

**THE ANALYSIS OF DEIXIS ON ARDHITO PRAMONO'S SONGS
(Analisis Deiksis pada Lagu Ardhito Pramono)**

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Abstrak

Penelitian ini berfokus pada analisis deiksis sebagai kajian pragmatis dalam lagu-lagu Ardhito Pramono. Peneliti ingin menganalisis lima jenis deiksis, mencari jenis deiksis yang paling dominan yang terdapat pada lirik lagu, dan mencoba mengorelasikan hasilnya dengan fenomena sosial yang terjadi saat ini. Studi ini menggunakan pendekatan kualitatif. Data menunjukkan bahwa semua deiksis ditemukan di dalam semua lagu Ardhito Pramono dengan jumlah sebanyak 81 kata. Deiksis waktu paling banyak ditemukan yaitu sebanyak 31 kata deiktik atau 38%, seperti penggunaan waktu dan kata kerja tertentu. Ditemukan juga bahwa setiap lagu Ardhito Pramono cenderung memiliki korelasi dengan fenomena yang terjadi di masyarakat saat ini.

Kata-kata kunci: deiksis, pragmatik, dan lirik lagu

Abstract

This study focuses on analyzing the deixis as the study of pragmatics in Ardhito Pramono's songs. The researchers seek to analyze five types of deixis, find out the most dominant type of deixis found in the song lyrics, and correlate the results with the social phenomenon that happens nowadays. This study used a well-established qualitative case approach. The data have revealed that all deixis types were found in all Ardhito Pramono's songs with a total of 81 deictic words. Temporal deixis was the most being found with 31 deictic words or 38%, such as the use of specific time and verb tense. It was also found that each Ardhito Pramono's song tends to correlate with the current phenomenon happening in society.

Keywords: deixis, pragmatics, and song lyrics

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INTRODUCTION

Pragmatics plays a critical role in the study of maintaining meaning by a listener (or reader) and by a speaker (or writer). On the other hand, pragmatics is also a study of contextual meaning, the study of how meaning is communicated, and the expression of relative distance

(Yule, 1996). Another expert, Griffiths (2006), states that pragmatics is related to the use of language in meaningful communication. Pragmatic studies examine how linguistics is used in communication. While Curse (2006) states that pragmatics deals with the meaning derived from the use of language in certain situations. Thus, it can be

concluded that pragmatics is a study of meaning based on the context. In pragmatics, the meaning of the speakers is used differently where the meaning involves the inference which can be interpreted from the literal meaning (Archer et al., 2012). For example, "*I am hot*" can be a statement of truth, but it can also be an indirect command and force the interlocuter to do the act (give them some ice tea) which is intended by the speakers. Another example, "Where did you get that book?" is a question which is intended the interlocuter to answer the location where the speakers buy the book. In pragmatics, there is another interpretation because the focus is on the speakers' or utterance meaning. The utterance actually means something negative about the book, it implies implicitly in a speakers' meaning.

To make a clear communication actions of describing the things we want to speak in detail, explaining what we are going to talk about, pointing out particularly the referring to the speakers' background and environment are called deixis. Deixis is the phenomenon of requiring contextual information to create the meaning of a phrase. In this case, context plays a role in helping to determine the reference when we are speaking. In language, it concerns with the ways in which the interpretation of utterance depends on the analysis of the context of utterances. That's why deixis deals with the connection between discourse and the situation in which discourse is used (Gjergji, 2015). The words "*yesterday, tomorrow, now, there, I, me, they, you, this, here, that*, and other deixis words which depend on its context and other things (Putrayasa, 2014). The reference of the word "they" if there is no context, the sentences will be unclear but when it is known who said the word, it will be clear about who the context of the sentence will refer to. Another example,

the reference of the word "there" becomes a word which has explicit reference meaning after knowing "where" is pronounced. The reference of the word "tomorrow" become a word which has explicit reference meaning after knowing "when" it is pronounced. Another example that is often found in daily life, when someone says "Please write it there". In that sentence the word "there" is refer to the place where the person are going to write. If the interlocuter do not know the context of the reference word "there", it may cause miscommunication. Meanwhile, in other utterance "She will go back to school", the word "she" refers to the person who is going to leave. The explanation above relates with the pragmatic phenomenon of deixis that often occur in daily life.

