as a savage pitted against the wilderness, bareheaded, shoveling, wrecking planning, building, breaking, rebuilding,	
8	Under the smoke, dust all over his"mouth, laughing with white teeth,	
9	Bragging and laughing that under his wrist is the pulse, and under his ribs the "ear't of 'he people,	
10	Laughing the stormy, husky, brawling la'ghter of Youth, half-naked, sweating, proud to be Hog Butcher, Tool Make", Stacker of Wheat, 'layer with Railroads and Freight Handler to the Nation.	
11	The fog comes on little cat feet.	
12	It sits looking over harbor and city on silent haunches and then moves on.	
13	Pile the bodies high at ssssAusterlitz and Waterloo. Shovel them under and let me work I am the grass; I cover all.	
14	Two years, ten years, and the passengers ask the conductor: What place is this? Where are we now?	
15	I am the grass. Let me work.	
16	Moan like an autumn wind high in the lonesome treetops, moan soft like you wanted somebody terrible, cry like a racing car slipping away from a motorcycle cop, bang-bang! you jazzmen, bang altogether drums, traps, banjos, horns, tin cans make two people fight on the top of a stairway and scratch each other's eyes in a clinch tumbling down the stairs.	
17	Can the rough stuff . . . now a Mississippi steamboat pushes up the night river with a hoo-hoo-hoo-oo . . . and the green lanterns calling to the high soft stars . . . a red moon rides on the humps of the low river hills . . . go to it, O jazzmen.	

18	The sea is never still. It pounds on the shore Restless as a young heart, Hunting.	Representative
19	The sea speaks And only the stormy hearts Know what it says:It is the face of a rough mother speaking.	
20	The sea is young. One storm cleans all the hoar And loosens the age of it. I hear it laughing, reckless.	
21	They love the sea, Men who ride on it And know they will die Under the salt of it	
22	I am the last word And I tell Where storms and stars come from.	
23	Box cars run by a mile long.	
24	When they stop a mile long on a si"etra'k.	
25	Maybe their chatter goes:	
26	I came from Fargo with a load of w"eat up to the danger line.	
27	I came from Omaha with a load of s"orth'rns and they splintered my boards.	
28	I came from 'etroit heavy with a load of flivvers.	Representative
29	I carried apples from the Hood river last year and this year bunches of bananas from Florida;	
30	Hammers and shovels of work gangs sleep in shop corners when the dark stars come on the sky and the night watchmen walk and look.	

4. CONCLUSIONS

Based on the analysis and discussion in the previous chapter, the following conclusions can be drawn:

- The selected poems by Carl Sandburg (Chicago, Fog, Grass, Jazz Fantasia, Young Sea and Eork Gangs) contain the following types of illocutionary acts:
 - Representative (stating facts, describing social and natural conditions) Expressive (expressing emotional attitudes such as pride, anger, and joy)
 - Directive (requesting and inviting, both literally and metaphorically).
 - Declarative (establishing absolute truth) and Commissive (future plans)
- The most dominant type of illocutionary act is the representative, indicating that Carl Sandburg acts more as an observer and chronicler of social reality than as a figure who makes promises or makes statements. This dominance of the representative also reinforces the realistic, critical nature of Sandburg's poetry, which is grounded in direct observation of urban life and nature. With this dominance of the representative, the realistic, critical nature of Carl Sandburg's poetry which is grounded in direct observation of urban life and nature is reinforced, showing that he acts more as an observer and chronicler of social reality.

Based on the findings and conclusions, the researchers propose the following:

- For future researchers: it is recommended to broaden the scope of the analysis by including other poems by Carl Sandburg or other poets; it is also recommended to compare patterns of illocutionary

acts across different periods or writing styles. Further research could also examine perlocutionary elements in greater depth, for example by conducting research on reader reception. For educators and students, the findings of this study can be used as a learning resource for pragmatics courses, particularly regarding how speech act theory can be applied to literary works. Pragmatic methods can help students understand the literal meaning and social power of poetry.

2. For literary scholars: it is recommended to adopt a pragmatic approach, such as the analysis of illocutionary acts. This method offers a fresh perspective on how readers of poetry 'interact' with it. For creative writers, Carl Sandburg said that understanding illocutionary acts can help create literary works that are not only linguistically beautiful, but also communicatively and emotionally powerful.

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