

Research Article

An Expressive Analysis of Tulus' Song "Gajah" Lyrics Using a Pragmatic Framework

Reza Pahlevi Ginting^{1*}, Abdul Azis² & Mutia Suri Ginting²

¹ Department of Indonesian Language Education, Universitas Malikussaleh, Lhokseumawe, 24352, Indonesia

² Department of Communication Science, Universitas Budi Luhur, Jakarta, Indonesia

*Corresponding Author: r.p.ginting@unimal.ac.id

ABSTRACT

This study analyzes the linguistic and emotional layers of Tulus' song "Gajah", focusing on speech acts and implicature in the lyrics and their connection to themes of self-acceptance, social stigma, and identity transformation. Utilizing a qualitative descriptive approach, the research combines expressive and pragmatic critique methodologies to explore how the lyrics communicate personal experiences and emotions. The primary data consists of the song's lyrics and supplementary interviews, articles, and reviews about the song's creation. By employing documentation, observation, and textual analysis, the study examines various speech acts—representative, directive, expressive, declarative, and commissive- and contextual meanings. The analysis shows that Tulus effectively uses language to convey personal and societal experiences, mainly focusing on how childhood ridicule based on his physical appearance evolves into a message of empowerment and acceptance. Furthermore, the study uncovers implicit meanings (implicature) embedded in the lyrics, illustrating the shift of social stigma into a symbol of strength and pride. The findings suggest that Tulus' lyrics represent a personal journey toward self-acceptance and address broader societal issues, urging listeners to reinterpret mockery as a form of hidden praise. By integrating speech act theory and pragmatic implicature analysis, this study demonstrates how "Gajah" is a powerful vehicle for emotional expression and social critique, ultimately conveying a message of solidarity and personal transformation.

Keywords: The Expressive Critique, Tulus' Song "Gajah", A Pragmatic Approach

1. INTRODUCTION

Music is often recognized as one of the most powerful art forms in expressing its creator's emotions, experiences, and worldviews. In Indonesian culture, song lyrics frequently serve as a medium for conveying complex and emotional messages, which not only reflect the personal experiences of the songwriter but also mirror broader social and cultural conditions (Nathaniel & Sannie, 2020). Tulus, a renowned Indonesian singer and songwriter, is known for his meaningful lyrics, and one of his well-known works is the song "Gajah." This song narrates Tulus' experience of facing social stigma related to his physical appearance during childhood. As revealed in the lyrics of this song, the researcher analyzes the past using an expressive critique approach. Expressive critique is a literary approach that evaluates a work based on how it reflects the author's feelings, thoughts, and personal experiences. This approach emphasizes how the author expresses and how elements within the artwork, such as theme, style, and character, reflect the creator's personality, emotions, and psychological state. Expressive critique highlights the importance of understanding art as a reflection of the author's experiences, feelings, and identity.

On the other hand, the pragmatic approach focuses on how the context and communicative situation influence the meaning conveyed and received. Pragmatics is a branch of linguistics that studies how context affects meaning in communication, including how speakers and listeners interpret intentions and meanings based on conversational context and elements such as implicature, speech acts, and presuppositions (Rahardi, 2005). Pragmatics also considers the social, cultural, and environmental factors influencing communication. This research is relevant because the lyrics of "Gajah" offer a personal narrative and reflect broader social dynamics related to self-acceptance, social stigma, and the courage to face life's challenges. By analyzing these lyrics through the perspectives of expressive critique and pragmatics, we can better understand how Tulus uses his lyrics to convey a meaningful message to himself and relevant to the broader society.

This study aims to uncover the deeper meaning of the lyrics of "Gajah" by examining how Tulus' personal experiences as a songwriter are articulated through the use of metaphor, symbolism, and language style, as well as how these meanings are shaped and received within the social and cultural context of Indonesia. This analysis is expected to provide new insights into the power of music as a medium of expression and communication that bridges the songwriter's personal experience with broader social perceptions (Kasmawati, 2022).