That is why deixis deals with the connection between discourse and the situation in which discourse is used. There are five types of deixis, such as person, spatial, temporal, social, and discourse deixis (Curse, 2000). As a discourse genre, song lyrics convey message and meaning the singer or the songwriter communicate with the listeners or hearers. Songs are one type of literature work which has some implicit meaning and utterances in it. Every song has its own meaning depending on what the writers' song is going to tell and usually, the lyrics are based on the historical context of the writers' experience. However, not all the meaning is uttered explicitly as some of the utterances in the song have implicit meaning. Therefore, to make sure that the listeners or hearers understand the meaning of the song that they heard, the knowledge of pragmatics especially in deixis is needed. By understanding the songs' lyrics, they can interpret how the writers' feeling is and what the lyrics mean.

Ardhito Pramono is an one of Indonesian singer, songwriter, and also music director. Pop and Jazz are the genres of his music. Most of the songs' lyrics are written in English. Several studies that have examined deixis in songs or other literary works were listed as follows. The first study was done by Nasution et al. (2018) presented in a paper entitled *Deixis analysis in the song lyrics of Ed Sheeran's divide album*. The reason why the researchers chose this album because it was one of the best-selling albums in the world and it consists of such deictic words that have various reference meanings. The research conducted by Kusumadewi and Anggraeni (2020) found that in the *One Only* song lyrics, there were four kinds of deixis, they were social, temporal, personal, and spatial deixis. Personal deixis came as the most often appears deixis with 50 deictic words found or 92.6%, in the second position was spatial deixis with 2 deictic words or 3.7%, then temporal and social deixis with the percentage of 1.85% each. Muhyidin (2019) wrote a research paper entitled *Deixis in Tere Liye's Novel 'Daun yang Jatuh Tak Pernah Membenci Angin' and its learning scenario in high school*. Such a study has an implication for language teachers in grade XII senior high school in novel editing, as deixis relates to the use of effective sentences and choice of words.

Therefore, one purpose of this study was to enrich our knowledge in pragmatics areas, especially in deixis because very little is currently known about it. To date, only a limited number of deixis have been identified particularly in songs. The researchers chose Ardhito Pramono's songs because there are a lot of pragmatic words and reference words in his songs. The implication of this study for the songs' listeners is to understand what the writer is telling us about through

their words selections which represent their ideas.

Besides analyzing five types of deixis and the most dominant deixis in the songs, the researchers analyzed them critically and correlated the results with the social phenomenon that happens nowadays. Referring to the explanation above, this paper seeks to examine and classify the five types of deixis by Curse (2010) and investigate the most dominant type of deixis found in the song lyrics of Ardhito Pramono's songs. In addition, this research set out to investigate the usefulness of deixis in the field of linguistics, especially in the field of pragmatics. This research, therefore, set out to enrich pragmatic studies, especially in deictic referencing. Part of the aim of this project is to provide more information to readers about the study in linguistics field in the context of pragmatics, give a reference for readers, scholars, or experts in the same field of study, and become a reference for teachers regarding the study in linguistics, especially pragmatics.

THEORETICAL FRAMEWORK

Definition of Deixis

According to Renkema (2004, p. 12), the word deixis comes from the Greek word "deiknymi" which means to show the situation and is used to show elements in a language that refers directly through discourse. Moreover, (Archer et al., 2012), used the term of deixis to refer to deixis originating from a Greek word that means pointing or indicating, as deixis encodes or grammaticalizes features of the speech events, such as the role status of the participants and the activities being talked about. In conversation, deictic expressions tend to be accompanied in the form of words and accompanied by indicative movements,

unlike their forms in written (Lyons, 2009). In language, it is supported that deixis plays an important role as an idea and has a vital role of relationship in people's lives.

One study by Levinson (2006) proposed the trend in deixis concerns how language encodes the context features of a speech or speech event, and how the interpretation of the speech depends on the analysis of the context. In understanding someone's language, deixis is stated to become an important role to avoid ambiguity in a speech. Deixis presents with the way languages encode features in a context about a person's speech or utterances where the speech or utterance of a person depends on the context of speech. As Strazny (2005, p 260) says, deixis identifies the ways that language encodes information about the context in which speech occurs and states the way in which the interpretation of speech depends on context analysis. The followings are examples of deixis:

- Person deixis e.g., "we'll see **them** in a hospital"
- Social deixis e.g., "long time no see u, **Doctor John!**"
- Place (spatial deixis) e.g., "he is standing over **there**, Sam"
- Temporal (time deixis) e.g., "I will meet him, **now**"
- Discourse deixis e.g., "**Moreover**, you can study hard for the exam"

Experts such as Eragbe and Yakubu (2015) conducted studies on deixis and deictic references in various fields of study and countries. Imai (2009, p. 6) claims that the origin of deixis is *deiktikos* (*deiktik*) in Greek, which means "pointing" which reflects the core function of deixis. It can be affirmed that deixis is a word that functions to point or refer. Thus, deixis acts as a reference

word that exists even in the texts, speeches, utterances, or sentences.

