

# Directive Speech Acts Used in Lady Gaga's Singles (from the Albums *The Fame*, *The Fame Monster*, and *Born This Way*)

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ARTICLE INFO	ABSTRACT
<p><b>Keywords:</b> Speech acts, directive, utterances, commands, requests, suggestions</p>	<p>This research paper aims to examine the use of speech acts of directive utterances in Lady Gaga's singles. This study explores the lyrics of 13 different singles from the albums <i>The Fame</i> (2008), <i>The Fame Monster</i> (2009), and <i>Born This Way</i> (2011). In finding the directive utterances in the lyrics, this study applies the semantic theory of speech acts as proposed by Kreidler (1998). Three kinds of directive utterances can be recognized: commands, requests, and suggestions. These can be either in positive or negative expressions. This study finds that there are 48 directive utterances used in the 13 singles for this study in total, with the composition: 12 commands (25%), with 10 positives and 2 negatives, 25 requests (52%), with 19 positives and 6 negatives, and 11 suggestions (23%), with 10 positives and 1 negative. While according to positive or negative expressions, there 39 positives (81%) and 9 negatives (19%) expressions.</p>

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## 1. Introduction

The field of semantics is concerned with the study of meaning in language. The term semantics (from the Greek word *σημαντικός* (*sēmantikós*) for sign) was coined by French linguist Michel Bréal (1832-1915), who is commonly regarded as a founder of modern semantics. Kreidler (1998:3) defines 'semantics' as "the systematic study of meaning", while 'linguistic semantics' as "the study of how languages organize and express meanings". Griffiths (2006:1) defines 'semantics' as the "study of the 'toolkit' for meaning: knowledge encoded in the vocabulary of the language and in its patterns for building more elaborate meanings, up to the level of sentence meanings".

As a part of our life, language serves many purposes. We tell others what we know or think we know, we express our feelings, ask questions, make requests, protest, criticize, insult, apologize, promise, thank, say hello, and goodbye. Language seems to have as many different functions as there are occasions for using language, but for all the apparent diversity the basic uses of language are rather limited (Kreidler, 1998). These basic units of linguistic interaction – such as giving a warning to, greeting, applying for, telling what, confirming an

appointment – (the acts, not the labels) are called **speech acts** (Griffiths, 2006). Kriedler (1998) proposes that there are seven recognized different kinds of utterances, or speech acts, classified according to their general purpose: (1) assertive utterances, (2) performative utterances, (3) verdictive utterances, (4) expressive utterances, (5) directive utterances, (6) commissive utterances, and (7) phatic utterances. Speech acts differ in their purposes, whether they deal with real or potential facts, prospective or retrospective, in the role of speaker or addressee in these facts, and in felicity conditions.

Being a part of semantics, speech acts are a very interesting topic to research. Speech acts can be done in writing, not only in speaking. However, this paper will discuss written discourse more, as much as to spoken discourse. As speech acts can be found in writings, song lyrics, as writings, can also contain some forms of utterances with speech acts. For this paper, the author chooses Lady Gaga as the singer. Stefani Joanne Angelina Germanotta, known professionally as Lady Gaga, is an American singer, songwriter, and actress. Gaga rose to prominence as a singer with her debut studio album, *The Fame* (2008), which was later reissued to include the extended play *The Fame Monster* (2009). Her second full-length album, *Born This Way* (2011), explored electronic rock and techno-pop and sold more than one million copies in its first week. Her next albums include EDM-influenced *Artpop* (2013), jazz *Cheek to Cheek* (2014) with Tony Bennett, soft rock *Joanne* (2016), and dance-pop *Chromatica* (2020). Having sold 124 million records as of 2014, Gaga is one of the world's best-selling music artists.

As one of the most well-known and controversial American female singers, Gaga's artistry is also a very interesting topic to research. Her song lyrics are interpreted in many ways that often draw various criticisms and praises. The author finds some interesting points in Gaga's lyrics that also can be analyzed linguistically. These song lyrics contain some form of speech acts, especially directive utterances. Therefore, this paper will discuss the lyrics of Gaga's singles from her first three albums: *The Fame* (2008), *The Fame Monster* (2009), and *Born This Way* (2011), from the perspective of speech acts of directive utterances, as proposed by Kriedler (1998).

## 2. Literature Review

The literature review here is taken from the subchapter "9.3.5 Directive utterances" by Kriedler (1998). Directive utterances are those in which the speaker tries to get the addressee to perform some act or refrain from performing an act. Thus a directive utterance has the pronoun *you* as the actor, whether that word is actually present in the utterance or not:

- 1 (You) wait here.
- 2 Turn to page 164.
- 3 Don't (any of you) miss this opportunity to save.

A directive utterance is prospective; one cannot tell other people to do something in the past. Like other kinds of utterances, a directive utterance presupposes certain conditions in the addressee and in the context of the situation. The utterance "Lift this 500-pound weight" is not felicitous if spoken to a person incapable of lifting 500 pounds, and "Close the door" is vapid if the only door in the vicinity is already closed. When the utterance can be carried out, the utterance is felicitous, and if not, it is infelicitous.

Three kinds of directive utterances can be recognized: commands, requests, and suggestions.

### 2.1 Commands

A command is effective only if the speaker has some degree of control over the actions of the addressee.

- 4a I (hereby) order you to appear in court next Monday at 10 a.m.
- 4b You must appear in court next Monday at 10 a.m.
- 5a I'm telling you not to waste your time on that.
- 5b Don't waste your time on that.

Commands can be produced with various degrees of explicitness. Sentences 4a and 5a are more explicit than 4b and 5b but the b utterances are less formal, therefore more usual. They have the form *You must...* or they are imperative sentences.

- 6 Passengers are required to keep seat belts fastened when the sign is lit.
- 7 Smoking is not permitted in the lavatories.

These utterances are commands, and fairly explicit ones, not because of syntax but because they contain such predicates as *require* and *permit*.

- 8 The boss demands that these letters (should) go out today.

This sentence, even if it becomes an utterance, is not a command but the report of a command.

The general meaning of a command is:

*Speaker, in authority, expresses a wish that Addressee should <not> act as Speaker wants Addressee <not> to act.*

(The angle brackets mean, here, that both occurrences of *not* are included in the definition or both are excluded.)

