

**A PRAGMATICS STUDY ON DEIXIS ANALYSIS IN THE  
SONG LYRICS OF HARRIS J'S SALAM ALBUM SONG**

**FINAL PROJECT**

**Submitted in Partial Fulfillment of the Requirement  
for Gaining the Degree of Education Bachelor  
In English Language Education**



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*Assalamu'alaikumwr.wb.*

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## MOTTO

﴿يُسْرًا أَلْعُسْرَ مَعِ إِنَّ﴾ يُسْرًا أَلْعُسْرَ مَعِ فَإِنَّ

سورة الإنشراح : ٥-٦

*For indeed, with hardship (will be) easy. Indeed, with  
hardship (will be) easy.<sup>1</sup>*

---

<sup>1</sup>Kementrian Agama RI, *Al-Qur'an dan Terjemahannya*, (Jakarta: Lentera Abadi, 2010), jilid XI, p. 95



## **DEDICATION**

This scientific writing is dedicated to:

1. My dear parents (Mr. Drs. HM. Sholeh and Mrs. Hj. Siti Muzayanah) who always support me emotionally and materially with prayer, love, guide, and patience. Thank for the effort and contribution in making my education successful and run well. I love you so much.
2. My beloved brother (Moh. Azhar Farih, S.PdI) and sister (Nilna Himmawati) who always remind me to study hard for reaching my dreams. Thank for your motivation, so that I can finish my thesis well.



## ABSTRACT

**IsyqiAmaliyah (133411104)** “A Pragmatics Study on Deixis Analysis in The Song Lyrics of Harris J’s Salam Album Song”. A final project, Semarang: Bachelor Program of English Language Education and Teacher Training Faculty (FITK), Walisongo State Islamic University Semarang, 2017.

The aim of the research is to analyze the three types of deixis analysis using George Yule (1996) theory and interpret the reference meaning of deixis that are found in the Harris J’s Salam Album song lyrics. The researcher selected this song as subject of analysis because the popularity of the song and also it consisted of such as deictic words and reference meaning. Therefore, the Salam Album song lyrics can be analyzed using pragmatics approach, especially using the theory from George Yule (1996) about deixis analysis. This study was conducted by using descriptive qualitative method. The data which used song lyrics of Harris J’s Salam Album (2015). In addition, this song was classified into three types of deixis analysis based on their own criteria. The result of this research showed that the three types of deixis using George Yule (1996) theory such as person deixis, spatial deixis and temporal deixis are used in the Salam Album song lyrics of Harris J. The use of personal deixis indicated the participant in this song. While, the spatial deixis indicated location and place of event from the participant. Moreover, the temporal deixis indicated the timing of speech event which is used in this song. In addition, the most dominant deixis is person deixis. Because, it tells about the moral value, speakers’ experiences and feelings in his religious life.

**Keyword:** *Pragmatics, Deixis, Song*



## ACKNOWLEDGEMENT

*Alhamdulillah*, all Praises are to Allah, for his grateful and the compassionate that the writer can finish this thesis completely. *Shalawat* and *Salam* are always to the messenger the Prophet Muhammad who guides us to pass our life under *rahmat and ridlo Allah swt.*

The great gift from Allah, finally I am able to finish this research entitled A Pragmatics Study on Deixis Analysis in the Song Lyrics of Harris J's Salam Album Song as requirement for the Bachelor Program of English Language Education of Education and Teacher Training Faculty (FITK) Walisongo State Islamic University Semarang 2017.

Researcher realizes that *she* cannot complete this final project without getting help from others. Many people have helped her during composing this final project. So, she would like to give her sincerest gratitude and appreciation to:

1. Dr. H. Raharjo, M.Ed., as the Dean of Education and Teacher Training Faculty (FITK)
2. Dr. Ikrom, M.Ag as the head of English Department
3. Muhammad Nafi Annury, M.Pd. as the advisor for giving guidance, helpful corrections, advice as well as suggestion and encouragement during the consultation.
4. All lecturers at Education and Teacher Training Faculty who always give their knowledge, guidance and advice to the writer during her study.
5. Dr. KH. Fadholan Musyafa', Lc. MA. Who has given me motivation to always keep my spirit for seeking knowledge as high as possible and keep *istiqomah* for doing three managements (time, priority and *taqorrubIlallah*) in my life.
6. M. Andi Hakim, S.Pd. M. Hum as a reviewer my final project.

7. All of my friends, especially in English Department 2013 class C Muttaqin, Leli, Nikme, Asha, Zulping, Suyun and all of my friends who I cannot mention one by one, who have given spirit and motivation to the writer in finishing this research.
8. All my friends in Boarding house of S25 BPI who always give me learning about this life.
9. An inspiring man that far away from me who has supported the writer to accomplish this thesis soon.
10. Last but not least, those who cannot be mentioned one by one, who have supported the writer in finishing this research.

Finally, the researcher realizes that this thesis is less perfect. Therefore, the writer will happily accept constructive criticism in order to make it better. The writer hopes this thesis would be beneficial to everyone. Amin.

Semarang, 15<sup>th</sup> June 2017  
The writer,

**IsyqiAmaliyah**  
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# CHAPTER I

## INTRODUCTION

This chapter presents research background, research question, objectives of research, limitation research, significance of the study, and definition of key terms.

### 1.1. Background of Study

Knowledge is very important for human being. Through knowledge, people can get information and improve their abilities to live their life. People also can work and survive in the world which is full of obstacles. Seeing knowledge will have no the end, began from their infant until they close to the death. Considering the important of knowledge, Allah SWT revealed on holy Qur'an chapter al-Mujadalah verse 11:

يَرْفَعُ اللَّهُ الَّذِينَ ءَامَنُوا مِنْكُمْ وَالَّذِينَ أُوتُوا الْعِلْمَ دَرَجَاتٍ وَاللَّهُ بِمَا تَعْمَلُونَ خَبِيرٌ (١١)

Allah will raise those who have believed among you and those who were given knowledge, by degrees. And Allah is acquainted with what you do.<sup>1</sup>

People can get knowledge through education or learning in many aspects of knowledge, such as; science, technology, culture, religion, art, and also language. Language is one of the important aspects to be studied. Because of learning language people can

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<sup>1</sup>SyekhUsamahRifa'I, *TafsirulWajiz*, (Depok: GemaInsani, 2008), p.544 and also taken from Kementrian Agama RI, *Al-Qur'an danTerjemahannya*, (Jakarta: Lentera Abadi, 2010), jilid X, p. 22

learn any other subject easily. English, for instance, is the one of language used by most people in the world. In this global era, communication becomes urgent. English as an international language have a great role play. Because, it is used in worldwide. So, to make it easier, people that use English as their mother tongue are pertained to have enough knowledge about English.

Language is one of the result humans' cultures which has the highest value, because by language human can communicate and interact with society around world. By language human can develop and abstract several causes that occur in their environment. And language has very important rule in social life clearly. Communication can be going fluently if the language target was used correctly. The meaning, language used based on situation and condition speaker and utterances' character are used.<sup>2</sup>

All human societies have language and contrary to some popular but unfounded opinions every known language is complex and subtle, capable of expressing whatever its speakers need to express and capable of changing to meet the changing needs of the speakers.<sup>3</sup>

In addition, people use language to transmit and express their ideas, emotions or desire either in oral or written forms.