Types of Deixis

In her interesting analysis of deixis, Curse (2000) identifies five types of deixis, such as person, spatial, temporal, social, and discourse deixis. Person deixis encodes the role of participants in the speech event in which the utterance in question is delivered. Yule (1996) adds that person deixis involves the speaker and the addressee and is separated between three basic divisions, namely (1) first person (*I, my, myself, mine*) for singular and for plural (*we, us, ourselves, our, ours*), (2) Second person (*you*), is a deictic reference to a person or people identified as addressee, such as *you, yourself, yourselves, your, and yours*. (3) The third-person singular (*he, she, it*) belongs to a deictic reference that is not identified as the speaker or the addressee and usually implies the gender that the utterance refers to e.g., *he, she, they, him, himself, her, and herself*. That interpretation contrasts with the expression which refers to a person to whom the speaker intends to refer. Curse (2000) states that person deixis words include *pronouns* (*I, you, they, we, she, he, it, me, them, us, him: mine, yours, hers, myself, yourself, herself, himself, ourselves, themselves, itself*), *possessive adjectives* (*my, your, our, their, his, its, her*), and *verb inflection* (*I like, you like, he or she likes*). Therefore, it can be agreed that person deixis consists of three categories (1st person, 2nd person, and 3rd person deixis).

The definition of 'spatial or place deixis' observes a multitude of concepts indicating the location of some spaces between the speaker and the listener. Spatial deixis is also known as place deixis or locative expressions. As Curse (2006, p. 166) recommends that spatial

deictic word indicates a location in space relative to the speaker. The most basic spatial deictic words are adverbs, *here* and *there*. Later, it is proposed that temporal deixis is deixis to point to a time. As Curse (2006, p. 179, p. 321) pointed out that temporal deictic word indicates the timing of an event relative to the time of speaking. It is used to locate points or intervals on the time axis, and use the moment of utterance point e.g. *last year, this night, tomorrow, last month, tonight, now, today, yesterday, then*.

Curse (2006, p. 166) states that social deictic words are expressions whose function is to indicate the position of the referent according to social status and intimacy relative to the speaker e.g. *mom, dad, honey*, etc. Challenging on social deixis, Saeed (2003, p. 188) claims that the pronounce system of some languages also referring grammatical information about the social identities or relationships of the participants in the conversation or utterance. There are two forms of social deixis, namely social-relational deixis and absolute deixis. Levinson (2006) divides social-relational deixis into four types, namely speakers and references (reference honorific), speakers and speakers (speaker honorific), speakers and listeners/audience/readers, speakers and background (formality) and also divide absolute social deixis into two, namely authorized speaker and authorized recipient due to the theory of Levinson in (Rahman, 2019).

Discourse deixis maintains as text deixis. Discourse deixis refers to such matters as the use of *this* to point to future discourse elements such as *listen to this, it will kill you!*, and *that* to point to past discourse elements such as *that was not a very nice thing to say* (Curse, 2000, p. 323). Sometimes, certain sentence adverbs such as *therefore* and

furthermore include an element of discourse in their meanings (Curse, 2000). Despite this, some references of discourse deixis can also be anaphoric (Cumming, 2005). Anaphora suggests a previous reference to an extra-linguistics entity and repeats it. In addition, Kreidler (2002, p. 145) believes that anaphora is a kind of secondary reference in which a previous reference is recalled by the use of special function words. In *John entered the room. He looked tired*, "he" refers to the same person that John refers to, but it does not strictly refer to the word John itself (Curse, 2000, p. 324).

Based on the classification of deixis above, the researchers assume that there are five types of deixis according to Curse (2000): person deixis which deals with who uttered the reference word, place or spatial deixis deals with where the speaker uttered the reference word, time or temporal deixis deals with when the speakers' uttered the reference word, social deixis which deals with the social relation or position among the speakers, and discourse deixis which deals with text meaning.