Predicates that can be used in explicit commands (and therefore in reports of commands) are:

Positive	charge, command, direct, order, tell, demand ("I charge/command/direct/order/tell you to keep silence; I demand that you (should) keep silence.")
Negative	forbid

### 2.2 Requests

A **request** is an expression of what the speaker wants the addressee to do or refrain from doing. A request does not assume the speaker's control over the person addressed. Illustrations appear in sentences 6–8 (the last a reported request).

- 9 I appeal to you to help as much as you can.
- 10 We beg you to stay out of the way.
- 11 The receptionist asked the people in the waiting room not to smoke there.

The general meaning of a request is:

*Speaker, not in authority, expresses wish that Addressee <not> act as Speaker wants Addressee <not> to act.*

Predicates that can be used in explicit requests (and therefore in reports of requests) are: appeal-to (suggests that person is in authority), ask (unmarked), beg, beseech (is nearly archaic), entreat, implore, petition (suggests a formal request, very likely in writing), plead-with, request (is followed by the hypothetical clause and therefore rather formal). The others are stronger than *ask*.

### 2.3 Suggestions

**Suggestions** are the utterances we make to other persons to give our opinions as to what they should or should not do.

- 12 I advise you to be prompt; I warn you not to be late.
- 13 We suggest you (should) pay more attention to what you're doing.

The general meaning of a suggestion is:

*Speaker expresses an opinion about Addressee's choice of performance <not> to act as Speaker expresses.*

Addressee is the suggestee, not necessarily the addressee. Presupposition: The suggestee has a choice of performances.

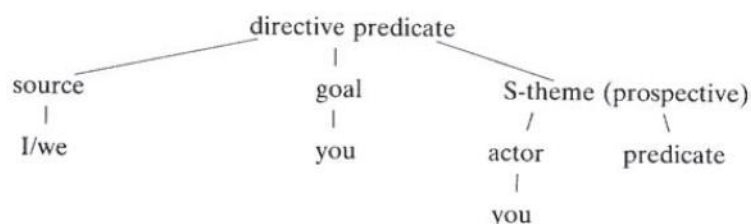
Predicates that can be used in suggestions include:

Positive	advise, counsel, recommend
Negative	caution, warn

### 2.4 Structure and Felicity

For all directives the underlying structure can be stated this way:

Figure 1: Directive utterances structure



- Source: The direction from which the action originates.
- Goal: The direction towards which the action of the verb moves.
- S-theme: The theme (The entity that directly receives the action of the verb) as an embedded sentence or clause.
- Prospective: The action or attitude oriented toward a later time.
- Actor: The role of an argument that performs some action without affecting any other entity.
- Predicate: Meaningful part about that entity.

Whether an utterance is or is not a directive, and if so what kind of directive it is, depends in part on syntactic form, in part on choice of predicates (*must, demand, suggest...*), and very much on the situation, the participants, and their relative status. Felicity conditions include the feasibility of the act and the ability of the addressee. For a command to be felicitous the addressee must accept the speaker's authority; for a request, the speaker's wishes, and for a suggestion, the speaker's judgement.

### 3. Research Methodology

#### 3.1 Research Design

This research uses a descriptive qualitative method. Surakhmad (1994:147) states that descriptive method is a kind of research method using technique of searching, collecting, classifying, analyzing the data, interpreting them, and finally drawing the conclusion. Meanwhile, a qualitative research is a type of research which does not include any calculation or enumeration (Moleong, 2000:32) because the data produced are in the form of words as stated by Miles and Huberman (1994:50), "... the data concerned appear in the words rather than in numbers".

#### 3.2 Instruments

The object of this study is the direct utterances used in the lyrics of Lady Gaga's singles from the albums *The Fame* (2008), *The Fame Monster* (2009), and *Born This Way* (2011). In conducting the research, the author employs the lyrics of the following songs as the data source:

Table 1: Instruments used in the study

Album	Singles	Release	Lyrics by
<b><i>The Fame</i></b>	"Just Dance"	April 8, 2008	Stefani Germanotta, Nadir Khayat, Aliaune Thiam
	"Poker Face"	September 23, 2008	Stefani Germanotta, Nadir Khayat
	"LoveGame"	March 23, 2009	Stefani Germanotta, Nadir Khayat
	"Paparazzi"	May 29, 2009	Stefani Germanotta, Rob Fusari
<b><i>The Fame Monster</i></b>	"Bad Romance"	October 19, 2009	RedOne, Lady Gaga
	"Telephone"	January 26, 2010	Lady Gaga, Rodney "Darkchild" Jerkins, LaShawn Daniels,, Lazonate Franklin, Beyoncé
	"Alejandro"	April 20, 2010	RedOne, Lady Gaga
	"Dance in the Dark"	August 25, 2010	Lady Gaga, Fernando Garibay
<b><i>Born This Way</i></b>	"Born This Way"	February 11, 2011	Lady Gaga, Jeppe Laursen
	"Judas"	April 15, 2011	Lady Gaga, RedOne
	"The Edge of Glory"	May 9, 2011	Lady Gaga, Fernando Garibay, DJ White Shadow
	"You and I"	August 23, 2011	Lady Gaga
	"Marry the Night"	November 11, 2011	Lady Gaga, Fernando Garibay

#### 3.3 Data Analysis Procedures

Firstly, the author collected the data with the following steps: (1) listening to the songs, (2) searching for the lyrics (which are taken from Genius.com), (3) taking notes on the directive utterances from each song. After that, the author analyzed the data with the following steps: (1) identifying the parts of the lyrics that have directive utterances, (2) referring to the semantic theories of speech acts by Kreidler as explained in the literature review, (3) finding and classifying the kinds of directive utterances (whether it is a command, a request, or a

suggestion) and the kinds of expressions (whether it is positive or negative), (4) applying Kreidler’s theory to describe the contexts of each directive utterance, (5) making figures of the directive predicates from each single, and (6) summarizing the composition of the directive utterances used in the singles in the findings.