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<sup>2</sup>TeguhSetiawan, "SistemDeiksis Persona DalamTindakKomunikasi", p. 77

<sup>3</sup> Charles W Keidler, *Introducing English Semantics*, (London: New Fetter Lane, 1998), p.5

Therefore, the language that we used ought to be meaningful to prevent misunderstanding or misinterpretation between sender and receiver. Language is the only general way of carrying out the kinds of acts illustrated in thought. It must be admitted that some could be performed without language, as when a street sign indicates the right turns are prohibited, or someone smiles “hello” or gestures a “help yourself” invitation. The acts is done in the actual transmission of the linguistics signal itself.<sup>4</sup>

Language is one thing that unique, each country has different own language to communicate each other. Because language is creative, our communication is not restricted to a fixed set of topics; we constantly produce and understand new messages in response to new situations and new experiences. At the same time, language use is subject to very specific rules and constraints. There seems to be an infinite number of things we can say, but a language does not have an infinite number of words or an infinite number of ways of combining words. If it had, we could not learn it.<sup>5</sup>

Furthermore, language is not only used as communication media but also usually involved in other fields such as language as arts. It can be found in advertisement and entertainment which appear in society such as music, magazine, novel, film or movie.

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<sup>4</sup> Patrick Griffiths, *An Introduction to English Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), p. 150

<sup>5</sup> Charles W Keidler, *Introducing English Semantics*, (London: New Fetter Lane, 1998), p.6

One example of entertainment media is music which is familiar in society.

Nowadays, listening music is not only categorized as hobby but also becomes favorite thing for many people especially teenagers. Sometimes, people listen to music while doing their activities such as working, studying, eating even during sleeping. Otherwise, the students like listening to music to refresh their brain after finishing learning process and feeling boring.

Music as such has always been important, especially to most young people. It has always brought them together. They love to share their music with one another. Students of the three groups that the songs were piloted with love to talk about their favorite artists. Talking about their favorite artists is a part of their everyday communication. Music is connected to many areas of their lives. People who like similar kinds of music usually dress in a similar way.<sup>6</sup>

Music can also increase the number of neural connections in the brain that is because it stimulates verbal skills. Music can be taught good study habits, to help him remember facts easily. However, intelligence is not only measured by our ability to read, write, memorize, and play the numbers. Our success in the pursuit in the community, in remembering visual and aural in moving, creating and interacting with tenderness and sensitivity,

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<sup>6</sup> Dagmar Siskova, "Teaching Vocabulary through Music" *Diploma Thesis* Masaryk University In Brno Faculty Of Education The Department Of English Language And Literature, 2008, p.10

expressing emotions and relieve yourself of the stress, and to listen and trust "conscience" of our own alike important and all of which can be upgraded by listening and playing music. True, a lot of influence played a role in the lives we live, and the music is only one among all. However, unlike the genetic heritage that cannot be contested, the musical heritage can be expanded at will. We can set the volume and turn it into a positive force as we expected.<sup>7</sup>

There are many kinds of music such as rock, jazz, pop, R&B and rap. All those kinds of music have spread everywhere including to our country. Western music has produced a lot of singers who are very famous on their own music such as Justin Bieber, Rihanna, Taylor Swift etc. In the same way, many Moslem singers from east or western countries are also very famous with their songs that contain about principles of Islam such as Sami Yusuf, Maher Zein, and Harris J.

Music is vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion.<sup>8</sup> Music is a pattern of sounds made by musical instruments, voices, or computers, or a combination of these, intended to give pleasure to people listening to it.<sup>9</sup> Within the arts, music may be classified as a performing art, a fine art or

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<sup>7</sup> Don Campbell, *Efek Mozart Bagi Anak-anak*, (Jakarta: Gramedia, 2002), p.6

<sup>8</sup> <https://en.oxforddictionaries.com/definition/music>

<sup>9</sup> <http://dictionary.cambridge.org/dictionary/english/music>



as an auditory art. Music may be played or sung and heard live at a rock concert or orchestra performance, heard live as part of a dramatic work (a music theater show or opera), or it may be recorded and listened to on a radio, MP3 player, CD player, Smartphone or as film score or TV show.

In many cultures, music is an important part of people's way of life, as it plays a key role in religious rituals, rite of passage ceremonies (e.g., graduation and marriage), social activities (e.g., dancing) and cultural activities ranging from amateur karaoke singing. People may make music as a hobby, like a teen playing cello in a youth orchestra, or work as a professional musician or singer.<sup>10</sup>

In addition, a number of lyrics in song also give an inspiration for life. Therefore, when the people listen to song lyric sometimes they do not only try to apprehend the meaning of lyric itself, but also the meaning of the reader or speaker means. The study of what speakers mean or speaker meaning is called pragmatics.<sup>11</sup> Some scopes of pragmatics include the study of deixis, presupposition, reference, entailment and speech acts.<sup>12</sup> In this research, the researcher uses pragmatics approach that analyses the deixis in song lyrics.

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<sup>10</sup> <https://en.wikipedia.org/wiki/Music>

<sup>11</sup> George Yule, *Pragmatics*, (Newyork: Oxford University Press, 1996), p. 3

<sup>12</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, (New York: Oxford University Press, 2000), p.301

In a study of modern linguistics are two major groups namely linguistic micro and linguistic macro, linguistic micro examines language elements that are not influenced by context (phonology, morphology, Syntax and semantics), while linguistic macro examines the phenomenon of language is influenced by context (Pragmatics, Discourse analysis, Sociolinguistics).<sup>13</sup> Pragmatics is traditionally considered separate from semantic content. A strain of Anglo-American philosophy continues to argue for a strict separation. Pragmatics does not enter into the composition process but is at another level entirely, as in Gricean implicature.<sup>14</sup>

Pragmatics born from the study of linguistic phenomena in the form of utterances that appear in everyday human speech.<sup>15</sup> Yule (1996) claimed pragmatics is concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by listener (or reader). Communication clearly depends on not only recognizing the meaning of words in an utterance or sentence, but also recognizing what speakers mean by their utterances. Sometimes misunderstanding of meaning could happen in the language users. That understanding related to reference of the utterance or sentence. In order to understand

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<sup>13</sup> Sony Fauzi, *PragmatikdanIlmuMa'any*, (Malang: UIN Maliki Press, 2012), p. 103

<sup>14</sup> Nicholas Asher, *Semantics, Pragmatics and Discourse*, IRIT, UMR 5505, (Toulouse: Universit'e Paul Sabatier), p.4

<sup>15</sup> Sony Fauzi, *PragmatikdanIlmuMa'any*, p. 3

about a reference of utterance, reader or listeners should be able to identify the contexts of utterance.<sup>16</sup>

Deixis is one of the most basic things in technical term of utterances (Yule: 1996). The word deixis borrowed from the Greek word for pointing or indicating.<sup>17</sup> Additionally, Levinson (1983: 37) stated pragmatics is the study of deixis (at least in past) implicature, presupposition, speech acts and aspect of discourse structure. And deixis directly concerns with the relationship language and context which is reflected in structures of language their selves.<sup>18</sup>

Deixis is used to analyze the conversation, utterance or sentence because every utterance is related to pointing about people, something, place or time. The meaning will be clear if the listener or reader knows about who, where and when the utterance is uttered. Thus, deixis is used to solve that problem. Therefore, the researcher wants to analyze the deixis, its types and its reference meaning.