RESEARCH METHOD

This study used a well-established qualitative case approach to gain insights into the current status of a phenomenon that exists at the time of the study (Arikunto, 2010). The observation and note-taking techniques were used in collecting the data. Creswell (2016) proposed that the human instrument is a choice for a natural investigation to analyze the use of deixis in a song. Besides, a checklist was used to support the research instrument based on Levinson's (2006) theory. In testing the validity of the data, the triangulation technique in checking the data from various sources and times was implemented (Sugiyono, 2008). The data

analysis technique was adapted from Moleong (2013), following several steps, first step was reading and selecting the five songs lyrics of the Ardhito Pramono's songs (*Fake optics*, *Bitterlove*, *What do you feel about me*, *Say hello*, and *Superstar*) to understand the lyrics in detail. The researcher chose those five songs, because they were most streamed by the listeners in any digital platform. The second step was analyzing the lyrics in terms of deictic expression based on Curse's theory to decide the types of deictic reference (person, spatial, temporal, social, and discourse deixis) found in the lyrics. Third, after described the reference meaning which was found based on the theory, the researchers calculated the occurrences of each type of deixis used in Ardhito Pramono's songs. Last, the findings were described and explained by correlating them with the social phenomenon that happens at present.

DISCUSSION

The research results of the the analysis of deixis in Ardhito Pramono's

songs are presented in the following subsections.

Five Types of Deixis in Pramono's Songs

The present study was designed to analyze Ardhito Pramono's songs (*Fake optics*, *Bitterlove*, *What do you feel about me*, *Say hello*, and *Superstar*). These songs' lyrics were analyzed and classified based on the types of deixis by Curse's theory (Curse, 2000). There were five types of deixis found in this study, such as person, spatial, temporal, social, and discourse. The findings of the present study are also similar to those of previous research by Nasution, et al. (2018), that there are five types of deixis, such as spatial, person, place, temporal, discourse, and social deixis used in Ed Sheeran's song lyrics on his album which was also confirmed by Curse's theory. With respect to the first research question, temporal deixis appeared to be the most dominant deixis found in the songs. The detailed information is presented below.

Table 1
Person Deixis in Pramono's Songs

Title of the Song	Person Deixis		
	1 st person	2 nd person	3 rd person
Fake Optics	I, my, me,	You	It
Bitter Love	I, me, my, we	You	It
What Do You Feel About Me	My, I, me, we	You	It
Superstar	I, my, me, we	You, your	-
Say Hello	I	You, your	-

The data in Table 1 show that there are personal deictic words found in all songs, in *Fake optics*, the researchers found six personal deixis words. Several

examples of the sentence lyrics are presented, such as "If I could picture all my friend in this lonely world", "Thought it be the one pleasure it's always mine",

“It’s only just you and me, friend”, “Cause I want you to be free”, and “It will be hundred thousand pictures on my head”. The personal pronoun “I” and “me” were belongs to the form of the personal pronoun for the first person who is in a position as the subject in a sentence or speech or utterance. Then, the pronoun “you” in the song lyrics above refers to the speakers’ interlocutor or the interlocutor. Last, the personal pronoun “it” refers to the object or things which the speaker is talking about.

Another important finding was that there are six deictic words in the second song *Bitter Love*. Several examples are described, such as “In everyday but then I feel it”, “Sometimes you fall, but there’ll be the time we’d be with together”, “Then I remember, the store we went last September”, “To fall in love again, to be the one for me”, and “Sometimes, it doesn’t have to be so sure”. The personal pronoun “I” and “me” were belongs to the form of the personal pronoun for the first person who is in a position as the subject in a sentence or speech or utterance, the personal pronoun “it” refers to the object or things which the speaker is talking about.

In the third song, *What do you feel about me*, the researchers found 12 personal deictic words. Several examples of the sentence lyrics are presented here, such as “Since we’re apart”, “My world is sad and lonely”, “Don’t understand why does it cold and stormy”, “But I had enough”, and “So what do you feel about me?” The personal pronoun “My” in the song lyrics functions as a means of belonging or ownership in the speech or utterance or utterance. Next. The personal

pronoun “I” and “me” were belongs to the form of the personal pronoun for the first person who is in a position as the subject in a sentence or speech or utterance. The personal pronoun “you” refers to the interlocutor.