The lyrics of "Gajah" reflect Tulus' personal experience and serve as a form of expression that evokes emotions and thoughts in the listener. Expressive critique emphasizes the relationship between the artwork and the artist's expression, while the pragmatic approach highlights the importance of context and situation in understanding the utterance's meaning (Asriningsari & Umayra, 2016). By combining these two approaches, this research explores how the lyrics of "Gajah" reflect Tulus' personal experiences, including discussions of speech acts and implicature embedded in the lyrics as a psychological representation of the author's past. The pragmatic approach emphasizes the importance of understanding the social, cultural, and environmental contexts that shape communication (Safitri & Puspitasari, 2016). Tulus's song "Gajah" lyrics reflect his experience with social stigma related to his physical appearance during childhood. By analyzing the social context in which Tulus lived and composed the song, we can observe how his personal experiences express his emotions and connect with broader social issues, such as body shaming and self-acceptance, which are highly relevant to Indonesian society (Azis et al., 2023). Furthermore, pragmatics enables an analysis of speech acts and implicature within the lyrics. Speech acts represent how the speaker (in this case, Tulus) uses language to evoke specific effects on the listener. In the context of "Gajah," specific lyrics may carry deeper implicature or hidden meanings, such as encouragement for self-acceptance or rejection of social stigma. This analysis supports expressive criticism by illustrating how Tulus' emotions and personal experiences are conveyed implicitly to his audience. Thus, pragmatics enhances our understanding of the emotional and communicative depth of the song's lyrics, highlighting their significance as a personal expression and a broader social commentary (Marni et al., 2021).

2. RESEARCH METHOD

This study adopts a qualitative descriptive methodology, integrating expressive and pragmatic critique approaches (Abdussamad, 2022). The primary data source is the lyrics of Tulus' song "Gajah," further supported by interviews, articles, and reviews that provide context to the song's creation. The pragmatic analysis explicitly examines the speech acts and implicatures in the lyrics while exploring how the interaction between the lyrics and the surrounding socio-cultural context shapes these meanings. For data collection, the researcher employed documentation techniques, gathering written and recorded materials relevant to the study, including the lyrics of "Gajah," interviews with Tulus, music reviews, and other pertinent sources (Zaim, 2014). Additionally, indirect observation was conducted to investigate how the song's lyrics were received and interpreted by listeners, drawing insights from social media, discussion forums, and other public platforms. The researcher employed textual and content analysis techniques to process the data, examining the lyrical structure, diction, stylistic elements, and other literary components within the song "Gajah." This analysis provides a deeper understanding of how Tulus' expression is articulated through his lyrical choices, allowing for a richer interpretation of the song's thematic and emotional layers (Zaim, 2014).

3. RESULTS AND DISCUSSION

Tulus' song "Gajah" exemplifies how a musician can effectively convey personal emotions and experiences using straightforward yet profound language. The lyrics draw from Tulus' childhood, during which he frequently faced ridicule due to his sizeable physical appearance.

Table 1. Sample and Analysis of "Gajah" Song

No	Aspects	Analysis
1	Speech Acts	
	Representative	Sample: "Mereka panggilkmu Gajah" (Stanza III) Analysis: Conveys personal experience of being labeled, reflecting the truth as the speaker perceives. Sample: "Kau temanku" (Stanza IV) Analysis: Expresses the belief about a friendship, grounded in personal truth.
	Directive	a. Sample: "Jabat tanganku" (Stanza III) Analysis: The speaker instructs the listener to shake hands, guiding their behavior. b. Sample: "Panggil aku Gajah" Analysis: Requests the listener to use the term "gajah" as a form of address, emphasizing identity acknowledgment.
	Expressive	a. Sample: "Bahagia melihat kawan betina" (Stanza I) Analysis: Reflects happiness, demonstrating emotional connection. b. Sample: "Kumarah... Kumarah" (Stanza III) Analysis: Illustrates frustration and eventual acceptance of mockery as praise.
	Declarative	a. Sample: "Setidaknya punya tujuh puluh tahun" (Stanza I) Analysis: Aspires for longevity, expressing a desired state. b. Sample: "Tak bisa melompat kumahir berenang" Analysis: Declares personal strengths and limitations.