This research focused on the study in the Salam Album song lyrics because it will be more interesting if we study about something which becomes too close to part of human life such as music. Moreover, the researcher assumed that many deixis words and also their meaning could be found in this song lyrics.

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<sup>16</sup> George Yule, *Pragmatics*, (Newyork: Oxford University Press, 1996), p. 13

<sup>17</sup> George Yule, *Pragmatics*, p. 9

<sup>18</sup> Teguh Setiawan, *Sistem Persona Dalam Tindak Komunikasi*, p. 79

However, in fact the listeners sometimes still get difficulty to determine the exact meanings of deixis that are used in this English song which is in religious genre especially for listeners who are not Moslem. Thus, study about exact meaning of deixis in song lyrics becomes special and interesting.

In this study, the researcher has analyzed the deixis in song lyrics of the Salam Album song, not only because it has deictic words but also many people especially Moslem teenagers are interested in this song. A song which was released on 18 September 2015 has reached more than five million viewers on Youtube. It is the fantastic achievement for a new comer like Harris J that is still young. Beside this song is good to listen especially for Islamic song in the pop British genre. The singer, Harris J. is also a handsome boy and different than others. He is a Moslem and has memorized Al-Qur'an but his style is like Justin Bieber. Thus, many people call him as The Muslim Justin Bieber. He has a passion and natural talent for singing and performing.<sup>19</sup>

Moreover, this song has good moral value that people can take it such is about believing in God and loving their parents. Therefore, it will be interesting to study the song lyrics of Harris J's in the Salam Album song especially about deixis.

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<sup>19</sup>Aweking Records, About Harris J, retrived from [http://www.HarrisJ\\_Official/website.com](http://www.HarrisJ_Official/website.com), 2015.

## **1.2. Reason of Choosing The Topic**

The researcher found the deixis analysis and find the information about reference meaning of deixis in worth it song lyrics. It can assist the other researchers who will conduct the same topic about deixis. And it can be useful for teacher to add other variations of teaching the deixis through song.

## **1.3. Research Questions**

This study is conducted to answer the following questions:

- 1.3.1 What types of deixis are used in the Salam Album song lyrics?
- 1.3.2 What kinds the references meaning are revealed in the Salam Album song lyrics?

## **1.4. Objectives of Study**

In the light of above mentioned research questions, this study are followed as:

- 1.4.1. To identify the kinds of deixis that are used in the Salam Album song lyrics?
- 1.4.2. To analyze the references meaning are revealed in the Salam Album song lyrics?

## **1.5. Limitation of Research**

To limit the scope of the research and to analyze the problems, the findings of the research are limited only to investigate deixis in “worth it” song lyrics of Harris J using pragmatics approach. Here, the researcher only investigates the song lyrics that used English language.

## **1.6. Significance of the Study**

To show the use of deixis and give information about references meaning of deixis in worth it song lyrics. The result of this study hopefully will be useful for:

- 1.6.1. Readers who want to get knowledge about deixis
- 1.6.2. English department students of Walisongo Islamic State University as linguistics reference which will help them to understand and appreciate works of linguistics, especially about pragmatics approach on deixis.
- 1.6.3. The English teacher as a teaching material to add variation of teaching the deixis through song.
- 1.6.4. The research can be used as a reference for further research or to conduct the deeper of deixis theory, or other researchers who are interested in investigating others song which have same topic.

## **1.7. Definition of Key Terms**

### **1.7.1. Pragmatics**

Pragmatics is the study of what speakers mean or speaker meaning (Yule: 1996) The other side, pragmatics is concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by listener (or reader). Communication clearly depends on not only recognizing the meaning of words in an utterance or

sentence, but also recognizing what speakers mean by their utterances.<sup>20</sup>

#### 1.7.2. Deixis

Deixis is one of branch pragmatics study which adopted from Greek word; pointing via language.<sup>21</sup> Deixis is used to analyze the conversation, utterance or sentence because every utterance is related to pointing about people, something, place or time. The meaning will be clear if the listener or reader knows about who, where and when the utterance is uttered.

#### 1.7.3. Lyrics

Lyric is (a kind of poetry) expressing a person's personal feelings and thoughts connected with or written for singing.<sup>22</sup> In addition, a number of lyrics in song also give an inspiration for life. Therefore, when the people listen to song lyric sometimes they do not only try to apprehend the meaning of lyric itself, but also the meaning of the reader or speaker means.

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<sup>20</sup> George Yule, *Pragmatics*, (Newyork: Oxford University Press, 1996), p. 113

<sup>21</sup> George Yule, *Pragmatics*, p. 115

<sup>22</sup> A S Hornby, *Oxford Advanced Learner's Dictionary of Current English*, p. 1419

## **CHAPTER II**

### **REVIEW AND RELATED LITERATURE**

This chapter presents of such important aspects related to the previous researches and related to the theoretical review.

#### **2.1. Previous Research**

A research about analysis deixis conducted by Ali (2012) looks at A person deixis analysts of song lyric in Maher Zein's album. This research deals with pragmatics field. It analyzes personal deixis in discourse of Maher Zein's album based on Goerge Yule theory (1996).<sup>23</sup> The data are taken from Maher Zein's song in Thank You Allah album. The objects of this research are to identify the kinds and reference of person deixis in song lyrics of Maher Zain's album and analyze the reference meaning of person deixis on song lyrics in Maher Zein's Album. He used qualitative method in his research. The first technique of data analysis is reading the song lyrics. The second is identifying the person deixis in song lyrics. Third, classifying the person deixis. The result of this research shows that there are three kinds of person deixis which are first person deixis, second person deixis and third person deixis used in Maher Zain Album. The reference meaning of first personal deixis I and We refers to the singer and second personal deixis You refers to a woman, Allah,

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<sup>23</sup> Yulan Ali, *A person Deixis Analysis of Song Lyrics in Maher Zein's Album*, Gorontalo University, 2012



Muhammad and people as the hearer. While the third personal deixis He refers to Allah.

Overall, the previous research is similar with the current research that study about deixis in the song lyrics using pragmatic approach and also its referent meanings. In contrast, the recent study only identified the person deixis by using George Yule theory in the Maher Zein's songs, while the current study focused on the three types of deixis based on George Yule theory in the different subject which is Harris J's song.

The other research is about deixis analysis conducted by Lestari (2015) which the title is "The Study of Deixis in song lyrics of Bruno Mars' Doo Wops and Hooligans 2010 Album".<sup>24</sup> The aim of the research is to analyze five types of deixis and describe the reference meaning of deixis are found in song lyrics of Bruno Mars's Doo Wops and Hooligans 2010 album. In this analysis, she used theory of Levinson about deixis in 1983. In addition, this research used descriptive qualitative method. She classified the deixis based on the five types of deixis that used theory of Levinson and also describe the reference meaning of deixis that were found in song lyrics of Bruno Mars' Doo Wops and Hooligans 2010 Album. The result of study is person deixis mostly used in every song lyric than spatial and temporal deixis

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<sup>24</sup> Lestari, Wiwin Puji, A83211200, *The Study of Deixis in Song Lyrics of Bruno Mars' Doo Wops and Hooligans 2010 Album*, Thesis, English Department Faculty of Learners and Humanities, state University of Sunan Ampel Surabaya, 2015

which is used in lyric of Bruno Mars' Doo Wops and Hooligans 2010 Album.