Superstar, the fourth song in Ardhito Pramono’s album, consisted of 12 personal deictic words. Several examples are listed, such as “Will anyone my followers on Instagram”, “I’m living like a superstar”, “Don’t forget to play my favorite tune”, “Will, would you take me to the rendezvous”, “I’ll buy all your favorite champagne”, and “We talk and then”. The personal pronoun “My” in the song lyrics functions as a means of belonging or ownership in the speech or utterance. Then the first person pronoun plural “we” has the position of the subject and in the song lyrics above.

The last, in *Say Hello*, the researchers found three personal deictic words. Several examples of the sentence lyrics are displayed, such as “Say hello!! To your friends and your family”, “Say hello!! When you’re down and need more attention”, “Cause I’m truly in love and so happy”, “Say hello!! When you’re entering the store”, “Say hello!! To your friends and your family”, “Say hello!! To your ex when you’re drunk”, and “I don’t need to be a Pagliacci”. The personal pronoun “you” and “your” refers to the interlocutor where the position were as a subject and object.

From the description above, it is evident that the total personal deictic words from five songs are 27 words in which there are 5 deictic words that dominate in all songs, *I*, *my*, *me*, *you*, and *it*.

Table 2
Spatial Deixis in Pramono’s Songs

Title of the Song	Spatial Deixis		
	Distal term	Proximal term	Specific location
Fake optics	There	Here	

Bitter Love	There	-	The store
What do you feel about me			
Superstar		Here	
Say hello			

From Table 2, surprisingly there is no dominant spatial deixis words in Ardhito Pramono's songs. In all songs, the researchers only found five deictic words. The researchers found two spatial deictic words in *Fake optics*. The examples are "Here there every rare fake optics are the same mistake" and "On someone who always been there cooked."

The second and fourth songs entitled *Superstar* and *Bitter Love* also show two spatial deictic words, such as "And here I'm longing someone to comfort me", "Then I remember, the store we went last September", and "Sometimes you fall, but there'll be the time we'd be with together". The word "here" in the song lyrics serves as an adverb of the place. Speakers use the word "here" because it refers to a place that is close to the speaker, that's when

the speech or utterance or utterance is spoken. This place or spatial deictic word is also known as the proximal. Meanwhile, the word "there" contained in the song lyrics refers to a place that is far away from the speaker, which is when the speech or utterance was spoken. This place or spatial deictic word is also called distal.

Unexpectedly, the researchers could not find any spatial deixis in *What do you feel about me* and *Say Hello* songs. It was believed that there were only a limited number of spatial deictic words found in Ardhito Pramono's songs.

In similar to earlier findings, that conducted by (Kusumadewi & Anggraeni, 2020), there were only four kinds of deixis found in One Only song lyrics, they were social, temporal, personal, and spatial deixis.

Table 3
Temporal Deixis in Pramono's Songs

Title of the Song	Temporal Deixis	
	Specific time	Verb tense
Fake optics	Then,	Realized, want, thought, has been fooled, surprised
Bitter Love	Everyday, then, Last september,	Would be, will be mad, went
What do you feel about me	Then,	had enough, feel, have been thinking, keep, come
Superstar	when the night time comes	Will come, share, longing someone, dont forget, take,
Say hello	-	Entering the store, will understand, need, say, drunk, ringing

As shown in Table 3, there are a lot of temporal deictic words. In the first song, it was found three temporal deictic words, consisting of one specific time and five types of verb tenses. The examples of

the sentences are "But then I realized that my life has been so much mess", "Cause I want you to be free", "Thought it be the one pleasure it's always mine", "My life

has been fooled”, and “Wouldn’t be so *surprised* till find the place”.

In the second song, six temporal deictic words were found, consisting of three specific time and three types of verb tenses. The examples of the sentences are “In *everyday* but then I feel it”, “*Then* I remember, the store *we went last September*”, “Sometimes, *recalling* things would be so good”, and “*We’ll be mad* in every way”.

Then, in the third song, it was also found six temporal deictic words consisting of one specific time and five verb tenses. The examples of the song lyrics are “And I *had enough*”, “*Then* what do you *feel* about me”, “What u’ve *been thinking* lately?”, “To *keep* you warm”, and “Love does not *come* easily”.

In *Superstar*, the researchers got seven temporal deictic words consisting of one specific time and six types of verb tenses. The examples of the song lyrics are “*But when the night time comes* I’m feeling very lonely”, “And here I’m *longing someone* to comfort me”, “No one’s around *will come* and *share* a bedtime story”, “*Don’t forget* to play my favorite tune”, and “Will you *take* my loot, my whole life too”.

