

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Sociolinguistics is the study of how language and society interact with the goal of better understanding language structure and how it's used in communication. The fields of sociolinguistics and pragmatics are closely related. Neither of this field can ignore the context of speech spoken in languages other than its own. According to Yule (1996), pragmatics studies speaker meaning and how people understand and produce communicative acts in concrete situations in conversation analysis. It is essential in pragmatics to talk about the assumptions, meanings, intentions, and purposes implied in communicating. Pragmatics includes several scopes, such as speech act, deixis, presupposition, cooperative principles, implicature, and politeness. In this study, the researcher uses pragmatics, which focuses on deixis.

Deixis is the technical term (from the Greek) for one of the most essential things in with speech. Through language, it indicates "pointing." Usually, deixis is used to examine conversations, speeches, song lyrics, movie screenplays, etc. Deixis is used to determine who is referring, who is being referred to, and where. There are various different forms of deixis, including person, spatial, temporal, social, and discourse deixis. This study is focused on analyzing deixis found and used in song lyrics. Song lyrics are the written or spoken words that make up a

song's composition. Song lyrics are the component of a song that communicates its meaning, feelings, and narrative. Lyrics are frequently set to music and spoken or sung by a vocalist or performer as part of a musical composition. Song lyrics are essential in establishing a connection between the music and the listeners, enabling them to interact with the ideas and emotions of the song. Lyrics are a crucial component of the music industry and the skill of songwriting, and songwriters frequently create them to communicate their ideas, tales, or opinions that they put into a song lyric.

This study analyzes the forms of deixis in song lyrics. The fact that music is timeless in this life makes studying it thrilling. The song lyrics examined in this study are "Pamungkas" selected song lyrics. Rizki Rahmahadian Pamungkas, S.Ds, also known as "Pamungkas", is a singer and songwriter who often uses English in writing songs which originated from Indonesia. Not only being a singer-songwriter, Pamungkas also has a recording studio. "Pamungkas" has had 4 albums: *Walk the Talk*, *Flying Solo*, *Solipsism* (now known as *Solipsism 0.2*), and the latest album, *Birdy*. Pamungkas received the AMI Awards in 2021 and an award related to the song he released in 2019 entitled *To the Bone* in the Alternative Song of the Year award. In 2023, Pamungkas did a lot of music tours in Southeast Asia, such as Thailand, Singapore, Malaysia, Philippines, and Indonesia. Pamungkas introduced an album titled *Birdy* and brought the name of Indonesia to several countries.

1.2 Problems of the Study

Based on the research background, there are two problems focused on this study as follow.

1. What are the types of deixis used in Pamungkas selected song lyrics?
2. How are the context of deixis used in Pamungkas selected song lyrics?

1.3 Objectives of the Study

According to the problems of the study above, the objective of the study are as follow.

1. To identify the types of deixis found in Pamungkas selected song lyrics.
2. To analyze the context of deixis found in Pamungkas selected song lyrics.

1.4 Limitation of the Study

The purpose of this study is to determine the different forms of deixis and to interpret the significance of a context including deixis in a few verses from the song of “Pamungkas” within the confines of the study's limitations. This study examines selected songs from all of Pamungkas albums, those are the *Walk The Talk* album, *the Flying Solo* album, *the Solipsism 0.2* album, and also the *Birdy* album. These deixis types were identified using Cruse (2006) theory entitled *A Glossary of Semantics and Pragmatics* and then using Cruse's (2000) book *An Introduction to Semantics and Pragmatics* and the theory by Halliday and Hasan (1985) *Language, Context and Text* used to analyze the context of deixis.

1.5 Significances of the Study

The theoretical significance and the practical significance of this work both have various levels of importance. This study is beneficial for broadening people's awareness of pragmatics and for helping them comprehend the context of the deixis contained in a few Pamungkas song lyrics.