In what follow, both of the study previous research and current research are quite similar. They discussed about types of deixis in song lyrics using pragmatic approach. Although, both of them are same, they also have different things. Unlike the recent study that used Levinson theory in the song of Bruno Mars, the present study focused in the theory of George Yule in different subject which is Harris J's song.

## **2.2. Theoretical Review**

### **2.2.1. Definition of Pragmatic Study**

Pragmatics is another branch of linguistics that is concerned with meaning. Pragmatics and semantics can be viewed as different parts, or different aspects, of the same general study. Both are concerned with people's ability to use language meaningfully. The chief focus of pragmatics is a person's ability to derive meanings from specific kinds of speech situations to recognize what the speaker is referring to, to relate new information to what has gone before, to interpret what is said from background knowledge about the speaker and the topic of discourse, and to infer or 'fill in' information that the speaker takes for granted and doesn't bother to say.<sup>25</sup>

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<sup>25</sup> Charles W Keidler, *Introducing English Semantics*, (London: New Fetter Lane, 1998), p. 16

There are many definitions of pragmatics. It comes from some linguists. Every linguist has his own concept and principal about pragmatics itself. Pragmatics is study of relationships between linguistic forms and the users of those forms. In the view of Katz & Fodor (1963) the scope of a language description covers the knowledge of a fluent speaker "about the structure of his language that enables him to use and understand its sentences". This is the pragmatic aspect of language and it excludes from the description any ability to use and understand sentences that depends on the "setting" of the sentence. Instead, this information is pragmatic in nature, having to do with the utterance of words within a conceptual setting, and can be derived by means of some general mechanism of conceptual interpretation.<sup>26</sup>

Pragmatics is concerned with the use of these tools in meaningful communication. Pragmatics is about the interaction of semantic knowledge with our knowledge of the world, taking into account contexts of use.<sup>27</sup> Yule stated that Pragmatics is study about meaning as communication by a speaker (or writer) and interpreted by a listener (or reader). In short, he said that pragmatics is the study of what speakers mean or speaker meaning.

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<sup>26</sup> Reinhard Blutner, *Lexical Semantics and Pragmatics*, Berlin, P.1

<sup>27</sup> Patrick Griffiths, *An Introduction to English Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), P.1

Pragmatics is divided into four definitions by Yule (1996) the first definition, he stated that pragmatics is the study of what speaker means. It means that what people mean by their utterances is more to do than what the words or phrases in those utterances. Second, pragmatics is the study of contextual meaning. It is about how the speakers manage what they want to say in obedience with who they are talking to, where and when the utterance is uttered. Third, pragmatics is the study of how more gets communicated than is said. It shows that how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's Intended meaning. The last definition, pragmatics is the study of the expression of relative distance. The point is on the assumption of how close or distant the listener is. Speakers determine how much needs to be said.<sup>28</sup>

Whereas, pragmatics is concerned with the study of the meaning that linguistic expressions receive in use. So one task of pragmatics is to explain how participants in dialogue such as the one above move from the decontextualized meaning of the words and phrases to a grasp of their meaning in context.<sup>29</sup>

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<sup>28</sup> George Yule, *Pragmatics*, (Newyork: Oxford University Press, 1996), p.3

<sup>29</sup> Norbert Schmitt, *An Introduction to applied Linguistics*, (London: University of Nottingham), p.76

In what followed above, the researcher concludes that Pragmatics is the study of meaning that depends on the context. It can convey about people's intended meanings, their purposes or goal and also any kinds of actions.

### **2.2.2. Definition of Deixis**

Many linguists have different definitions and explanations about deixis. Yule noted that deixis is derived from Greek word means "pointing Via language". Whereas, the term of deixis used by the Greek linguist governance within the meaning now we call a demonstrative pronoun. In linguistics now it is used to describe the function persona pronoun, demonstrative pronoun, a function of time, and various other grammatical features and lexical expressions which combine with the fabric of space and time in the act of speech.<sup>30</sup>

For Buhler (1934), any expression which located a referent in space or time was a deictic expression.<sup>31</sup> Deictic expressions raise important issues for semantic theory. In formal semantics, deictic expressions are defined as linguistic signs with "direct reference" (Kaplan 1989: 483). In contrast to content words, deictic expressions do not evoke a concept of some entity (Frege's sense) but

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<sup>30</sup> Teguh Setiawan, *Sistem Deiksis Persona dalam Tindak Komunikasi*, p.80

<sup>31</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, , (New York: Oxford University Press, 2000), p. 319

establish a direct referential link between world and language. Since the interpretation of deixis is immediately determined by aspects of the speech situation, deictic expressions require a particular treatment in semantic theory.<sup>32</sup>

Deixis is defined as an expression that is bound to the context. For example, in the sentence "I love him", the information of the pronoun "I" and "him" can only be tracked from the context of the speech. Phrases are only known only from the context of the speech that is called deixis.<sup>33</sup>

Deixis (deictic) is a term used in linguistics theory to subsume those features of language which refer directly to the personal temporal or locational characteristics of the situation within which an utterance takes place, whose meaning is this relative to that situation.<sup>34</sup>

Every language has deictic words which "point" to "things" in the physical social context of the speaker and addressed) and whose referents can only be determined by knowing the context in which they are used.

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<sup>32</sup> Holger Diessel, Jena (Germany) Maienborn, von Heusinger and Portner (eds.) 2012, *Semantics* (HSK 33.3), de Gruyter, 1–25

<sup>33</sup> I Wayan Pariawan, *Deixis dalam Kajian Pragmatik*, Singaraja: Universitas Pendidikan Ganesha, 2008, from [Suluhpedidikan.blogspot.co.id/2008/12/perkembangan-bahasa-remaja.html7m=1](http://Suluhpedidikan.blogspot.co.id/2008/12/perkembangan-bahasa-remaja.html7m=1) adopted Wednesday, April 5, 2017

<sup>34</sup> David Crystal, *A Dictionary of Linguistics and Phonetics*, Fourth Edition, (USA: Blackwell Publishers, 1998), p. 107

Deictic terms are those lexical units that point, but do not fully specify, elements of a particular situation. In most languages, at least four kinds of deictic terms can be identified such as personal deixis, local deixis, temporal deixis and objects deixis.<sup>35</sup>

The researcher concluded that the deixis is some elements or words of it's meaning from the situation, such as person, location and time the utterance was uttered by speaker.

### **2.2.3. Type of Deixis**

In the study of pragmatics, there are some definitions of deixis. Every linguist has different own concept and principal about dividing deixis. Teguh S. adopted from Nansi J. (1983) divided deixis into three parts such as persona deixis, spatial deixis and temporal deixis. This part also done by Bambang K (1994) and Victoria and Robert (1987) divided deixis into five, namely persona deixis, spatial deixis, temporal deixis, discourse deixis and social deixis.<sup>36</sup>

According to Yule there are three deixis such as person deixis, spatial deixis and temporal deixis.<sup>37</sup>

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<sup>35</sup> Wolfgang Klein, *Second Language Acquisition*, (Melbourne Sydney: Cambridge University Press, 1986), p.117

<sup>36</sup> Teguh Setiawan, *Sistem Deiksis Persona Dalam Tindak Komunikasi*, p.80

<sup>37</sup> George Yule, *Pragmatics*, p. 14

### 2.2.3.1. Person deixis

The function of person deixis is to indicate a person who utters the utterance or sentence. Moreover, it designed the basic roles in a speech event, the speaker (first person), addressee or the person(s) spoken to (second person), and the person or persons who are neither speaker nor addressee (third person).<sup>38</sup>

The distinction just described involves person deixis, with the speaker (I) and the addressee (you) mentioned. The simplicity of these forms disguises the complexity of their use. To learn these deictic expressions, we have to discover that each person in a conversation shifts from being 'I' to being 'you' constantly. All young children go through a stage in their learning where this distinction seems problematic and they say things like 'Read you a story' (instead of 'me') when handing over a favorite book.

