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Language as a Mirror of Emotion: An Analysis of Expressive Speech Acts in the Song *Mauju' Qolbi* by Najwa Farouk

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ABSTRACT

Speech acts are a term used to describe the actions performed when uttering a statement or expression. A song serves as a powerful medium for expressing emotions or particular attitudes. Through song lyrics, an utterance or speech act can be conveyed more deeply and emotionally than in ordinary conversation. The song "*Mauju' Qolbi*" is an Arabic song that means "*the breaking of my heart.*" It was released in 2017 as part of an album by Najwa Farouk, a beautiful Moroccan singer. This song is one of the few musical works that successfully evokes the emotions and expressions of its listeners. This study aims to analyze expressive speech acts in the lyrics of "*Mauju' Qolbi*" by Najwa Farouk. Using John Searle's theory of speech acts, this research seeks to understand how the singer expresses her emotions and feelings through words. The study employs a qualitative method with a discourse analysis approach to examine the expressive speech acts found in the lyrics of "*Mauju' Qolbi.*" The results of the lyric analysis show that in "*Mauju' Qolbi*" there are patterns of emotional expression by the speaker in the lyrics, such as sadness, disappointment, despair, and supplication to God Almighty.

Keyword

Expressive Speech Acts; Lyrics of the Song; *Mauju' Qolbi*; Najwa Farouk

مستخلص البحث

الأفعال الكلامية هي مصطلح يُستخدم لوصف الأفعال التي يقوم بها المتحدث عند نطق عبارة أو قولٍ ما. وتُعدُّ الأغنية وسيلةً قويةً للتعبير عن المشاعر أو المواقف المختلفة. فمن خلال كلمات الأغنية يمكن نقل القول أو الفعل الكلامي بطريقة أعمق وأكثر عاطفية مقارنة بالمحادثة العادية. أغنية "موجوع قلبي" هي أغنية عربية تعني "تحطّم قلبي"، وقد صدرت سنة 2017 ضمن ألبوم للمغنية المغربية الجميلة نجوى فاروق. وتُعدُّ هذه الأغنية واحدة من القلائل التي نجحت في إثارة

مشاعر المستمعين والتعبير عن أحاسيسهم بصدق.

يهدف هذا البحث إلى تحليل الأفعال الكلامية التعبيرية في كلمات أغنية "موجوع قلبي" لنجوى فاروق. وبالاعتماد على نظرية الأفعال الكلامية لجون سيرل، يسعى البحث إلى فهم الطريقة التي تعبر بها المغنية عن مشاعرها وأحاسيسها من خلال الكلمات. استخدم هذا البحث المنهج النوعي مع مدخل تحليل الخطاب لتحليل الأفعال الكلامية التعبيرية في كلمات أغنية "موجوع قلبي". وقد أظهرت نتائج تحليل كلمات الأغنية أن في "موجوع قلبي" تظهر أنماط متعددة من التعبير العاطفي لدى المتكلمة، مثل الحزن، وخيبة الأمل، واليأس، وطلب العون من الله تعالى.

أفعال الكلام التعبيرية؛ كلمات أغنية؛ موجوع قلبي؛ نجوى فاروق

كلمات أساسية

Introduction (المقدمة)

Speech or utterances used in communication always reflect what the speaker wants to convey. According to Eemeren in Diana, a speaker does not perform a speech act with a single intention, namely, merely making the listener understand the act being performed. In addition, the speaker also seeks to obtain a certain response from the listener (Fakhirah & Yanti, 2023). Apart from words, language delivery also involves behavior or actions. A speech act is a term used to describe an action taken when uttering a statement or expression. A speaker shows their feelings through speech, such as praising, complaining, mocking, thanking, expressing condolences, and so on (Fadilla Safitri, 2024; Lailiyah et al., 2024).

In the context of songs, a singer can express their utterances in various forms, such as expressing feelings, giving information, or inviting the listener to do something. A song is a powerful medium to express emotions or certain attitudes. Through song lyrics, an utterance or speech act can be conveyed more deeply and emotionally than in ordinary conversation. This is because music has the ability to influence the listener's emotions and add meaning to the words being spoken (Putri, 2024; Widyaningsih, 2021).

The song “*Mauju’ Qolbi*” is an Arabic song that means “*My Broken Heart*.” It was released in 2017 in the album of Najwa Farouk, a beautiful singer from Morocco. This song is one of the few musical works that successfully evokes the emotions and expressions of its listeners. The song portrays various interpersonal experiences such as sadness, disappointment, and despair experienced by the singer. The meaning of “*Mauju’ Qolbi*” conveys the sorrow of someone whose life is shattered by human love, written in sad yet beautiful verses.

This study aims to analyze expressive speech acts in the lyrics of “*Mauju’ Qolbi*” by Najwa Farouk. Using John Searle’s speech act theory, this research seeks to understand how the singer expresses emotions and feelings through words. It identifies the types of expressive speech acts used in the lyrics and explains their meaning and impact on the listener. Analyzing how expressive speech acts are realized in this song can provide insight into how emotions and feelings are conveyed through music.