	Commissive	<p>a. Sample: "Bila jatuh Gajah lain membantu" (Stanza IV) Analysis: Pledges mutual support and solidarity among those sharing similar experiences.</p> <p>b. Sample: "Tubuhmu di situasi rela jadi tamengku" Analysis: Commitment to protect others, highlighting willingness to sacrifice.</p>
2	Implicature	
	Self-Acceptance	<p>a. Sample: "Tak bisa melompat kumahir berenang" (Stanza I) Analysis: Accepts personal limitations while celebrating strengths.</p> <p>b. Sample: "Kini ku baru tahu puji di dalam olokan" (Stanza III) Analysis: Acknowledges mockery as hidden praise, symbolizing personal growth and self-acceptance.</p>
	Social Stigma	<p>a. Sample: "Mereka panggilku Gajah" (Stanza III) Analysis: Reflects societal labeling based on physical traits, illustrating the impact of stigma.</p> <p>b. Sample: "Jabat tanganku panggil aku Gajah" Analysis: Reclaims a derogatory label as a source of empowerment.</p>
	Identity Transformation	<p>a. Sample: "Waktu kecil dulu mereka menertawakan" (Stanza III) Analysis: Early identity shaped by external judgments.</p> <p>b. Sample: "Jabat tanganku panggil aku Gajah" Analysis: Reflects complete acceptance and pride in a previously stigmatized identity, demonstrating growth and transformation.</p>

Through this narrative, Tulus not only recounts the difficulties he endured but also portrays a more profound process of self-acceptance, demonstrating how what was once considered a weakness can be transformed into a source of strength.

3.1 Analyzing Speech Acts in the Lyrics of Tulus' Song "Gajah"

Speech acts, as communicative actions expressed through speech or writing, are utilized for various purposes, such as sharing information, making requests, or expressing emotions. Within the context of song lyrics, speech acts function to convey messages, evoke emotions, or prompt listeners to reflect (Lestari, 2019). Tulus' song "Gajah" exemplifies this through its lyrics, which are layered with meaning and filled with implicit and explicit communicative intent. By conducting a speech act analysis, we can gain deeper insight into how Tulus skillfully uses language to fulfill multiple communicative objectives within the song. Various types of speech acts are present in the lyrics, including:

1. Representative Speech Act

A representative speech act occurs when the speaker makes a statement or provides information they hold to be true (Lutfiana & Sari, 2021). In Tulus' song "Gajah," representative speech acts convey the artist's personal experiences and emotions, anchoring the lyrics in reality and truth as perceived by the speaker.

- Stanza III's line "Mereka panggilku Gajah" is a clear example of a representative speech act. It presents a factual recounting of how others labeled the subject as "gajah" (elephant). This statement reflects a real-life experience, highlighting the speaker's confrontation with social labeling.
- Similarly, in Stanza IV, the line "Kau temanku" expresses the subject's belief or perception of the addressed individual as a friend, making it a representative speech act communicating the speaker's understanding of their relationship. The following line, "Kau doakan aku," also operates within this framework, reflecting the subject's belief that the person offers prayers on their behalf. Both lines reveal the subject's perceptions and experiences, grounded in personal truth and relational reality.

2. Directive Speech Act

A directive speech act involves the speaker's intention to prompt the listener to perform a particular action, such as making a request, issuing a command, or offering a suggestion. This context can be observed in the third stanza of Tulus' song "Gajah." In the line "Jabat tanganku," the speaker clearly instructs the listener to shake hands. This command demonstrates the speaker's desire for the listener to carry out a specific action, emphasizing the interpersonal nature of the interaction. Similarly, in "Panggil aku Gajah," the speaker provides another directive, requesting that the listener refers to them as "gajah" (elephant). This instance illustrates the speaker's intention to guide the listener's behavior using a particular form of address during their interaction.

3. Expressive Speech Act

An expressive speech act occurs when the speaker conveys their emotions or attitudes toward a specific situation or event.

- a) In Stanza I, the line "Bahagia melihat kawan betina" exemplifies this act as it directly communicates the subject's feeling of happiness upon observing a group of females. This statement demonstrates the speaker's emotional state. Similarly, the phrase "Berkumpul bersama sampai ajal" may seem more descriptive. Still, within the context of expressive speech, it likely reflects the subject's sentiment toward the notion of togetherness lasting until death. If emotions such as admiration or serenity are present, this line can also be viewed as an expressive speech act.
- b) In Stanza III, the lines "Kumarah... Kumarah" and "(Mereka ingatku marah)" highlight the subject's emotional reaction to being labeled with a nickname. The term "Kumarah" implies that others anticipate anger from the subject in response to this label. However, the subsequent lyric, "Kini ku baru tahu puji di dalam olokan," shifts the subject's understanding of the nickname. What was previously perceived as mockery is now recognized as hidden praise, demonstrating the subject's evolving attitude and acceptance of the nickname, perhaps even with a touch of irony. This transformation of perception exemplifies another expressive speech act.