The last, the researchers found four temporal deictic words in *Say Hello*, consisting of six verb tenses. The examples of the song lyrics are “Say hello!! When you’re *entering the store*”, “Cause you *will understand* how happy I am”, “Say hello!! When your *phone is ringing*”, “Say hello!! When you’re down and *need* more attention”, and also “*Say* hello!! To your ex when you’re *drunk*”.

The adverb of time contained in the song lyrics above used by the speaker to clarify events that occurred at present (when the speech or utterance was spoken), future (when the utterance are going to be spoken), and in the past (when the utterance already spoken). The tension used in the song lyrics above used

the present where the tense used in the speech or utterance uses the present form so that in the speech or utterance the speaker uses the first form of the verb such as “*want*”, “*say*”, “*need*”. Furthermore, the use of the second form verb such as “*realized*”, “*thought*”, “*went*” which comes from the first form verb “*realize*”, “*think*”, and “*go*”. The speaker uses the past adverb of time “*last september*” and “*when the night comes*” where the tense used in his speech or utterance uses the past form. The use of future temporal deictic words “*will come*”, “*will understand*”, and “*will be mad*” were to describe events that will occur in the future.

From the explanation above, it can be summarized that there are 31 types of temporal deixis words found in the five songs.

Table 4
Social Deixis in Pramono’s Songs

Title of the Song	Social deixis
Fake optics	Friend,
Bitter Love	Grandma
What do you feel about me	-
Superstar	Friend
Say hello	Friend, family, politician

As can be seen in Table 4, there are four social deictic words in all songs, such as *friend*, *family*, *grandma*, and *politician*. From the explanation above, it can be presented that there are six social deictic words found in the five songs. The examples of the song lyrics mentioned are “Say hello!! To your *friends* and your *family*”, “If I could picture all my *friend* in this lonely world”, “We have arrived *friends*”, “Say hello!! To the *politician*”, and “It’s like perfect cake, that my *grandma’s* made”. The use of the word “*politician*” in the song lyrics “*Say hello*

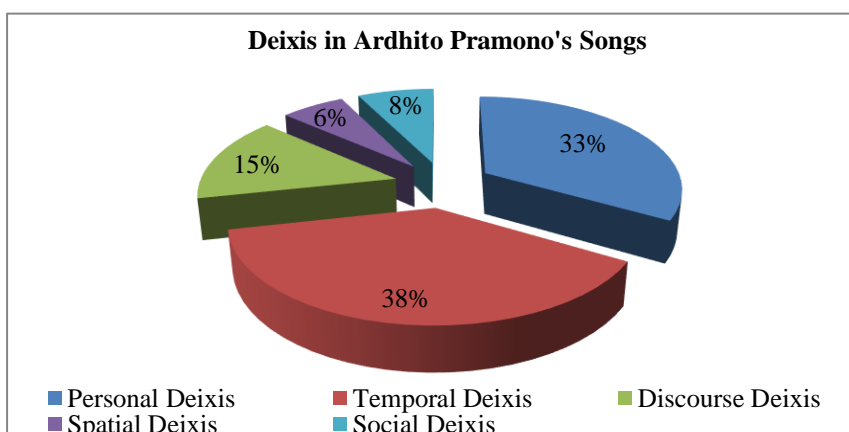
to the politician” is a designation or a nickname to those which belongs to the absolute social deictic words because the word shows a speaker's form of addressee or nickname to someone because of his position in politics. Then, in the Bitter Love’s song lyrics “*That my grandma’s made*”, Say hello!! To your *friends* and your *family*. The use of the word “*grandma*”, “*friend*”, and “*family*” refers to a relational social deictic word because it is a term for kinship. Therefore, those two words belong to the absolute and relational social deictic words based on the theory of Levinson mentioned in (Rahman, 2019). The use of social deixis in the Indonesian context deals with politeness, social, and kinship relations. There are some differences between English and Indonesian context in terms of social status in cultural usage, someones’ older, and position in society may affect social deixis used.