The personal pronouns grammatical is the role of the various participants in the situation of utterance. As the Greek grammarians noted, the first and second person function within the

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<sup>38</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, p. 319



utterance event, while the third person is restricted to those outside it. As discourse progresses, so the deictic center necessarily shifts from one participant to another and various relations may be encoded by the implication of confusion between roles.

The person roles may be described in the following manner:

First person =encoder included in the utterance  
[+E]

Second person =encoder    excluded    /    decoder  
included [-E + D]

Third person =encoder excluded / decoder  
excluded [-E - D]

The roles of the participants in the situation of utterance can be marked or encoded in other ways.<sup>39</sup>

Cruse mentioned that person deictic words include pronouns (*I, You, him, mine, yours, hers, myself, yourself, herself*), possessive adjectives (*my, your, her*) and verb inflection (*I love, You love, he or she loves*). Nevertheless, the form of plural and singular is used to analyze the deictic

<sup>39</sup> Keith Michael, *Study Deixis in Relation to lyrics Poetry*, (Charles Green: University of Sheffield), 1992, p. 23

expressions of person deixis. For instance, the first person plural *we* is normally produced by a single speaker who represents a group.<sup>40</sup>

There is an example of person deixis for getting brief understanding:

I can't sleep yet

The underline deictic word of the example above (*I*) is the first person and as a person who utters the sentence. In short, deictic word “*I*” to point a speaker himself in the sentence. We can conclude there are three of person deixis; first person, second person and third person on person deixis.

#### **2.2.3.2. Spatial deixis**

The concept of distance already mentioned is clearly relevant to spatial deixis, where the relative location of people and things is being indicated. Contemporary English makes use of only two adverbs, “*here*” and “*there*”, for the basic distinction, but in older texts and in some dialects, a much larger set of deictic expressions can be found. Although “*yonder*” (more distant from speaker) is still used, words like “*here*” (to this

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<sup>40</sup> Alan Cruse, *A Glossary of Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), p. 127

place) and “*there*” (from that place) now sound archaic. These last two adverbs include the meaning of motion toward or away from the speaker. Some verbs of motion, such as “*come*” and “*go*”, retain a deictic sense when they are used to mark movement toward the speaker (‘Come to bed!’) or away from the speaker (‘Go to bed!’).<sup>41</sup>

Deixis is clearly a form of referring that is tied to the speaker’s context, with the most basic distinction between deictic expressions being “near speaker” versus “away from speaker”. In English, the near speaker or proximal terms, are “*this, here, now*”. The away from speaker or distal terms, are “*that, there, then*”. Proximal terms are typically interpreted in terms of the speaker’s location, or the deictic center, so that “*now*” is generally understood as referring to some point or period in time that has the time of the speaker’s utterance as its center. Distal terms can simply indicate “away from speaker”, but, in some languages can be used to distinguish between “near addressee” and “away from both speaker and addressee”.<sup>42</sup>

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<sup>41</sup> Gorge Yule, *Pragmatics*, p. 12

<sup>42</sup> George Yule, *Pragmatics*, p. 9-10

The most penetrating study of this phenomenon is still that of Lyons (1977), where the psycho-linguistics of spatial deixis is discussed at some length. Reference to an object can be made either by naming or locating, and this location can relate to various points or to the encoder's deictic center coding time.<sup>43</sup>

Example: I'm on the path now

The deictic word "*the path*" is indicating location of person who utters the utterance or sentence. And it indicates that place or location of speaker. The researcher concludes from explanation above if spatial deixis pointed the location of speakers' said.

### **2.2.3.3. Temporal Deixis**

We have already noted the use of the proximal form "*now*" as indicating both the time coinciding with the speakers' utterance and the time of the speaker's voice being heard (the hearer's "*now*"). In contrast to "*now*" the distal expression "*then*" applies to both past (7a) and future (7b) time relative to the speaker's present time.

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<sup>43</sup> Keith Michael, *Study Deixis in Relation to lyrics Poetry*, (Charles Green: University of Sheffield, 1992), p. 19

(7a) November 22<sup>nd</sup>, 1963? I was Scotland then.

(7b) will you dinner at 8:30 on Saturday? Okay,  
I'll see you then

It is worth nothing that we also use elaborate system of non-deictic temporal reference such as calendar time (dates, as in (7a) and clock time (7b). however, these forms of temporal reference are learned a lot later than the deictic expressions like “yesterday”, “today”, “tonight”, “next week”, “last week”, “this week”. All these expressions depend for their interpretation on knowing the relevant utterance time. If we don't know the utterance time of a note, we won't know if we have a short or a long wait ahead.<sup>44</sup> The psychological basis of temporal deixis seems to be similar to that of spatial deixis. We can treat temporal events as objects that move toward us (into view) or away from us (out of view).

There are three major divisions of the time axis (1) before the moment of utterance, (2) at the time of utterance, (3) after the time of utterance. The only pure English temporal deictic words are *now* which designates a time period overlapping with the time of speaking, and *then* which basically

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<sup>44</sup> George Yule, *Pragmatics*, p. 14

means “not now”. And can point either into future or the past. Many temporal deictic words give extra information, such as *tomorrow* which is the day after day which includes the time of speaking, and *last year* which is the year previous to the one which includes the time of speaking. Therefore, in what follows Cruse mentioned that verb tense is also deictic word. It is useful to distinguish three points in the time at the which the event occurred (past), the time at which the utterances was produced (present) and the reference time (future).<sup>45</sup> We can conclude that the temporal deixis is indicating of timing the utterances of speaker said.

#### **2.2.4. Definition of Reference**

Reference is the relation between a language expression such as this door, both doors, the dog, another dog and whatever the expression pertains to in a particular situation of language use, including what a speaker may imagine.<sup>46</sup> Reference is a vast and complex area of investigation, but my concern here is with the relationship between referring elements and deixis in general.

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<sup>45</sup> Alan Cruse, *A Glossary of Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), p. 179-180

<sup>46</sup> Charles W Keidler, *Introducing English Semantics*, (London: New Fetter Lane, 1998), p. 43

Philosophers interested in reference (with some notable exceptions) have paid little attention to deixis. But deixis is very much implicated in the debate about reference, and recently philosophers and linguists have begun to analyze the "covertly indexical" nature of referring expressions.<sup>47</sup>

As well as Yule (1993) stated that reference indicates the ability of the speaker or writer to enable the listener or reader for identifying something.<sup>48</sup>

For example: A dog barked.