#### 4. Findings

From the data, the author has found the composition of the directive utterances used in the singles, summarized as follows:

Table 2: Study findings

Album	Singles	Commands	Requests	Suggestions	Total
<b>The Fame</b>	"Just Dance"		(+) 7		7
	"Poker Face"		(+) 2	(+) 1	3
	"LoveGame"		(+) 2	(+) 1 (-) 1	4
	"Paparazzi"	(+) 1 (-) 1		(+) 1	3
<b>The Fame Monster</b>	"Bad Romance"	(+) 2			2
	"Telephone"		(+) 1 (-) 2	(+) 2	5
	"Alejandro"		(-) 3	(+) 1	4
	"Dance in the Dark"	(+) 4			4
<b>Born This Way</b>	"Born This Way"	(+) 3 (-) 1	(+) 1 (-) 1	(+) 2	8
	"Judas"		(+) 1	(+) 1	2
	"The Edge of Glory"		(+) 2	(+) 1	3
	"You and I"		(+) 2		2
	"Marry the Night"		(+) 1		1
<b>Total (Percentage)</b>		(+) 10 (-) 2 (25%)	(+) 19 (-) 6 (52%)	(+) 10 (-) 1 (23%)	48 (100%)

#### 5. Discussion

The single lyrics are analyzed in the order that is mentioned in the findings. Note that the directive utterances in the lyrics are **bolded** and each will be classified as a command, a request, or a suggestion, and whether it is a positive or negative expression, and then interpreted accordingly.

##### 5.1 "Just Dance" (2008)

There is a total of 7 (seven) directive utterances in the song, "Just Dance" (2008).

*[Pre-Chorus: Lady Gaga]*  
*What's goin' on, on the floor?*  
*I love this record, baby, but I can't see straight anymore*  
**(1) Keep it cool, what's the name of this club?**  
*I can't remember, but it's alright, a-alright*

In [Pre-Chorus], number (1) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (baby), as 'goal'}

should act as the Speaker wants the Addressee {her lover (baby), as 'actor'} to act {staying calm; as 'predicate'}.

*[Chorus: Lady Gaga]*

**(2) Just dance**

*Gonna be okay, da-da-doo-doot-n*

**(2) Just dance**

**(3) Spin that record, babe, da-da-doo-doot-n**

**(2) Just dance**

*Gonna be okay*

*Da-da-da-dance, dance, dance*

**(2) Just, j-j-just dance**

In [Chorus], number (2) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (babe); as 'goal'} should act as the Speaker wants the Addressee {her lover (babe); as 'actor'} to act {dancing without thinking other things; as 'predicate'}; while number (3) also indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (babe); as 'goal'} should act as the Speaker wants the Addressee {her lover (babe); as 'actor'} to act {playing the music; as 'predicate'}.

*[Verse 2: Lady Gaga & Akon]*

*Wish I could shut my playboy mouth (Oh, oh, oh-oh)*

*How'd I turn my shirt inside out? (Inside out, right)*

**(4) Control your poison, babe, roses have thorns, they say**

*And they're all gettin' hosed tonight (Oh, oh, oh-oh)*

In [Verse 2], number (4) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (babe); as 'goal'} should act as the Speaker wants the Addressee {her lover (babe); as 'actor'} to act {watching his alcohol drinking; as 'predicate'}.

*[Bridge: Lady Gaga & Akon]*

**Go, (5) use your muscle, carve it out, work it, hustle**

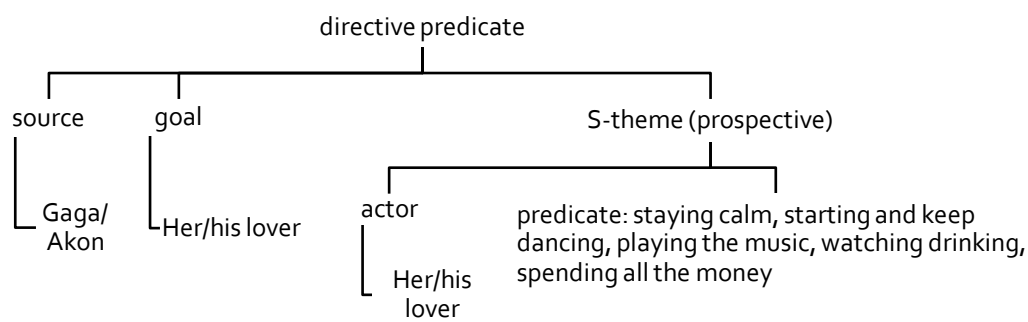
*(I got it, just stay close enough to get it on)*

**(6) Don't slow, drive it, clean it, Lysol, bleed it**

**(7) Spend the last dough (I got it) in your pock-o (I got it)**

In [Bridge], number (5) indicates a positive request, in which the Speaker {Gaga/Akon; as 'source'}, not in authority, expresses a wish that the Addressee {their lovers; as 'goal'} should act as the Speaker wants the Addressee {their lovers; as 'actor'} to act {starting to do the dancing; as 'predicate'}; number (6) indicates both positive and negative request, in which the Speaker {Gaga/Akon; as 'source'}, not in authority, expresses a wish that the Addressee {their lovers; as 'goal'} should act as the Speaker wants the Addressee {their lovers; as 'actor'} to act {still keep dancing; as 'predicate'}; while number (7) indicates a positive request, in which the Speaker {Gaga/Akon; as 'source'}, not in authority, expresses a wish that the Addressee {their lovers; as 'goal'} should act as the Speaker wants the Addressee {their lovers; as 'actor'} to act {spending all the money the person has; as 'predicate'}.

Figure 2: Structure of "Just Dance" (2008)



## 5.2 "Poker Face" (2008)

There is a total of 3 (three) directive utterances in the song, "Poker Face" (2008).

[Verse 1]

*I wanna hold 'em like they do in Texas, please (Woo)  
 Fold 'em, let 'em hit me, raise it, (1) **baby, stay with me** (I love it)  
 LoveGame intuition, play the cards with spades to start  
 And after he's been hooked, I'll play the one that's on his heart*

In [Verse 1], number (1) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (baby); as 'goal'} should act as the Speaker wants the Addressee {her lover (baby); as 'actor'} to act {keeping his attention to her; as 'predicate'}.