The theory of speech acts was first introduced by John Langshaw Austin in 1962, and later developed by his student, John Searle, in 1979. Speech acts are part of a concept related to the study of pragmatics, a branch of linguistics that examines language in terms of its actual use (Mukminin, 2024). The meaning studied in pragmatics concerns the meaning of language and its use in real contexts or how language is used in daily life (Sasntuso et al., 2023).

According to Gadzar, the topic of pragmatics is the aspect of utterance meaning that cannot be directly applied with reference to the literal conditions of the spoken sentence. The meaning conveyed by the speaker may vary depending on the situation. In other words, if there is a sentence such as “*The sugar is finished*,” pragmatic analysis is based on how the sentence is spoken, who the speaker is, who the listener is, when and where it is spoken. Thus, the sentence “*The sugar is finished*” might actually imply that the speaker wants sugar because their drink is not sweet. Therefore, pragmatics studies how speech affects the interaction between speaker and listener (Fauzi & Hidayatullah, 2021).

Pragmatically, speech acts are divided into three types: locutionary acts, illocutionary acts, and perlocutionary acts (Sukmawati & Fatmawati, 2023). Expressive speech acts are part of the speech act theory proposed by John Searle. Searle argued that expressive speech acts are a subset of illocutionary acts, where

their identification must take into account the context of the utterance. According to Searle, expressive speech acts are performed with the intention that the utterance be understood as an evaluation of the state of affairs mentioned in the speech, expressing the speaker's psychological attitude toward a particular situation (Gustami & Prabawa, 2024). Yule, cited in Yogi, states that the functions of expressive speech acts include apologizing, thanking, wishing, complaining, denying greetings, forgiving, praising, mocking, swearing, and so forth (Karly & Asnawi, 2023).

Therefore, it is important for speakers to develop good communication skills and avoid using speech acts that may cause conflict. In addition, speakers must pay attention to body language, tone of voice, and intonation when delivering expressive speech acts so as not to appear aggressive or accusatory toward their interlocutor. By using appropriate expressive speech acts and considering the context and prevailing social norms, communication can proceed smoothly and foster mutual respect between speaker and listener (Muna, 2024; Weston, 2025).

Methods (منهجية البحث)

This study employs a qualitative method with a discourse analysis approach to analyze expressive speech acts in the song lyrics "*Mauju' Qolbi*" by Najwa Farouk. The tools and materials used include the song lyric text, John Searle's speech act theory, and text-processing software.

The research design includes collecting the lyric text, identifying and analyzing expressive speech acts, and interpreting the results. The research procedure involves collecting the lyrics from official sources, conducting an in-depth reading, identifying parts of the lyrics that display expressive speech acts based on Searle's theory, performing textual analysis, and interpreting and writing the results.

Data collection was carried out by obtaining the song lyrics accurately, which were then analyzed using a qualitative discourse analysis method that includes close reading, interpretation, and validation of findings with relevant literature to ensure the validity and reliability of the research results.

Results & Discussion (نتائج البحث ومناقشتها)

Based on the data found, the expressive speech acts in the lyrics of the song “*Mauju’ Qolbi*” are expressed with the same function throughout all the verses. The following is the data presentation:

Lyrics of the song “Mauju’ Qolbi”:

موجوع قلبي و التعب بيّه

(My heart is in pain, and I am tired)

من اباع على روجي

(I can’t look at my soul)

ينكسر قلبي عليه

(My heart breaks for it)

تعبان وجهي، و عيوني قهرتني

(My face is weary, and my tears have defeated me)

دنيا شلت حال حالي، و بحياتي كرهتني

(The world has forgotten my condition, and made me hate my life)

كرهت الحب، ماريدده دمرني

(I hate love, I don’t want it anymore, love has destroyed me)

طيب اني وادري طيبي، لها لحال وصلني

(I am fine, and I know my goodness has brought me to this state)

موجوع قلبي و التعب بيّه

(My heart is in pain, and I am tired)

من اباع على روجي

(I can’t look at my soul)

كل يوم صدمه اقوى من اللي قبلها

(Every day brings a shock stronger than the one before)

اني واصل بالشدائد شده محد واصل الها

(I have endured hardships that no one else has reached)

محد وقفلي من كنت محتاج وقفه

(No one stood by me when I needed it most)

الصلابه بها لناس، مدري هاي الدنيا صلبه

(Is it people who are cruel? Or is it the world that is harsh?)

دخيل الله، من الدنيا من العالم

(O Allah, protect me from this world, from the universe)

According to John Searle's theory of expressive speech acts, the lyric "موجوع" (My heart is in pain, and I am tired) clearly shows an expressive act that reveals the speaker's emotional state. The phrase "موجوع قلبي" (My heart is in pain) expresses deep emotional suffering, while "والتعب بيا" (and I am tired) indicates both physical and mental exhaustion. Within the context of expressive speech acts, this lyric communicates to the listener a sense of frustration, sadness, and despair, inviting empathy and emotional recognition from the audience. It not only expresses the speaker's internal feelings but also seeks an emotional response from the listener, strengthening the emotional bond through honest expression of pain.