The above is a meaningful sentence which is composed of smaller meaningful parts. One of the smaller parts is the phrase *a dog* which refers to a certain animal. We call this phrase a referring expression. A referring expression is a piece of language that is used AS IF it is linked to something outside language, some living or dead entity or concept or group of entities or concepts. The entity to which the referring expression is linked is its referent.<sup>49</sup>

As Yule (1996) has widely defined the linguistics forms that also involving the deictic expressions is called referring expressions. Some of them are proper nouns (for example, Shakespeare, Hawaii), noun phrase: which are

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<sup>47</sup> Keith Michael, *Study Deixis in Relation to lyrics Poetry*, p. 31

<sup>48</sup> George Yule, *Pragmatics*, p. 17

<sup>49</sup> Charles W Keidler, *Introducing English Semantics*, p. 50

definite (for example. the author, the island) or indefinite (a man, a woman) and pronouns (for example, he, her).<sup>50</sup>

Therefore, the reference of each expression can be identified that there is an assumption if the listener already knows the information of referring expression. Otherwise, it does not occur successfully when both of the speaker and listener do not have the same background as the context of the referent in particular, the role of inference is also necessary to produce good reference. An inference is additional information used by the listener to create a connection between what is said and what must he meant.<sup>51</sup>

Finally, the researcher concludes that there is a relation between deixis and reference in pointing the origin of utterance. In short, the act of the speaker in referring to something in utterance is called reference and the expression that is used to refer to something in the utterance is known as deixis.

#### **2.2.5. Definition of Context**

Discussing about pragmatic, deixis and reference, it is clearly related to the context. Pragmatics is study about aspects of meaning which are dependent on context. Meanwhile, in order to understand about a reference of

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<sup>50</sup> George yule, *Pragmatics*, p. 17-18

<sup>51</sup> George Yule, *Pragmatics*, ..., p.132



utterance that uses deictic expressions. reader or listeners should be able to identify the contexts of utterance.

Context is an essential factor in the interpretation of utterances and expressions. The most important aspects of context are: (1) preceding and following utterances and or expressions ('co-text'), (2) the immediate physical situation, (3) the wider situation, including social and power relations, and (4) knowledge presumed shared between speaker and hearer.<sup>52</sup>

According to Cruse context is an essential factor in the interpretation of utterances and expressions.<sup>53</sup> Additionally, Mey (2001: 41) claimed that context is more than just reference. Context is an action. It means that how person, time and place are possible to produce a referent that always refers to someone or something.<sup>54</sup>

Finally, the researcher concludes that context is any information that needed for interpreting the utterance or sentence which consists of person, place or thing although in the spoken or written forms. It the important factor to complete the meaning of utterance or sentence.

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<sup>52</sup> Alan Cruse, *A Glossary of Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), P. 35

<sup>53</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, (New York: Oxford University Press, 2000), p. 35

<sup>54</sup> George Yule, *Pragmatics*, p. 109

### **2.2.6. Description of Harris J**

Harris J was born in Chelsea in the heart of London, He is a young British Muslim artist with Indian and Irish heritage signed to Awakening Records. At an early age, Harris's natural talent for singing was evident. By the age of five, he began singing and performing in public, at school recitals and multi-faith gatherings. His mastery of classical Arabic recitation with tones and vocal techniques of Irish folk music create a distinctly rich blend of artistic talent.

The eldest in the family, Harris was always aware of himself as a Muslim. He went to Gatton School, a Muslim voluntary-aided primary school in South London where he learnt to recite and memorize the Quran. Harris has many interests. Just like any other Briton his age, Harris is passionate about football. At the age of 12, Harris earned himself a place in the exclusive Elite Training Club at the Chelsea Academy, receiving expert coaching over several years at the training grounds of the Chelsea FC Premier League Side.

At an early age, Harris's natural talent for singing was evident. By the age of five, he began singing and performing in public, at school recitals and multi-faith gatherings. His mastery of classical Arabic recitation with

tones and vocal techniques of Irish folk music create a distinctly rich blend of artistic talent.

Having entered the social media powered Awakening Talent Contest in 2013 - in which multi-platinum winning song writer and artist Maher Zain was a judge - Harris J went on to win the competition and signed an exclusive record deal with Awakening Records. British-Muslim recording artist who won the Awakening Talent Contest in 2013, leading him to sign a record deal with Awakening Records. Through Awakening, he released his first official music video for the song "Salam Alaikum" as part of his debut album Salam.

In July 2015 Harris J graduated from the world renowned BRIT School of Performing Arts in London (alumni include Adele, Amy Winehouse and others). Harris J has performed in charity tours in the UK and at the Mandela tribute concert in South Africa. World Music Trends have identified Harris as “an artist who will take the global Islamic music scene by storm”. His debut album is due to be released in late August 2015.<sup>55</sup>

Harris J considers himself a proud Muslim and a true Brit and is now looking forward to taking his new blend of faith-inspired music to the world. His debut album is has

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<sup>55</sup> Retrieved from about Harris J <http://awakening.org/harrisj/> on Saturday, May 6, 2017

just been released and we love the message behind all his songs. Sometimes we just need to listen to songs with good messages you know. And if it is this catchy then we'll auto play all day every day.<sup>56</sup> And we will feel enjoy in our daily life with music.

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<sup>56</sup> Retrieved from <http://zilzarlife.com/could-harris-j-be-the-muslim-justin-bieber-or-the-younger-maher-zain/> on Saturday, May 6, 2017



## CHAPTER III

### RESEARCH METHOD

This chapter presents of research design, data sources, technique of data collection, and technique of data analysis.

The researcher used research method to conduct this research in order to get more complete result. Research method was an important way to reach the objectives of the research. Additionally, in this section will discuss about the method that the researcher used in this current research method which consists of data resource, technique of data collection and technique of data analysis.

#### **3.1. Research Design**

This research belongs to qualitative research employing descriptive method. It means that the research is based on the characteristics of phenomena and the data analyzed using the description not numbers.<sup>59</sup> In addition, qualitative data is data in the form of sentences, words or pictures. While, quantitative data is data in the form of numbers, or scoring qualitative data.<sup>60</sup> This is due to the fact that purpose of this research to know the deixis analysis that revealed in Salam Album (2015) song lyrics using George Yule (1996)'s theory of pragmatics. This research focused on the study in Salam Album song lyrics because it will be more interesting if we study about something which becomes too close to pan of human life such as music.

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<sup>59</sup> John W. best, *Research in Education*, p. 156

<sup>60</sup> Sugiyono, *Statistika Untuk Penelitian*, (Bandung: Alfabeta, 2010), p. 23

Moreover, the researcher assumed that many deixis words and also their meaning could be found in this song lyrics. However, in fact the listeners sometimes still get difficulty to determine the exact meanings of deixis that are used in this English song which is in religious genre especially for listeners who are not Moslem. Thus, study about exact meaning of deixis in song lyrics becomes special and interesting.

### **3.2. Data Sources**

The songs which become the data source in this study are song lyrics of Harris J's Salam Album (2015). This album consists of 12 songs which taken from internet.