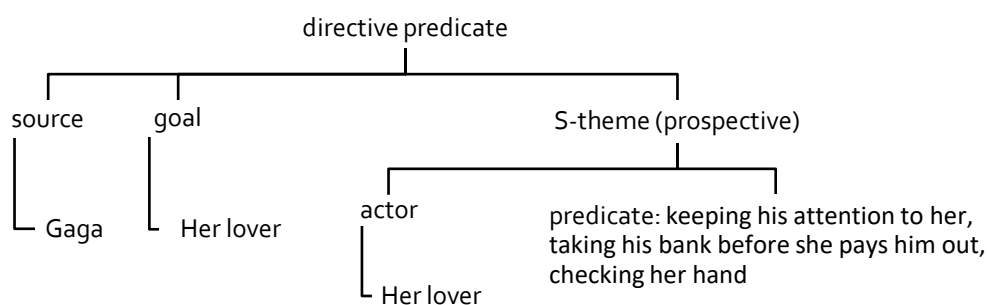
[Bridge]

*I won't tell you that I love you  
 Kiss or hug you  
 'Cause I'm bluffin' with my muffin  
 I'm not lyin', I'm just stunnin' with my love-glue-gunnin'  
 Just like a chick in the casino  
 (2) **Take your bank before I pay you out**  
 I promise this, promise this  
 (3) **Check this hand 'cause I'm marvelous***

In [Bridge], number (2) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {her lover; as 'goal' and 'actor'} choice of performance to act {taking his bank before she pays him out; as 'predicate'} as the Speaker expresses; while number (3) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover; as 'goal'} should act as the Speaker wants the Addressee {her lover; as 'actor'} to act {checking her hand; as 'predicate'}.



Figure 3: Structure of "Poker Face" (2008)



### 5.3 "LoveGame" (2008)

There is a total of 4 (four) directive utterances in the song, "LoveGame" (2008).

[Intro]

**(1) Let's have some fun, this beat is sick**  
*I wanna take a ride on your disco stick*  
**(1) Let's have some fun, this beat is sick**  
*I wanna take a ride on your disco stick*

In [Intro], number (1) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {her lover; as 'goal' and 'actor'} choice of performance to act {taking part of the disco; as 'predicate'} as the Speaker expresses.

[Refrain]

**(2) Hold me and love me**  
*Just wanna touch you for a minute*  
*Maybe three seconds is enough for my heart*  
*To quit it*

In [Refrain], number (2) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover; as 'goal'} should act as the Speaker wants the Addressee {her lover; as 'actor'} to act {holding and loving her; as 'predicate'}.

[Pre-Chorus]

**(1) Let's have some fun, this beat is sick**  
*I wanna take a ride on your disco stick*  
**(3) Don't think too much, just bust that kick**  
*I wanna take a ride on your disco stick*

In [Pre-Chorus], number (3) indicates both negative and positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {her lover; as 'goal' and 'actor'} choice of performance not to act {thinking too much; as 'predicate'} and to act {starting to do the dancing; as 'predicate'} as the Speaker expresses.

[Chorus]

**(4) Let's play a lovegame, play a lovegame**  
*Do you want love or you want fame?*  
*Are you in the game?*  
*Dans the lovegame*

**(4) Let's play a lovegame, play a lovegame**

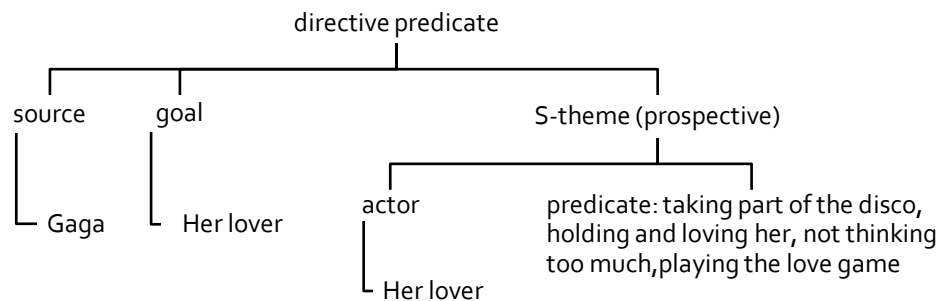
*Do you want love or you want fame?*

*Are you in the game?*

*Dans the lovegame*

In [Chorus], number (4) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover; as 'goal'} should act as the Speaker wants the Addressee {her lover; as 'actor'} to act {playing the love game; as 'predicate'}.

Figure 4: Structure of "LoveGame" (2008)



**5.4 "Paparazzi" (2009)**

There is a total of 3 (three) directive utterances in the song, "Paparazzi" (2009).

*[Verse 1]*

*We are the crowd, we're c-comin' out*

*Got my flash on, it's true*

*Need that picture of you, it's so magical*

*We'd be so fantastical*

*Leather and jeans, garage glamorous*

*Not sure what it means*

*But this photo of us, it don't have a price*

**(1) Ready for those flashing lights**

*'Cause you know that, baby, I*

In [Verse 1], number (1) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {her lover (baby); as 'goal' and 'actor'} choice of performance to act {getting ready for the light flashing from the cameras; as 'predicate'} as the Speaker expresses.

*[Bridge]*

*Real good, we dance in the studio*

**(2) Snap, snap to that shit on the radio**

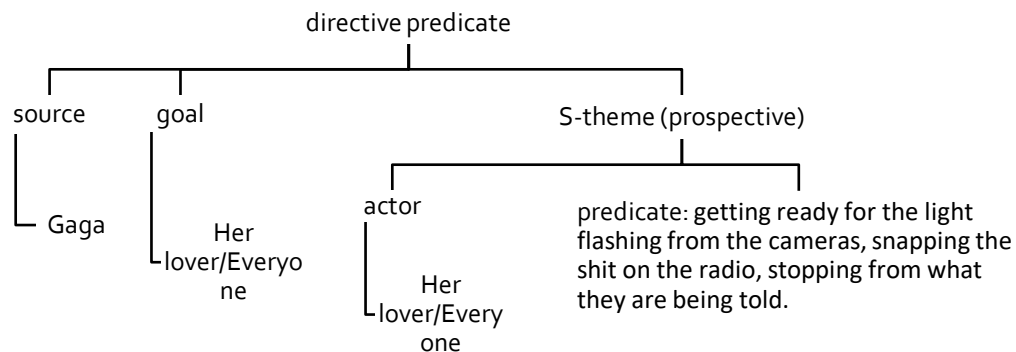
**(3) Don't stop for anyone**

*We're plastic, but we still have fun!*

In [Bridge], number (2) indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {everyone; as 'goal'} should act as the Speaker wants the Addressee {everyone; as 'actor'} to act {snapping the shit on the radio; as 'predicate'}; while number (3) indicates a negative command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {everyone; as 'goal'} should not

act as the Speaker wants the Addressee {everyone; as 'actor'} not to act {stopping from what they are being told; as 'predicate'}.