1.5.1 Theoretical Significance

The theoretical significance is to advance understanding of the many forms of deixis and their roles in song lyrics. This study may serve as a reference for deixis analysis and is anticipated to be helpful for other scholars who investigate deixis. The results of this study should shed light on the significance of evaluating music lyrics.

1.5.2 Practical Significance

The practical significance of this research is to be a means to help people gain knowledge in pragmatics, especially in deixis. This study analyzes the varieties and purposes of deixis as it appears in song lyrics with the goal of being a resource for anyone interested in the same subject.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORITICAL FRAMEWORK

2.1 Review of Related Literature

This chapter provides a review of the relevant literature, theories, and concepts, as well as an overview of previous research on the subject of deixis. Three articles and two theses from a publication that is related to this subject are used.

The first thesis was written by Dewi (2021), entitled *Deixis Analysis of Song Lyrics in "Thank u, Next" Album by Ariana Grande*. The previous study analyzed deixis in *Thank u, Next* album by Ariana Grande. The previous study examined several deixis types and their reference meaning in this album. Data was collected through reading song lyrics, taking notes, and categorizing different sorts of deixis present on Ariana Grande's *Thank u, Next* album. She used the theory from Cruse (2000:2006) compared with the theory of Michael (1992). The data were collected using qualitative methods applied in presenting formal and informal methods. The previous study found 550 data on deixis of person with a percentage of 81%, 69 data found on deixis of temporal with a percentage of 9%, 7 data found on deixis of discourse with a percentage of 1%, 32 data found on deixis of spatial with a percentage of 7% and 19 data found of social deixis with the percentage of 2%. The previous study and this study have similarities in that they both use song lyrics as their data source, look at various deixis, and relate

them to the songs' meaning. The distinctions are that this study employed Pamungkas's chosen song lyrics from his album as opposed to the data source used by the previous study, which used Ariana Grande's "Thank u, Next" album song lyrics.

The second is a thesis by Swastana (2021) from the English Study Program Faculty of Foreign Languages Mahasaraswati Denpasar University. The thesis title is *An Analysis of Deixis Used in The Song Lyrics of 'That's The Spirit' Album by Bring Me the Horizon*. In classifying the data, this study used Cruse's (2000;2006) theory to identify five types of deixis: deixis of person, deixis of space, deixis of time, social deixis, and deixis of discourse. The previous study applied the method in presenting the data as the formal and informal methods. By playing the song from *That's The Spirit Album*, reading the lyrics to see which ones include deixis, taking notes and classifying the types of deixis, and then analyzing the context of the lyrics in question, data was obtained utilizing the documentation technique. Deixis data analysis from *Bring Me The Horizon's That's The Spirit Album* included percentages like 77% person, 3% spatial, 18% temporal, 0,1% social, and 1,9% discourse deixis. The previous study has similarities with this study because both studies analyzed types of deixis in song lyrics. The difference in this study is the data source which the data of Swastana's thesis used the song lyrics of *That's The Spirit* album by *Bring Me The Horizon*, meanwhile this study used Pamungkas's selected song lyrics for the data.

The third is an article in a journal written by Ainiyah et al., (2019) entitled *Analysis of Deixis in Pitch Perfect 2 Movie* from Mulawarman University. The

study used two theories, the first of which was Levinson's (1983) five categories of deixis, which was used to determine the types of deixis, and the second of which was Panevová and Hana's (2011) four types of context, which was used to determine the context that was present in each of Beca Michell's character's utterances. The study was a qualitative method, and the result of this study found deixis of person (40% of first person, 23% of second person, and 6% of third person), deixis of temporal usage as 12%, deixis of spatial usage as 6% shown in both types; proximal and distal, deixis of discourse usage as 6%, and deixis of social usage as 7%. The similarities between the previous study and this study are both analyse types of deixis. The difference between the previous study and this study is the previous study used the movies and this study used song lyrics to analyze deixis.