No.	The Title of Song
1	Worth It
2	Salam 'Alaikum
3	I Promise
4	Eid Mubarak
5	Good Life
6	Let Me Breath
7	Love Who You Are
8	You Are My Life
9	My Hero
10	Paradise
11	Rasool' Allah
12	The One

Primary data is data which directly was adopted by researcher from main source or object research conducted.<sup>61</sup> Primary data of this study is taken from researcher's analysis of Salam Album (2015) song lyrics using George Yule (1996)'s theory. The researcher selected lyrics in the song lyrics of Harris J's Salam album (2015). According to the theory in the utterance or sentence, there is an interpretation of the listener or hearer in what speaker means. However, in the context of reference meaning, there are such types of deixis because it is found such deictic expressions related to their functions.

### **3.3. Technique of Data Collection**

The researcher used the descriptive method in this research. The researcher has done some ways to collect data sources. Data collection technique of this research is library riset. According to Lexy J. Moleong:

In qualitative research method, the result of research will have contents data quotes to give description the report presentation. The data may be from interview script, field notes, memo, and other official documentation.<sup>62</sup>

#### **3.3.1 Observation**

According to Nasution in Sugiyono (2009) stated that observation is the basis for all science. The scientists can only work on the basis of data, the data is facts about

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<sup>61</sup> Sugiyono, *Metode Penelitian Kuantitatif Kualitatif dan R&B*, (Bandung: Alfabeta, 2009), p.137

<sup>62</sup> Moeleong, *Metodologi Penelitian Kualitatif edisi Revisi*, (Bandung: PT Remaja Rosdakarya, 2007), p. 11



the reality world that can be obtained through observation.<sup>63</sup>

The types of challenges experienced during observations will closely relate to the role of the inquirer in observation, such as whether the researcher assumes a participant, nonparticipant, or middle-ground position. There are challenges as well with the mechanics of observing, such as remembering to take fieldnotes, recording quotes accurately for inclusion in fieldnotes, determining the best timing for moving from a nonparticipant to a participant (if this role change is desired), and keeping from being overwhelmed at the site with information, and learning how to funnel the observations from the broad picture to a narrower one in time.<sup>64</sup>

Thus, it can be concluded that the observation is a technique or a way used to collect primary data needed for research by doing a direct observation of the object of research. Observation also helps researchers to be more optimal in seeing the phenomenon and make researchers can feel another viewpoint in seeing the phenomenon.

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<sup>63</sup> Sugiyono, *Metode Penelitian Kuantitatif Kualitatif dan R&B*, (Bandung: Alfabeta, 2009), p. 226

<sup>64</sup> John W. Creswell, *Qualitative Inquiry and Research Design Choosing Among Five Approaches*, second edition, p. 139

In observation, researcher observed, looked and read the script of the songs to get information about the types of deixis analysis and reference meaning in these songs.

### 3.3.2 Documentation

Document is a list of stories in the past. According to Bogdan in Sugiyono (2010) in most tradition of qualitative research the phrase personal document is used broadly to refer to any first-person narrative produced by an individual which describes his or her own actions, experience and belief.<sup>65</sup>

In document research, the issues involve locating materials, often at sites far away, and obtaining permission to use the materials.<sup>66</sup> According to Creswell (2007:121) stated that the type of information is collected by use of document and archival material. The common data collection issue is access to material. In addition, the information was recorded by the use of notes. In this research, researcher used the document of analysis to make a conclusion of research.

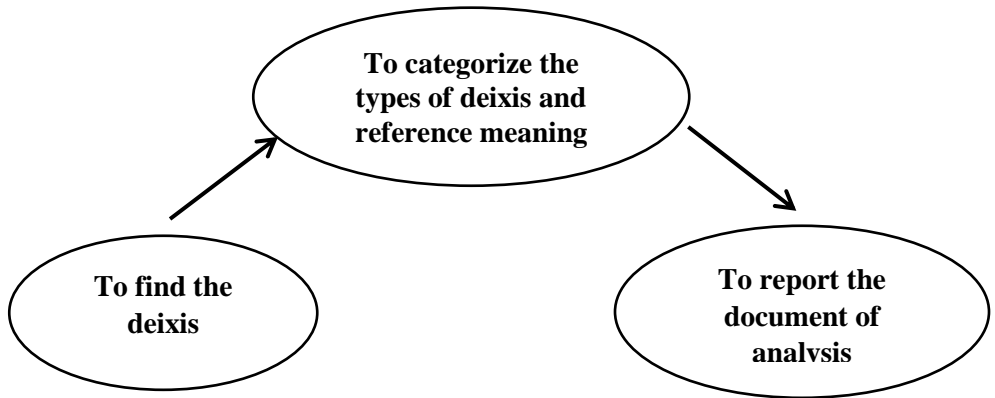
In conducting of data collection, the researcher used some steps as follows:

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<sup>65</sup> Sugiyono, *Metode Penelitian Pedidikan (Pendekatan Kuantitatif, Kualitatif, dan R&D)*, (Bandung: Afabeta, 2010), p. 329

<sup>66</sup> John W. Creswell, *Qualitative Inquiry and Research Design Choosing Among Five Approaches*, second edition, (USA: Sage Publication, 2007), p. 141

### 3.3.2.1 Table of activity data collection



### 3.3.3 Triangulation

In data collection techniques, triangulation is defined as data collection techniques that combine from various data collection techniques and data sources that already exist. When researchers do data collection with triangulation, then researcher actually collect data that simultaneously test the credibility of data, that is checking the credibility of data with various techniques of data collection and various data sources.

Triangulation of technique, it means researchers use different data collection techniques to obtain data from the same source. Researchers used participant observation, interviews, and documentation to the same data sources simultaneously. Triangulation of sources

means to obtain data from different sources with the same technique.<sup>67</sup>

Susan Stainback (1988) in Sugiyono (2010: 330) stated that the aim is not to determine the truth about some social phenomenon, rather the purpose of triangulation is to increase one's understanding of whatever is being investigated. The value of triangulation lies in providing evidence whether convergent, inconsistent, or contradictory. Trough triangulation can build on the strengths of each type of data collection while minimizing the weakness in any single approach (Patton: 1980).<sup>68</sup>

In this research, researcher used the triangulation of technique. It means that the researcher used different data collection techniques to obtain data from the same source. Researcher used the theory of George Yule (1996) to analyze the data and researcher also used the theory of Alan Cruse (1996) and Keith Michael (1992) to compare the theory which used in deixis and reference meaning analysis.

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<sup>67</sup> Sugiyono, *Statistika Untuk Penelitian*, (Bandung: Alfabeta, 2010), p. 330

<sup>68</sup> Sugiyono, *Statistika Untuk Penelitian*, (Bandung: Alfabeta, 2010), p. 332

### 3.4. Technique of Data Analysis

The result data of research can be classified into two categories, namely quantitative and qualitative data. Qualitative data is data in the form of sentences, words or pictures. While, quantitative data is data in the form of numbers, or scoring qualitative data.<sup>69</sup> Qualitative study is not suggested that numerical measures are never used, but that other means of description are emphasized.<sup>70</sup>

In quality data research we used rudimentary working ideas during the data collection process. As we gathered and analyzed qualitative data, we rethink old ideas and develop new ones based on our observation. Trying to make sense of the data by creating clearer definition of the ideas. Eventually, we connected the ideas and they become theoretical relationship. We must simultaneously document both the actual data as well as the process of how we gathered the data.<sup>71</sup>

In this research, the researcher used descriptive qualitative method. It means that the research is based on the characteristics of phenomena and the data analyzed using the description not numbers.<sup>72</sup> Researcher analyzed Salam Album song lyrics using