4. Declarative Speech Act

A declarative speech act is characterized by an utterance that changes a state of affairs, often by announcing or establishing something.

a) Stanza I

The line "Setidaknya punya tujuh puluh tahun" reflects the speaker's aspiration or goal to live a long life, specifically at least seventy years. This qualifies as a declarative speech act, as the speaker articulates a clear expression of a desired future state. Similarly, the line "Tak bisa melompat kumahir berenang" states a factual declaration about the speaker's abilities, emphasizing that while they cannot jump, they possess swimming skills. This represents a declarative speech act, informing the listener about the speaker's abilities.

b) Stanza II

The line "Besar dan berani berperang sendiri" asserts the speaker's traits, describing them as large and courageous enough to confront challenges independently. This is a declarative speech act that directly communicates the speaker's characteristics. In "Yang aku hindari hanya semut kecil," the speaker provides a factual statement about what they avoid, specifically something small and seemingly insignificant like an ant. This is a declarative speech act, as it relays personal information about their preferences. Lastly, "Otak ini cerdas kurakit perangkat" is another declarative speech act in which the speaker declares their intellectual ability to assemble devices, thus affirming their competence and knowledge.

5. Commissive Speech Act

A commissive speech act involves the speaker's promise or commitment to take action in the future, evident in the fourth stanza of Tulus' song "Gajah." The line "Bila jatuh Gajah lain membantu" can be interpreted as a pledge of mutual support, where if an elephant falls, another will assist. While the action appears to refer to "another elephant" from the subject's perspective within the group, this statement reflects a broader commitment to solidarity and reciprocal aid. The line "Tubuhmu di situasi rela jadi tamengku" exemplifies a commissive speech act, as the speaker expresses a clear commitment to use their body as a shield for someone else in a dangerous situation. This conveys the subject's promise or willingness to protect others, even at the potential cost of personal risk.

3.2 Implicature In Tulus' Song "Gajah"

Song lyrics frequently possess layers of meaning that extend beyond their literal interpretation. By applying a pragmatic approach, we can analyze implicature, the implicit meaning that is not directly stated but inferred from the context. This analysis also considers how socio-cultural factors influence the interpretation of lyrics. Tulus' song "Gajah" is rich in implicature, drawing heavily on Indonesian socio-cultural themes. Beyond recounting Tulus' personal experiences, the song communicates broader messages about social dynamics, addressing issues such as identity, self-acceptance, and the impact of social stigma.

1. Implicature of Self-Acceptance

The song's lyrics subtly convey the theme of self-acceptance through various implicit messages.

a) Stanza I

The line "Setidaknya punya tujuh puluh tahun" suggests an attitude of gratitude for a long or adequate life, even if it is not perfect. This expression implies acceptance of life's imperfections and appreciation for what one possesses, signaling a deeper sense of contentment with one's circumstances. Similarly, the phrase "Tak bisa melompat kumahir berenang" suggests that despite limitations in one area (inability to jump), the individual excels in another (proficiency in swimming).

This reflects an attitude of self-acceptance, emphasizing the importance of recognizing one's strengths while acknowledging personal limitations.

b) Stanza II

The lyric "Besar dan berani berperang sendiri" demonstrates the character's courage and independence in facing challenges. The implicit message here is strong self-acceptance, where the character acknowledges their capability to confront difficulties alone, indicating confidence in their abilities and inner strength. The line "Yang aku hindari hanya semut kecil" reflects the character's tendency to avoid minor or trivial matters, such as "semut kecil" (small ants). Although courageous in confronting significant challenges, they still avoid small irritations. This implicature suggests that while the character demonstrates strength, underlying vulnerabilities may still exist, indicating that complete self-acceptance has yet to be achieved. The statement, "Otak ini cerdas kurakit perangkat" illustrates the character's confidence in their intellectual abilities, particularly in creating and solving problems. This line reflects self-acceptance of their intellectual strengths, highlighting the character's satisfaction with problem-solving and innovative skills.

c) Stanza III

The phrase "Kini ku baru tahu puji di dalam olokan" reveals a newfound realization by the character that what was once perceived as mockery contains hidden praise. This implicature suggests the emergence of self-acceptance, as the character begins to understand that previous criticism can also reveal their unique strengths. This reflects a process of growth, where the individual starts to view previously negative experiences in a more positive light. The line "Jabat tanganku panggil aku gajah" symbolizes a strong sense of self-acceptance, where the character willingly embraces the nickname "gajah" (elephant), which may have previously been seen as ridicule. By accepting this name and associating it with a positive action such as a handshake, the character fully accepts their identity and physical characteristics. This implicature signifies that the character has reached a point of self-acceptance, embracing aspects of themselves that may not align with societal ideals of beauty or perfection.