The fourth study an article from a journal entitled *Deixis Analysis In The Song Lyrics of Ed Sheeran's Divide Album* was written by Nasution et al. (2018). The previous study used theory from Alan Cruse (2000) to analyze five types of deixis. The previous study was conducted using a descriptive qualitative method. The previous study found that the types of deixis, such as person deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis, are used in the song lyrics of Ed Sheeran's Album. The result of this study was that person deixis found (46 Deictic words or 28%) the word *I, Me, My, You, and Your* dominate all songs. The word now dominates in all songs is the temporal deixis (43 deictic comments or 26%). The third most frequent deixis is spatial (41 Deictic words, or 25%), the fourth most frequent is discourse (20 Deictic words,

or 12%), and the final deixis is social (15 Deictic words, or 9%). The similarities of the study in this study are also analyzing types of deixis and using song lyrics for the data. The difference between the previous study and this study is the previous study analyzed an Album by Ed Sheeran, and this study analyzed Pamungkas's selected song lyrics.

The latest research is the article *An Analysis of Deixis Using Beauty and The Beast movie script* by Fadlilah and Septyani (2018). The previous study examined the kinds and occurrence rates of each deixis in the film *Beauty and the Beast*. The study used descriptive qualitative research. The results of the study showed nine frequencies of deixis, including person deixis, and three categories of deixis in the narrative for the movie *Beauty and the Beast*. Deixis used the first person type 128 times (or 84.21 percent of the time), the second person type 52 times (or 34.21 percent), and the third person type 23 times (or 15.13 percent). There are twelve instances of spatial deixis and twelve instances of temporal deixis, representing 7,89% of total use. Five times, or 3,28%, of the deixis are employed for the present, five times, or 3,28%, for the past, and twice, or 1,31%, for the future. First person deixis, which the Beast used 53 times or (34,86%) of the total time for the speech in the movie, was the least commonly utilized. The previous study and this study have certain similarities in that they both examined several deixis kinds and contrasted them. The difference between the previous study and this study is the previous study used movie to analyzed data and this study used song lyrics.

2.2 Concepts

The concept defines several terms that are related to the topic. The keywords helped in analyzing the data for research.

2.2.1 Deixis

According to Wikipedia, deixis is the use of common words and phrases to refer to a particular time, place, or person in context. Based on Yule (1996: 9), a technical name for one of the most fundamental components of utterances is deixis, which comes from Greek. Through language, it denotes *pointing*. Levinson (1993: 9) states that basically, deixis is related to how to juxtapose a language or arrange grammar depending on the context of an utterance or speech event. There are five different forms of deixis, according to Cruse (2000), including deixis of person, deixis of spatial, deixis of temporal, deixis of social, and deixis of discourse.

2.2.2 Song Lyrics

A song is a piece of writing that combines words and music with the goal of having the singer recite the lyrics while singing them in order to elicit a certain mood or emotion. Song lyrics are the words or text that are typically sung along with music. They use lyrical and rhythmic vocabulary to communicate the song's message, feelings, and story. Lyrics frequently serve as a vital link between listeners and the music, giving composers a platform for expression and providing listeners with a point of resonance. Song lyrics can be explicit or implicit. In this analysis, researchers used Pamungkas song lyrics as the data source. Pamungkas or known as Rizki Rahmahadian Pamungkas, S.Ds is an Indonesian singer-

songwriter. Pamungkas is quite productive in making songs released in album formats such as *Walk The Walk* (2018), *Flying Solo* (2019), *Solipsism 0.2* (2021) and his latest album, *Birdy* which was released in 2022. The songs are *Kenangan Manis*, *To The Bone*, *Monolog*, *I Love You But I'm Letting Go*, and many more released by Pamungkas. through Mas Pam Records helped catapulted his name to fame.