Figure 5: Structure of "Paparazzi" (2009)



### 5.5 "Bad Romance" (2009)

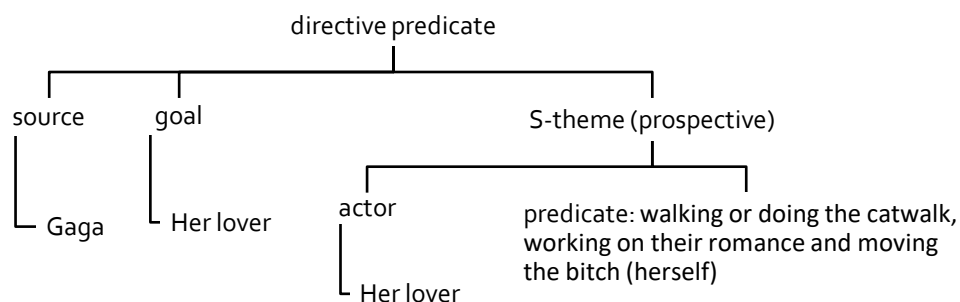
There is a total of 2 (two) directive utterances in the song, "Bad Romance" (2009).

[Interlude]

- (1) *Walk, walk, fashion, baby*
- (2) *Work it, move that bitch crazy*
- (1) *Walk, walk, fashion, baby*
- (2) *Work it, move that bitch crazy*
- (1) *Walk, walk, fashion, baby*
- (2) *Work it, move that bitch crazy*
- (1) *Walk, walk, passion, baby*
- (2) *Work it, I'm a free bitch, baby*

In [Interlude], number (1) indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {her lover (baby); as 'goal'} should act as the Speaker wants the Addressee {her lover (baby); as 'actor'} to act {walking or doing the catwalk; as 'predicate'}; while number (2) also indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {her lover (baby); as 'goal'} should act as the Speaker wants the Addressee {her lover (baby); as 'actor'} to act {working on their romance and moving the bitch (herself); as 'predicate'}.

Figure 6: Structure of "Bad Romance" (2009)



### 5.6 "Telephone" (2010)

There is a total of 5 (five) directive utterances in the song, "Telephone" (2010).

[Verse 1: Lady Gaga]

**(1) Just a second**, it's my favorite song they're gonna play (Play)  
And I cannot text you with a drink in my hand, eh  
You should've made some plans with me, you knew that I was free  
And now you won't stop callin' me, I'm kinda busy

In [Verse 1], number (1) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover; as 'goal'} should act as the Speaker wants the Addressee {her lover; as 'actor'} to act {waiting for her; as 'predicate'}.

[Chorus: Lady Gaga]

**(2) Stop callin', stop callin'**, I don't wanna think anymore  
I left my head and my heart on the dance floor  
**(2) Stop callin', stop callin'**, I don't wanna talk anymore  
I left my head and my heart on the dance floor

[Post-Chorus: Lady Gaga]

Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh

**(3) Stop telephonin' me**

Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh (Stop telephonin' me)  
I'm busy

Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh (I'm busy)

**(3) Stop telephonin' me**

Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh (Stop telephonin' me)

In [Chorus] and [Post-Chorus], number (2) indicates a negative request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover; as 'goal'} should not act as the Speaker wants the Addressee {her lover; as 'actor'} not to act {keep calling her; as 'predicate'}, while number (3) also indicates a negative request that is identical to number (2).

[Refrain: Lady Gaga]

**(4) Can call all you want but there's no one home**  
And you're not gonna reach my telephone (No)  
Out in the club and I'm sippin' that bub  
And you're not gonna reach my telephone (No)

**(4) Can call all you want but there's no one home**  
And you're not gonna reach my telephone  
Out in the club and I'm sippin' that bub  
And you're not gonna reach my telephone

In [Refrain], number (4) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {Gaga's lover as the caller; as 'goal' and 'actor'} choice of performance to act {calling Gaga as much as he wants to; as 'predicate'} as the Speaker expresses.

[Outro: Lady Gaga, Darkchild]

(D-D-D-D-D-D-D-D-Darkchild)

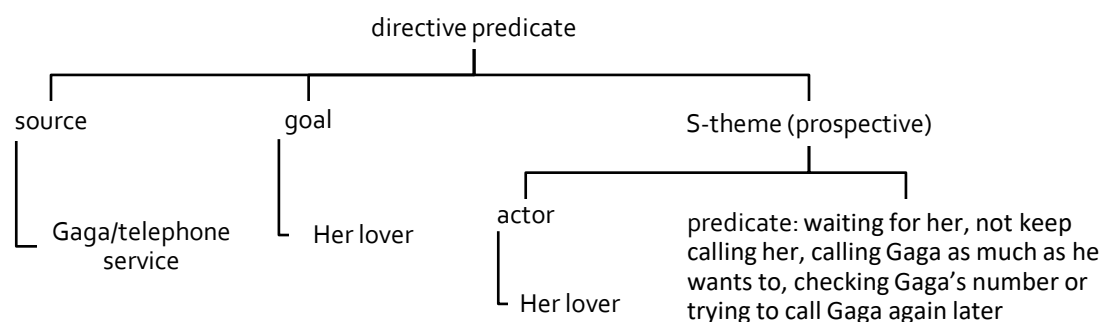
My telephone, m-m-my telephone

'Cause I'm out in the club and I'm sippin' that bub  
And you're not gonna reach my telephone

My telephone, m-m-my telephone  
 'Cause I'm out in the club and I'm sippin' that bub  
 And you're not gonna reach my telephone  
 We're sorry- We're sorry  
 The number you have reached is not in service at this time  
**(5) Please check the number or try your call again.**

In [Outro], number (5) indicates a positive suggestion, in which the Speaker {automatic telephone service; as 'source'} expresses an opinion about the Addressee's {Gaga's lover as the caller; as 'goal' and 'actor'} choice of performance to act {checking Gaga's number or trying to call Gaga again later; as 'predicate'} as the Speaker expresses.

Figure 7: Structure of "Telephone" (2010)



### 5.7 "Alejandro" (2010)

There is a total of 4 (four) directive utterances in the song, "Alejandro" (2010).

[Chorus]  
**(1) Don't call my name, don't call my name**  
 Alejandro  
 I'm not your babe, I'm not your babe  
 Fernando  
 Don't wanna kiss, don't wanna touch  
**(2) Just smoke my cigarette and hush**  
**(1) Don't call my name, don't call my name**  
 Roberto

In [Chorus], number (1) indicates a negative request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lovers (Alejandro/Fernando/Roberto); as 'goal'} should not act as the Speaker wants the Addressee {her lovers (Alejandro/Fernando/Roberto); as 'actor'} not to act {keep calling Gaga's name; as 'predicate'}; while number (2) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {her lovers (Alejandro/Fernando/Roberto); as 'goal' and 'actor'} choice of performance to act {smoking the cigarette and not saying anything; as 'predicate'} as the Speaker expresses.