2. Implicature of Social Stigma

Social stigma refers to society's negative judgments on individuals or groups, often based on stereotypes or prejudice. In the lyrics of this song, the author's experience of being mocked and labeled as "gajah" (elephant) demonstrates how stigma can impact personal identity and self-acceptance.

d) Stanza III

These lines, "Waktu kecil dulu mereka menertawakan, mereka panggilku gajah," reflect the social stigma that the protagonist experienced during childhood, where the term "gajah" was used to mock and ridicule them. The implicature reveals that the stigma is tied to physical appearance or characteristics deemed unconventional by societal standards. The term "gajah" likely refers to the protagonist's large body size, making them vulnerable to social discrimination. This highlights how society labels individuals negatively when they deviate from accepted social norms. The line "Kini ku baru tahu puji di dalam olokan" reflects the protagonist's perspective shift. They realize that the mockery they once experienced can also be interpreted as recognition or hidden praise. The implicature here indicates a transformation in how the protagonist understands social stigma—what was once felt as an insult and burden now becoming an acknowledgment of unique strengths. This shift demonstrates that social stigma is painful but can be reframed and viewed positively. The statement "Jabat tanganku panggil aku gajah" signifies a deeper level of self-acceptance. The protagonist embraces the nickname "gajah," once used as an insult, and transforms it into a symbol of identity. The implicature suggests that the protagonist is reclaiming and reframing the social stigma into something positive, demonstrating strength and courage. By inviting others to call them "gajah," the protagonist turns what was once a source of insecurity into a symbol of empowerment and pride.

e) Stanza IV

This line, "Bila jatuh gajah lain membantu" conveys solidarity among individuals who share similar experiences of social stigma. Initially, "gajah" was associated with negative labeling, but it symbolizes unity and mutual support. The implicature indicates that those who face similar social stigmas tend to support each other in overcoming the challenges associated with their shared experiences. This suggests that while social stigma can isolate individuals from society, it can also create a bond of solidarity among those affected (Ginting & Candrasari, 2024). The phrase "Tubuhmu disituasi rela jadi tamengku" implies sacrifice and commitment to protect others in difficult circumstances. This line portrays someone willing to sacrifice for another, especially in situations linked to social stigma. The implicature here highlights the deep care and support that can exist among individuals facing the same stigma. While social stigma can foster feelings of isolation, it can also reinforce emotional connections and mutual protection among those affected.

5. Implicature of Identity Transformation

This refers to the implied or indirect meaning within a text or dialogue that suggests a change or evolution in an individual's sense of self or identity. It highlights how a person's understanding of themselves, often shaped by external perceptions or societal labels, undergoes a shift—either from a negative to a positive view or from vulnerability to empowerment. This transformation is not explicitly stated but is inferred from the context, actions, or language used, indicating a more profound

re-evaluation and acceptance of one's identity. This context can be observed in the third stanza of Tulus' song "Gajah." The lines "Waktu kecil dulu mereka menertawakan" and "Mereka panggilku gajah" present a significant implicature concerning the evolution of the individual's identity. These lyrics recount the protagonist's childhood, during which they were ridiculed and labeled as "gajah" (elephant). The implicit meaning here is that the protagonist's early sense of self was largely shaped by the negative views of others, who imposed a label based on physical characteristics. The use of "gajah" as a term of mockery suggests that the protagonist's initial identity was defined by societal stigma and derogatory judgments. The lyric "Kini ku baru tahu puji di dalam olokan" reflects a turning point in the protagonist's perception of their identity. What was once experienced as mockery is now recognized as a form of hidden praise. This implicature suggests that the protagonist has undergone a shift in self-awareness, moving from interpreting the label negatively to recognizing it as a sign of unique strength. This shift signifies a deeper re-evaluation of identity, with the protagonist embracing a more empowering and positive outlook. In "Jabat tanganku panggil aku gajah," the protagonist illustrates their complete acceptance of an identity once used to demean them. By inviting others to call them "Gajah," they show that they have redefined and embraced this identity more affirmatively. The implicit meaning here is that the protagonist has reached a point of accepting this once-negative label and taking pride in it. This transformation marks a powerful reclamation of identity, turning a negative narrative into a source of strength and personal meaning.