The second lyric, "من ابواع على روحي، ينكسر قلبي علي" (I can't look at my soul, my heart breaks for it), reflects deep emotional turmoil. The phrase "من ابواع على" (I can't look at my soul) shows the speaker's struggle to face or acknowledge their own state, indicating despair and loss of identity. Meanwhile, "ينكسر قلبي علي" (my heart breaks for it) explicitly conveys heartbreak at seeing their miserable condition. Within Searle's framework, this expressive speech act communicates hopelessness and emotional fragility, aiming to evoke empathy and understanding from the listener.

The third lyric, "تعبان وجهي، و عيونني قهرتني" (My face is weary, and my tears have defeated me), contains an expressive speech act illustrating exhaustion and despair. The phrase "تعبان وجهي" (My face is weary) reflects deep emotional fatigue, while "وعيونني قهرتني" (and my tears have defeated me) shows that the speaker is overwhelmed by sorrow. This expressive act communicates emotional collapse and seeks empathetic resonance from listeners, reinforcing the emotional connection through vulnerability.

The fourth lyric, "دنيا شلت حال حالي، وبحياتي كرهتني" (The world has forgotten my condition, and made me hate my life), conveys feelings of alienation and hatred toward life. "دنيا شلت حال حالي" expresses disappointment and being forgotten by the world, while "وبحياتي كرهتني" indicates self-loathing and despair. This expressive

speech act shares the speaker's pain and desire for understanding, building emotional empathy between the speaker and listener.

The fifth lyric, "كرهت الحب، ماريدده دمرني" (*I hate love, I don't want it anymore, love has destroyed me*), expresses deep negativity toward love. "كرهت الحب" conveys resentment and rejection of love, likely due to emotional trauma, while "ماريدده دمرني" reflects a refusal to love again because it has caused destruction. The expressive act here conveys pain and disappointment, creating emotional solidarity with the listener who may share similar experiences.

The next lyric, "طيب اني وادري طيبي، لها لحال وصلني" (*I am fine, and I know my goodness has brought me to this state*), contains self-reflection and acceptance. "طيب" expresses awareness of being good despite difficulties, while "لها" acknowledges that one's goodness has led to suffering. The expressive act here communicates resignation and acceptance, inviting the listener to reflect on life's challenges with a similar mindset.

The next lyric, "كل يوم صدمه اقوى من اللي قبلها" (*Every day brings a shock stronger than the one before*), conveys deep suffering and despair. It expresses the speaker's exhaustion in facing continuous hardship, inviting the listener to empathize and emotionally connect with the pain described.

The lyric "اني واصل بالشدائد شده محد واصل الها" (*I have endured hardships that no one else has reached*) expresses immense suffering and emotional isolation. It emphasizes the uniqueness and intensity of the speaker's pain, encouraging empathy and recognition from the audience.

The lyric "محد وقفلي من كنت محتاج وقفه" (*No one stood by me when I needed it most*) reveals disappointment and loneliness, communicating a deep sense of abandonment. This expressive act aims to elicit sympathy and understanding from listeners who may have experienced similar feelings.

The lyric "الصلابه بها لناس، مدري هاي الدنيا صلبه" (*Is it people who are cruel? Or is it the world that is harsh?*) expresses confusion and frustration toward the source of cruelty. The speaker's uncertainty conveys emotional turmoil and helplessness, inviting the listener to empathize with this existential confusion.

The lyric "دخيل الله، من الدنيا من العالم" (*O Allah, protect me from this world, from the universe*) expresses a plea for divine protection, reflecting fear and dependence on God's mercy. This expressive act reveals sincerity and spiritual

intimacy, strengthening the emotional and spiritual connection between the speaker and listener through shared faith and vulnerability.

Finally, the lyric "ربي خلي هذا همي، نهاية كل ظالم" (*My Lord, bring peace to my grief by ending all oppression*) expresses a heartfelt prayer for justice and relief from suffering. It communicates hope, faith, and moral yearning for the end of injustice, reinforcing shared spiritual and emotional understanding between speaker and audience.

In the context of this research, the application of John Searle's expressive speech act theory involves an in-depth analysis of the role of cultural and social contexts in understanding emotional interpretation within song lyrics. This study explores how the speaker's utterances in the lyrics affect the listener's emotional response. The above analysis provides insight for future researchers into the relationship between language and emotional expression embedded within song lyrics.

Conclusions (الختامة)

The lyrics of the song "Mauju' Qolbi" contain various expressive speech acts that reflect the speaker's feelings and attitudes. The results of the lyric analysis show that the song "Mauju' Qolbi" reveals patterns of emotional expression from the speaker, such as sadness, despair, disappointment, and even a plea for divine help.

The emotional expressions found throughout the lyrics reflect the speaker's inner state and evoke deep emotional resonance. Through this study on expressive speech acts in the song "Mauju' Qolbi", the researcher has successfully revealed the depth of emotional expression contained in a work of popular culture by analyzing it through John Searle's theory of expressive speech acts.

Acknowledgment

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