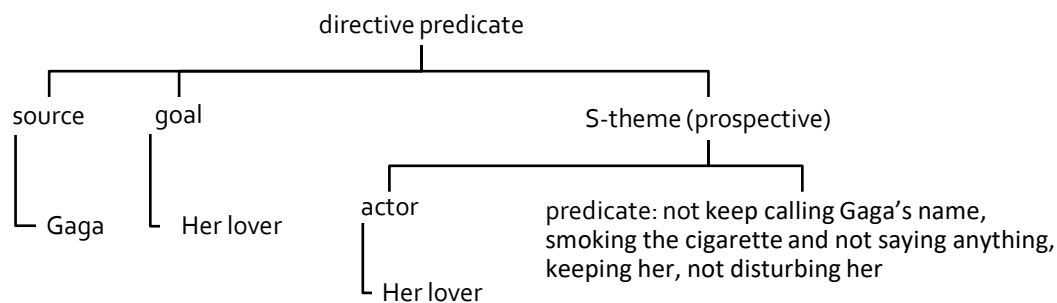
[Spoken 2]  
**(3) "Stop, please"**  
**(3) "Just let me go"**  
**(3) "Alejandro, just let me go"**

In [Spoken 2], number (3) indicates a negative request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (Alejandro); as 'goal'} should not act as the Speaker wants the Addressee {her lover (Alejandro); as 'actor'} not to act {keeping her; as 'predicate'}.

[Bridge]  
**(4) Don't bother me, don't bother me**  
 Alejandro  
**(1) Don't call my name, don't call my name**  
 Bye, Fernando  
*I'm not your babe, I'm not your babe*  
 Alejandro  
*Don't wanna kiss, don't wanna touch*  
 Fernando

In [Bridge], number (4) indicates a negative request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (Alejandro/Fernando/Roberto); as 'goal'} should not act as the Speaker wants the Addressee {her lover (Alejandro/Fernando/Roberto); as 'actor'} not to act {disturbing her; as 'predicate'}.

Figure 8: Structure of "Alejandro" (2010)



### 5.8 "Dance in the Dark" (2010)

There is a total of 4 (four) directive utterances in the song, "Dance in the Dark" (2010).

[Verse 2]  
**(1) Run, run, her kiss is a vampire grin**  
*The moon lights her way while she's howling at him*  
*She looks good, but her boyfriend says she's a tramp*  
*She's a tramp, she's a vamp*  
*But she still does her dance*  
*She's a tramp, she's a vamp*  
*But she still kills the dance*

In [Verse 2], number (1) indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {the girl's boyfriend; as 'goal'} should act as the Speaker wants the Addressee {the girl's boyfriend; as 'actor'} to act {running away from his girlfriend; as 'predicate'}.

[Bridge]  
**(2) Marilyn**  
 Judy

**Sylvia**

**Tell 'em how you feel, girls**

**(3) Work your blonde, Benét Ramsey**

*We'll haunt like Liberace*

**(4) Find your freedom in the music**

**(4) Find your Jesus, find your Kubrick**

*You will never fall apart*

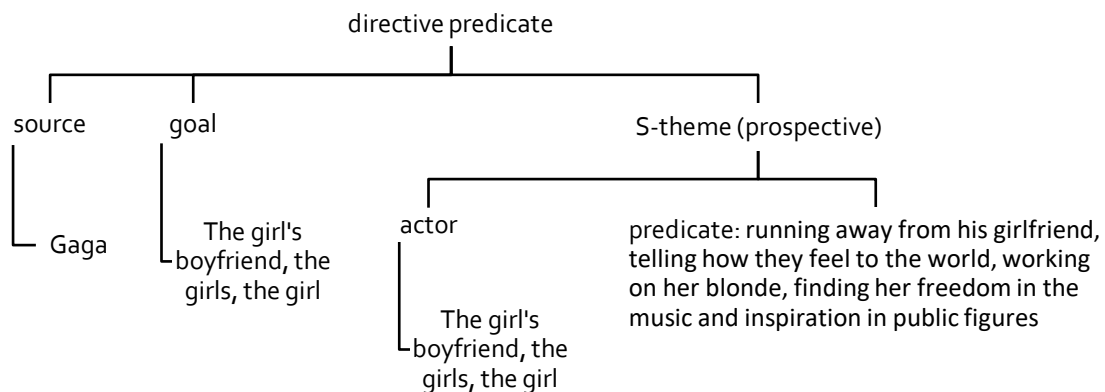
*Diana, you're still in our hearts*

*Never let you fall apart*

*Together, we'll dance in the dark*

In [Bridge], number (2) indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {Marilyn, Judy, and Sylvia (the girls); as 'goal'} should act as the Speaker wants the Addressee {Marilyn, Judy, and Sylvia (the girls); as 'actor'} to act {telling how they feel to the world; as 'predicate'}; number (3) also indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {Benét Ramsey; as 'goal'} should act as the Speaker wants the Addressee {Benét Ramsey; as 'actor'} to act {working on her blonde; as 'predicate'}; while number (4) also indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {the girl; as 'goal'} should act as the Speaker wants the Addressee {the girl; as 'actor'} to act {finding her freedom in the music and inspiration in public figures; as 'predicate'}.

Figure 9: Structure of "Dance in the Dark" (2010)



**5.9 "Born This Way" (2011)**

There is a total of 8 (eight) directive utterances in the song, "Born This Way" (2011).

*[Intro]*

*It doesn't matter if you love him*

*Or capital "H-I-M" (M, M, M, M)*

**(1) Just put your paws up**

*'Cause you were born this way, baby*

In [Intro], number (1) indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {us as listeners; as 'goal'} should act as the Speaker wants the Addressee {us as listeners; as 'actor'} to act {putting our paws up; as 'predicate'}.