2.3 Theories

This study applied pragmatics as the topic of the research that is focusing on deixis. According to Yule (1995), pragmatics is the study of meaning as conveyed by speakers or writers and understood by readers and listeners. In supporting the data, this study uses theory of deixis by Cruse (2000) in a book entitled *An Introduction to Semantics and Pragmatics* and also another book from Cruse (2006) entitled *A Glossary of Semantics and Pragmatics* to classified theory and type of deixis, to analyze function of deixis using book by Cruse (2006) entitled *A Glossary of Semantics and Pragmatics* and support with theory of Saeed (2003) in a book entitled *Semantics* second edition. The theory by Halliday and Hasan (1985) *Language, Context and Text* used to analyze the context of the situation.

2.3.1 Deixis

Deixis is a technical term (from Greek) for one of the most basic things we do with utterances. It means *pointing* via language. The form that is intended to *point to* is referred to as a deictic statement in linguistics. Expressions that are deictic

are also occasionally referred to as indexical. Deictic expressions or deixis are words or phrases that include *this, that, those, these, then, now, here* that point to the time, place, or situation in which the speaker is speaking. According to Cruse (2000), there are five various types of deixis, including person, spatial, temporal, social, and discourse deixis.

2.3.2 Types of Deixis

This study focuses on only five types of deixis in a book by Cruse (2000) entitled *A Glossary of Semantic and Pragmatics* and also Cruse's (2006) book entitled *An Introduction of Semantic and Pragmatics*.

2.3.2.1 Person Deixis

Person deixis is described involves basically the speaker with the the addressee (you) mentioned (Yule 1996: 10). The speaker (referred to as the "first person"), the second person(s) talked to (referred to as the "second person"), and the addressee (referred to as the "third person") are the three essential roles in a speech event, according to Cruse (2006: 127). Deixis of person also include pronouns (*I, you, mine, yours, hers, him, myself, yourself, herself*) possessive adjectives (*my, your, her*) and verb inflections (*I love, you love, he or she love*).

Table 2.1 Pronouns

	Singular	Plural
1 st person	<i>I/me</i>	<i>We/us</i>
2 nd person	<i>You</i>	<i>You</i>
3 rd person	<i>He/him, she/her, it</i>	<i>They/them</i>

There are singular and plural versions of personal pronouns. If only one referent is mentioned, the plural form may still be used as long as the referent may be understood to represent a group. For instance, a single speaker who speaks on behalf of a group typically uses the first person plural 'we' (Cruse, 2006: 127). Therefore, the reference must be established before classifying possessive pronouns and adjectives in the single or plural.

As the example of person deixis that contains in song lyrics *Birdy*

[1] *I* was saying to him

The first person and the person who formed the statement are indicated by the italicized deictic word (*I*) in the example above. In that instance, the word *I* is used to identify the speaker as such.

2.3.2.2 Spatial Deixis

According to Cruse (2000; 2006: 166), deixis of spatial terms refers to a location in space that is close to the speaker. The speaker uses the locational adjectives *here* and *there*, which indicate location the simplest. There are two types of spatial deixis: proximal deictic and distal deictic. The terms *this* and *here* and *that* and *there* are both referred to as proximal deictic. Proximal deictic is

used to denote locations that are close to the speaker, whereas distal deictic denotes locations that are farther away.

Although deixis of spatial is concerned with position and distance, it is also concerned with verbs of motion or specific motions that are made either away from or toward the speaker or listener. As an example *Near, Close, Far*, and so on (Cruse 2006: 45)

An example of spatial deixis is

[2] I'll always be *here*

The word deixis *here* indicates the place of the person who uttered the utterance or sentence. As a result of its proximity to the speaker, this is a proximal deixis phrase.