Bitter Love	So, that, but, then
What do you feel about me	But, this, then, than
Superstar	But, then
Say hello	-

In addition, there are five discourse deixis from all Ardhito Pramono’s songs, such as “*but, then, so, that, and this*”. Through the explanation above, it can be understood that from five songs the researchers found 12 discourse deictic words. The examples of the song lyrics mentioned are “But *then* I realized *that* my life has been so much mess”, “Wouldn’t be *so* surprised till find the place”, “If I could picture all my friend in *this* lonely world”, “sometimes, the bitter of love can be *so* good”, and “*But* then I would, go to be in other space”. The use of the words “*this*” and “*that*” in the song lyrics belongs to the discourse deictic words in the form of anaphora where those words are previously mentioned in discourse by substitution. The percentages of deixis analysis in Ardhito Pramono’s songs are as follows.

Table 5
Discourse Deixis in Pramono’s Songs

Title of the Song	Discourse deixis
Fake optics	But, then,



The chart above shows that temporal deixis is the most frequent words found (31 deictic words or 38%), such as specific time and verb tense where the words dominate the deixis in all

songs. In the second position, personal deixis appears with 27 deictic words (33%) with the word “now” dominating in all songs. The third, fourth, and fifth positions are discourse deixis (12 deictic

words or 15%), social deixis (6 deictic words or 8%), and spatial deixis (5 deictic words or 7%) consecutively.

Social Phenomena in the Songs

With the respect to the second research question, there is a correlation between deixis and the current social phenomenon. First, "*Fake Optics*" seems to have a social correlation on people who have their other sides that sometimes people could not realize it. As human beings, people may have their own sides and it is their right to show or hide it. If people feel bad about something, they can choose whether to pretend to be happy or act through their feeling. Second, in *Bitterlove* the thing to consider is that love usually makes people cry, unhappy, sorrowful, painful, and many bad or good feelings may happen because of love.

The following explanation mentioned also seems to have a social correlation. In the song *What do you feel about me*, the social phenomenon exists where people fall in love or already have a relationship with someone but they left and have a long-distance relationship. Then, *Superstar* may correlate with a social issue where being a superstar, an artist, or a public figure was not as easy as it seems. Even though superstars can do everything, they may be unhappy and feel lonely at the same time. They may not have the privacy to do the activities with their family or to hang out with their friends. In the last song, *Say hello*, everybody should be a kind and friendly person, say hello to everyone they meet, have a good attitude to everyone, and be a better person in society. This song could have a moral and social message for anyone to be a good person in life. In society, there are people who have these kinds of good characteristics.

The findings of the present study are similar to those of previous research

by Nasution, et al. (2018), that there are five types of deixis, such as spatial, person, place, temporal, discourse, and social deixis used in Ed Sheeran's song lyrics on his album which was also confirmed by Curse's theory. In terms of the genre, the use of deixis in songs is quite similar, depending on the message which the writer or singer wants to deliver to the listeners. This song belongs to jazz music and the lyrics talk about the story of someone in life mostly in the past experience. It may become a reason why temporal (time) deixis was the most being found. In previous research done by Nasution, et al. (2018) which analyzed another song in a different genre also found that there are five types of deixis used in the song. The difference is about the message or the story that the writer is going to tell their listeners. Besides, in terms of origin, the singer or writers of the song are categorized into two, they were native and non-native English singers. The diction or language style of the song would also affect the use of deixis.

In summary, according to the data, it can be assumed that the total deictic words among those five songs are 81 words where temporal deixis appears to be the most dominant deixis and each song tends to have a correlation with the current phenomenon happen in society in line with the previous research as the above mentioned.

CONCLUSION

Overall, the empirical evidence indicates that all types of deixis are found in all songs. The important findings shows that temporal deixis is the most being found in the songs with 31 deictic words or 38%, that is due to the fact that the songs often tell about the writers' story or his experience which might happen in the past or present time such as the use of specific time and verb tense

dominating in all songs. In terms of the genre, the use of deixis in songs is quite similar even in pop or jazz songs, it is depending on the message which the writer or singer wants to deliver to the listeners. This song belongs to jazz genre of music and the lyrics talk about the story of someone in life mostly in the past experience. It may become a reason why temporal (time) deixis was the most being found. Each song could relate to the social phenomenon that happens nowadays in that it conveys a message to the listener of the songs. Through the understanding of deixis in both communication and songs, selecting the appropriate words that represent the ideas when talking or writing are important. In other words, this research may contribute to the use of deixis in songs and the understanding of deixis. The study suggests that further studies should be done with more focus on deixis analysis in deep, focusing on not only five types of deixis, but also the development of other perspectives. Future research to compare the deixis from one variable to another would also be possible.

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