3.3 Indication Of Expressive Criticism through a Pragmatic Approach To The Lyrics of Tulus' Song "Gajah"

Expressive criticism, speech act analysis, and implicature in Tulus' song "Gajah" are closely interconnected in illustrating how language conveys emotions, identity, and deeper meanings beyond the surface of the lyrics. The following is an argumentative analysis of the relationship between these elements within the context of the song:

a. Expressive Criticism

Expressive criticism articulates the feelings and emotions embedded in artistic works, including songs (Hermayani et al., 2023). In "Gajah," Tulus expresses his emotions regarding his social experiences, particularly related to physical stigma. For instance, in the lyrics "Mereka panggilku Gajah" (They call me Elephant) and "Kumarah... Kumarah" (I am angry), there is a clear expression of anger and confusion stemming from the ridicule. However, as the song progresses, this critique also highlights a transformation of feelings, as evidenced in the lyric "Kini ku baru tahu puji di dalam olokan" (Now I know there's praise in the mockery), which reflects a shift from emotional pain to acceptance and pride. Thus, this song's expressive criticism highlights the emotional journey from social discomfort to self-acceptance.

b. Speech Act Analysis

Speech acts in the song demonstrate how each expression in the lyrics serves distinct communicative purposes. For example, representative speech acts like "Mereka panggilku Gajah" reveal the singer's real-life experiences. In contrast, expressive speech acts such as "Bahagia melihat kawan betina" (Happy to see the herd of females) convey a sense of joy. Directive speech acts like "Jabat tanganku, panggil aku Gajah" (Shake my hand, call me Elephant) indicate an instruction to the listener to acknowledge and accept the singer's identity. Speech act analysis helps us understand these communicative goals, whether to share experiences, express emotions, or request social interaction from the audience. Through its rich use of speech acts, the song strategically builds a deeper understanding of identity and self-acceptance.

c. Implicature

Implicature, or the implied meaning not explicitly stated but understood through context, is highly prevalent in "Gajah." For example, the lyric "Kini ku baru tahu puji di dalam olokan" suggests that the once painful mockery is now perceived as hidden praise. The song also uses implicature to convey broader social stigma and identity transformation themes. Lyrics like "Jabat tanganku panggil aku Gajah" imply that the protagonist has embraced the stigma and transformed it into a symbol of strength and pride. Thus, through implicature, the song reflects the protagonist's internal journey of redefining their identity, evolving from shame to pride. In summary, expressive criticism forms the emotional core of the analysis, while speech act theory illuminates the linguistic roles of each line in the song's lyrics. Implicature adds depth, enriching the text by revealing subtleties beyond the explicit statements. Together, these elements work synergistically to explore themes such as self-acceptance, social stigma, and identity transformation in Tulus' song "Gajah." The lyrics of "Gajah" present a deeply personal story, filled with implicit meanings that mirror the artist's life experiences. Through the use of speech acts and implicatures, Tulus conveys pivotal themes of his childhood, marked by mockery and social labeling, and his eventual journey toward self-acceptance (Muamanah et al., 2019). The expressive speech acts and underlying implicatures within the lyrics allow Tulus to communicate the transformative power of personal experiences—turning moments of pain into sources of strength and pride. The song inspires listeners to look beyond surface-level ridicule and stigma, encouraging them to find empowerment through accepting their own identities.

4. CONCLUSION

This analysis, through an expressive critique of Tulus' song "Gajah" using a pragmatic lens, highlights the strong connection between the song's lyrics and the personal experiences of the songwriter. The pragmatic approach focuses on how language is used in context and how meaning is conveyed and understood in communication. In "Gajah," Tulus draws from his childhood experiences, where he was often referred to as "gajah" (elephant) due to his large physique. While this nickname

initially carried negative emotional weight, Tulus transforms it within the song into a symbol of pride and positivity, showcasing an emotional journey from discomfort to self-acceptance and pride. The pragmatic approach deepens the analysis by examining how Tulus utilizes language to communicate his emotions and message to the audience. His careful word choices and simple yet impactful sentence structures underscore his ability to express powerful emotions through music. Considering Tulus' personal background, this expressive critique asserts that "Gajah" is an artistic creation and an embodiment of the songwriter's emotional evolution. It exemplifies how personal experiences can be reshaped into a work with universal significance that resonates and inspires. Ultimately, the expressive critique of "Gajah" through a pragmatic approach illustrates that the song reflects Tulus' life journey, which he has translated into a positive message of self-acceptance and pride in personal identity.

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