*[Pre-Chorus]*

*There's nothing wrong with loving who you are  
She said, "Cause He made you perfect, babe"  
(2) **So hold your head up, girl, and you'll go far**  
(3) **Listen to me when I say***

In [Pre-Chorus], number (2) indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {us as listeners; as 'goal'} should act as the Speaker wants the Addressee {us as listeners; as 'actor'} to act {holding our heads up; as 'predicate'}; while number (3) also indicates a positive command, in which the Speaker {Gaga; as 'source'}, in authority, expresses a wish that the Addressee {us as listeners; as 'goal'} should act as the Speaker wants the Addressee {us as listeners; as 'actor'} to act {listening to what Gaga will say next; as 'predicate'}.

*[Chorus]*

*I'm beautiful in my way  
'Cause God makes no mistakes  
I'm on the right track, baby  
I was born this way  
(4) **Don't hide yourself in regret**  
(5) **Just love yourself, and you're set**  
I'm on the right track, baby  
I was born this way (Born this way)*

In [Chorus], number (4) indicates a negative request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {us as listeners; as 'goal'} should not act as the Speaker wants the Addressee {us as listeners; as 'actor'} not to act {hiding ourselves in regret; as 'predicate'}; while number (5) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {us as listeners; as 'goal' and 'actor'} choice of performance to act {loving ourselves; as 'predicate'} as the Speaker expresses.

*[Verse 2]*

*(6) **Give yourself prudence and love your friends**  
Subway kid, rejoice your truth  
In the religion of the insecure  
I must be myself, respect my youth*

In [Verse 2], number (6) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {us as listeners; as 'goal' and 'actor'} choice of performance to act {giving ourselves prudence and loving our friends; as 'predicate'} as the Speaker expresses.

*[Verse 3]*

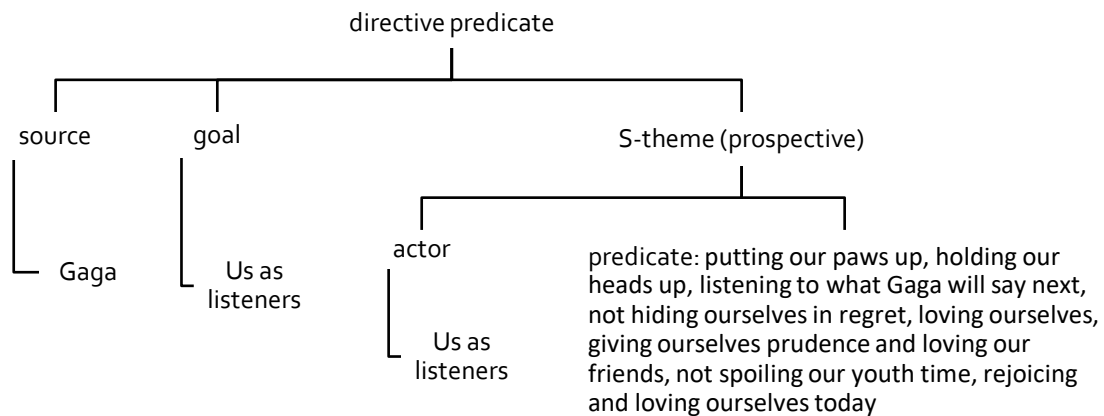
*(7) **Don't be a drag, just be a queen**  
Whether you're broke or evergreen  
You're Black, white, beige, chola descent  
You're Lebanese, you're Orient  
Whether life's disabilities*



*Left you outcast, bullied, or teased*  
**(8) Rejoice and love yourself today**  
*'Cause baby, you were born this way*

In [Verse 3], number (7) indicates a negative request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {us as listeners; as 'goal'} should not act as the Speaker wants the Addressee {us as listeners; as 'actor'} not to act {spoiling our youth time; as 'predicate'}; while number (8) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {us as listeners; as 'goal' and 'actor'} choice of performance to act {rejoicing and loving ourselves today; as 'predicate'} as the Speaker expresses.

Figure 10: Structure of "Born This Way" (2011)



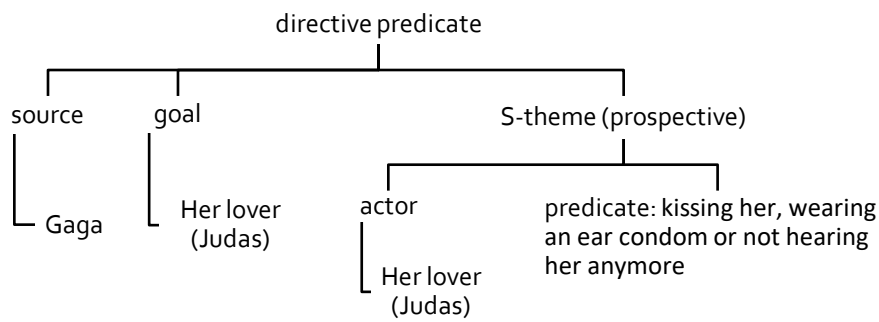
### 5.10 "Judas" (2011)

There is a total of 2 (two) directive utterances in the song, "Judas" (2011).

*[Verse 3]*  
*In the most Biblical sense (Ew, ew)*  
*I am beyond repentance*  
*Fame hooker, prostitute, wench vomits her mind*  
*But in the cultural sense*  
*I just speak in future tense*  
**(1) Judas, kiss me, if offended**  
**(2) Or wear ear condom next time**

In [Verse 3], number (1) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (Judas); as 'goal'} should act as the Speaker wants the Addressee {her lover (Judas); as 'actor'} to act {kissing her; as 'predicate'}; while number (2) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {her lover (Judas); as 'goal' and 'actor'} choice of performance to act {wearing an ear condom or not hearing her anymore; as 'predicate'} as the Speaker expresses.

Figure 11: Structure of "Judas" (2011)



### 5.11 "The Edge of Glory" (2011)

There is a total of 3 (three) directive utterances in the song, "The Edge of Glory" (2011).

[Verse 1]

*There ain't no reason you and me should be alone*

*Tonight, yeah, baby*

*Tonight, yeah, baby*

**(1) But I got a reason that you-hoo should take me home tonight**

*I need a man that thinks it right when it's so wrong*

*Tonight, yeah, baby*

*Tonight, yeah, baby*

*Right on the limit's where we know we both belong, tonight*

In [Verse 1], number (1) indicates a positive suggestion, in which the Speaker {Gaga; as 'source'} expresses an opinion about the Addressee's {her lover (baby); as 'goal' and 'actor'} choice of performance to act {taking her home tonight; as 'predicate'} as the Speaker expresses.