2.3.2.3 Temporal Deixis

The deixis of time indicates the timing of an occurrence in relation to the time of speech. Placing a location or period on a specific time axis is the purpose of temporal deixis (Cruse 2006: 179; 2000: 321). The time axis is divided into three parts: (I) prior to the moment of speech; (II) during the utterance; and (III) after the utterance. English temporal deictic words, for example, *now* and *then* where *now* is used as a form of temporal and has the same ability to extend indefinitely which indicates the period that overlaps with speaking time. The phrase *then* shifts *then* shifts away from the current situation to signify a direction that is away from the current situation to signify a direction that is often indicated by

the surroundings. It can be used for pointing to the past or future. Deixis words in the phrases *this*, *next*, and *last* might be confusing depending on whether or not the time period is referred to by proper names. As an example, the last Wednesday can be used to refer to the Wednesday of the previous week but cannot be claimed to be Tuesday to refer to the prior day. It is not a unique temporal deictic term as a result (Cruse, 2000: 322).

Example:

[3] We have some new clothes in our store *today*

The time of the incident is indicated by the indicative *today* at the time of speaking. It is categorized as the second of the three primary deictic words that are being used at the time of speech.

2.3.2.4 Social Deixis

Social deixis is an expression whose function is to indicate the position of reference on a scale of social status and intimacy relative to the speaker (Cruse 2006: 166). Language is used to code social ties in social deixis. An expression of the speaker's and listener's social standing. A distinct form of English where the recipient's social characteristics are not encoded. Other languages with sophisticated systems for grammaticalizing social ties in diverse lexical components include Balinese, German, French, Japanese, Korean, and others. The majority of them have various locations in the social context of speech that reflect the speaker's social standing either higher or lower (Cummings, 2005; Saeed, 2003; Cruse, 2000). Even in languages like English, speech is often essential for a

person's referent. The three factors of distance, power, and social influence are listed by Hornby (1995) as the three factors that affect social deixis. In human relationships, distance indicates a lack of friendly emotions. A person, group, or nation with significant authority or influence is referred to as having power. Position and rank in society are matters of social standing. In other words, interpersonal communication between the speaker and the receiver is referred to as social deixis.

Example:

[4] Would *Sir* Adreas care for the environment?

Politeness is a factor in this situation. English varies from other languages in that it uses respectful pronouns, such as *social direct*, but politeness is considered when choosing an address, such as *Sir Sean*, *Sir Mac*, etc. (Cruse, 2006).

2.3.2.5 Discourse Deixis

Deixis of discourse refers to the use of anything like this to denote the future discourse parts, i.e., things that will be uttered, as in *Listen to this, it will kill you!* It is used to highlight previous discourse components, such as in that comment was not exactly kind (Cruse 2000: 323).

Adverbs of specific phrases, such as *irregularly* and *further*, thus belong in meaning to the elements of discourse (Cruse, 2000). Additionally, Levinson (1983: 86) insisted on the distinction between direct words of discourse and anaphoric, pronouns that refer to linguistic expressions themselves belong to

direct words of discourse. A pronoun is anaphoric if it refers to the something that a preceding linguistic statement previously referred to.

Example:

[5] *This* is an amazing smartphone.

The example above indicate anaphoric reference because the word *this* refers to smartphone to tell the writer.

2.3.3 Context of Situation

The three components of the notion of context situation are the Field, Tenor, and Mode, according to the book *Language, Context and Text* (Halliday and Hasan 1985: 12).

2.3.3.1 Field

According to Halliday and Hasan (1985: 12), the term “Field” refers to an occurrence, the environment in which social activity occurs, as well as what people do and how language is used.

2.3.3.2 Tenor

Based on Halliday and Hasan (1985: 12), the Tenor describes the parties participating as well as the types of participants, their positions, and their duties. Tenor includes any long-term or short-term relationships of any kind, the types of speech roles that participants are adopting in the conversation, and the entire group of socially significant relationships in which they are involved.

2.3.3.3 Mode

According to Halliday and Hasan (1985: 12), the Mode outlines what the text is trying to accomplish in terms of categories like expository, didactic, persuasive, and the like, and the Mode refers to what the participants in the situation are expecting the text to accomplish for them, includes the function in the context, its status, the channel (is it spoken or written, or is it a combination of the two), the role that language is playing, as well as the channel.