[Verse 2]

**(2) Another shot, before we kiss the other side**

*Tonight, yeah, baby*

*Tonight, yeah, baby*

*I'm on the edge of something final we call life, tonight*

*(Alright! Alright!)*

**(3) Put on your shades, 'cause I'll be dancing in the flames**

*Tonight, yeah, baby*

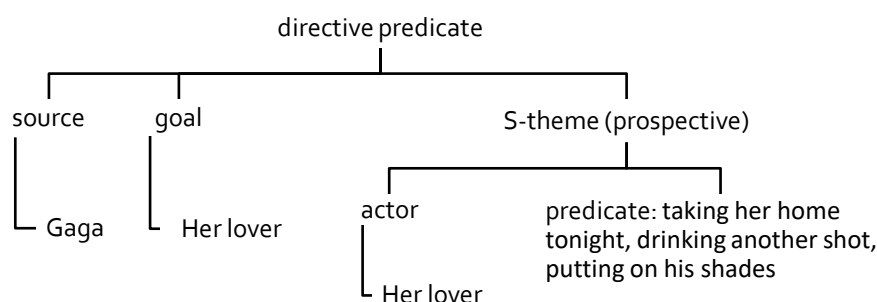
*Tonight, yeah, baby*

*It isn't hell if everybody knows my name, tonight*

*(Alright! Alright!)*

In [Verse 2], number (2) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (baby); as 'goal'} should act as the Speaker wants the Addressee {her lover (baby); as 'actor'} to act {drinking another shot; as 'predicate'}; while number (3) also indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover (baby); as 'goal'} should act as the Speaker wants the Addressee {her lover (baby); as 'actor'} to act {putting on his shades; as 'predicate'}.

Figure 12: Structure of "The Edge of Glory" (2011)



### 5.12 "You and I" (2011)

There is a total of 2 (two) directive utterances in the song, "You and I" (2011).

*[Pre-Chorus: Lady Gaga]*

He said, "**(1) Sit back down where you belong**  
 In the corner of my bar with your high heels on  
**(1) Sit back down on the couch** where we  
 Made love the first time and you said to me,"  
 There's...

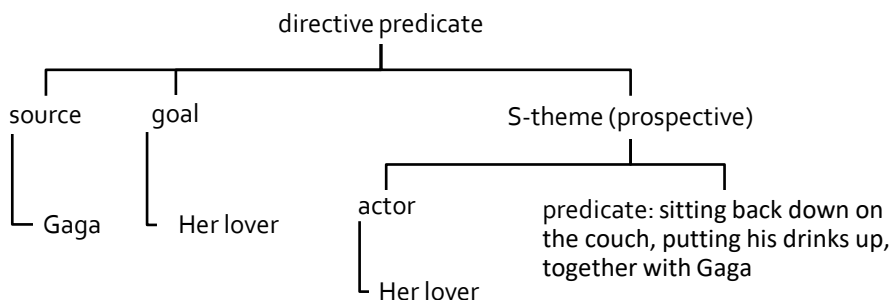
In [Pre-Chorus], number (1) indicates a positive request, in which the Speaker {Gaga's lover; as 'source'}, not in authority, expresses a wish that the Addressee {Gaga; as 'goal'} should act as the Speaker wants the Addressee {Gaga; as 'actor'} to act {sitting back down on the couch; as 'predicate'}.

*[Chorus: Lady Gaga & (Brian May)]*

*(Something), something, something about the chase*  
*Six whole years*  
*I'm a New York woman born to run you down*  
*Still want my lipstick all over your face*  
*Something, something about*  
*Just knowing when it's right*  
**(2) So put your drinks up, for Nebraska**  
*For Nebraska, Nebraska, I love ya*

In [Chorus], number (2) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover; as 'goal'} should act as the Speaker wants the Addressee {her lover; as 'actor'} to act {putting his drinks up, together with Gaga; as 'predicate'}.

Figure 13: Structure of "You and I" (2011)



### 5.13 "Marry the Night" (2011)

There is a total of 1 (one) directive utterance in the song, "Marry the Night" (2011).

[Bridge]

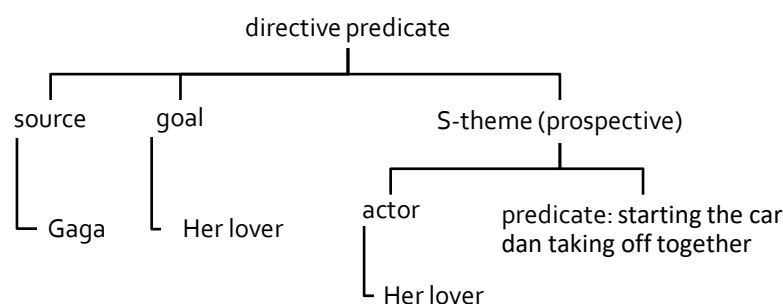
*Nothing's too cool to take me from you  
New York is not just a tan that you never lose  
Love is the new denim or black  
Skeleton guns are wedding bells in the attic  
Get Ginger ready, climb to El Camino front  
Won't poke holes in the seat with my heels  
'Cause that's where we make love*

**(1) Come on and run**

**(1) Turn the car on and run**

In [Bridge], number (1) indicates a positive request, in which the Speaker {Gaga; as 'source'}, not in authority, expresses a wish that the Addressee {her lover; as 'goal'} should act as the Speaker wants the Addressee {her lover; as 'actor'} to act {starting the car dan taking off together; as 'predicate'}.

Figure 14: Structure of "Marry the Night" (2011)



## 6. Conclusion

When we are talking about literary works that can be analyzed with linguistics, we instantly think of traditional works like novels, short stories, poems, or dramas. Song lyrics are still rarely included in analysis topics. However, this paper becomes one of the proofs that song lyrics are indeed able to be researched on, especially when we are talking about forms of speech acts from semantics. Lady Gaga's song lyrics include some forms of speech acts, in this case, directive utterances. Her singles from the albums *The Fame* (2008), *The Fame Monster* (2009), and *Born This Way* (2011) are good examples for the study. This is proven by the data found from the 13 singles for this study, that there are 48 directive utterances used in the singles in total, with the composition: 12 commands (25%), with 10 positives and 2 negatives, 25 requests (52%), with 19 positives and 6 negatives, and 11 suggestions (23%), with 10 positives and 1 negative. While according to positive or negative expressions, there are 39 positives (81%) and 9 negatives (19%) expressions.

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