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<sup>69</sup> Sugiyono, *Statistika Untuk Penelitian*, (Bandung: Alfabeta, 2010), p. 23

<sup>70</sup> John W. best, *Research in Education*. Fourth edition, (USA: prentice Hall, 1981), p. 156

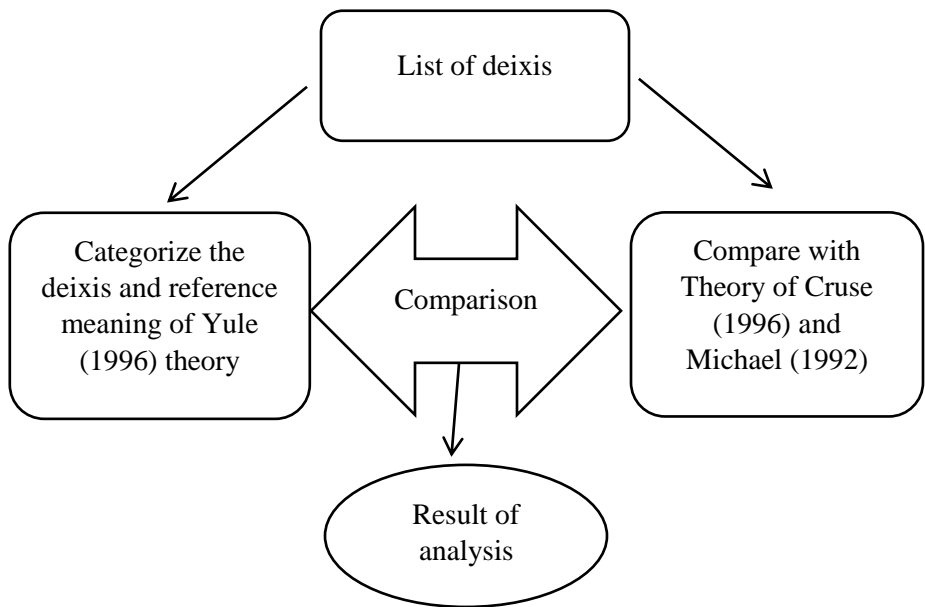
<sup>71</sup> W. Lawrence Neuman, *Understanding Research*, USA: Pearson Education, 2012), p. 120

<sup>72</sup> John W. best, *Research in Education*, p. 156

pragmatics approach on deixis analysis. Pragmatics on deixis analysis is minimally the study of language in use that extends beyond sentences boundaries. It means that deixis analysis is concerned with the study of the relationship between language and the context in which it is used.

The researcher has interpreted the data is descriptive narrative. In this research, the researcher needed several references which could help to finish this research. It was purposed to help the researcher in data collection and data analysis. In conducting analysis, the researcher used some steps as follows:

#### 3.4.1 Table of Process the data analysis technique (John W Creswell: 2007)





## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter shows that the researcher found research finding and discussion about deixis analysis and reference meaning are revealed in the song lyrics of Harris J's Salam album.

The main purpose of this chapter will be answering the research questions based on the problems that have been written in the chapter I. the researcher analyzed the song according to the title of song which is Salam Album song. Finally, the researcher found that the author or singer tend to use such types of deixis include person deixis, spatial deixis and temporal deixis used in this song. The types of deixis that revealed in these song lyrics have various and different references and meaning there.

#### **4.1. Types of deixis in the song lyrics of Harris J's Salam album**

After collecting the data, researcher analyzed the song lyrics on deixis analysis. There were types of deixis in the Salam Album (2015) song lyrics of Harris J are classified based on the types of deixis according to George Yule (1996) theory. This study found that person deixis, spatial deixis and temporal deixis occur in the Salam Album song lyrics. The detail explanation will be presented the following:

##### **4.1.1. Person deixis**

Person deixis designates the basic roles in a speech event, the speaker (first person), addressee or the person(s) spoken to (second person) and the person who are neither



speaker nor addressee (third person).<sup>66</sup> The personal pronouns grammatical is the role of the various participants in the situation of utterance. As the Greek grammarians noted, the first and second person function within the utterance event, while the third person is restricted to those outside it.<sup>67</sup>

Person deixis clearly operates on a basic three-part division, exemplified by the pronouns for first “I”, second person “You” and third person “She, he, it”.<sup>68</sup>

Cruse mentioned that person deictic words include pronouns (*I, You, him, mine, yours, hers, myself, yourself, herself*), possessive adjectives (*my, your, her*) and verb inflection (*I love, You love, he or she loves*). Nevertheless, the form of plural and singular is used to analyze the deictic expressions of person deixis. For instance, the first person plural *we* is normally produced by a single speaker who represents a group.<sup>69</sup>

In the “Worth it” song revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher’s analysis, personal deixis that occurs in the song is completed and followed by three types of personal deixis.

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<sup>66</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, p. 319

<sup>67</sup> Keith Michael, *Study Deixis in Relation to lyrics Poetry*, Charles Green: University of Sheffield, 1992, p. 23

<sup>68</sup> George Yule, *Pragmatics*, p.10

<sup>69</sup> Alan Cruse, *A Glossary of Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), p. 127

The researcher found four deictic words that include personal deixis and followed by four words as first person deixis. Two words as second person deixis and two words as third person deixis in the “Worth it” song lyrics.

The use of first person deixis in this song was represented by use of deictic words “*I, My, Me, We*”, the next word indicates second person deixis that are showed by deictic expression “*you, your*”, the last is third person deixis represented by the use of deictic words “*it, their*”.

In the “Salam ‘Alaikum” song, person deixis was occurred by completing and following of three types of person deixis. the researcher found seven deictic words that included personal deixis and followed by five words as first person deixis, one word as second person deixis and one word as third person deixis. The use of first person deixis in this song represented by using deictic words “*I, We, Us, My, Our*”. A word indicated second person deixis was showed by deictic expression “*You*”. The last is third person deixis represented by using word “*it*”.

In the “I Promise” song lyrics, four person deictic words are included in personal deixis. They are three words as first person deixis and one as third person deixis. The use of first person deixis in this song was represented by use of deictic words “*I, Me, My*”, next word that

indicated third person was showed by deictic expression “*It*”.

In the “Eid Mubarak” song, person deixis was occurred by completing and following of three types of person deixis. the researcher found four deictic words that included person deixis and followed by two words as first person deixis, one word as second person deixis and one word as third person deixis. the use of first person deixis in this song was represented by using deictic words “*We, Us*”, the next word indicated second person deixis of showing deictic expression “*You*”. The last is third person deixis represented by using word “*It*”.

This song (Good Life) has five person deictic words are included in person deixis. They are three words as first person deixis and two words as third person deixis. The use of first person deixis in the song was represented by using of deictic words “*I, My, Me*”, next words that indicated third person deixis were showed by deictic expression “*Them, It*”.

In the “Let Me Breath” song was occurred the person deixis. the researcher found the use of person deixis in this song including only the first person deixis. the deictic words were used “*I, My, Me*”.

The next is “Love Who You Are”. Eight person deictic words are included in person deixis. They are two

words as second person deixis and six words as third person deixis. The use of second person deixis in this song is represented by use of deictic words "*You, Yourself*", next words that indicated third person deixis are showed by deictic expressions "*He, His, Her, Herself, It*".

In the "You Are My Life" song, researcher found four deictic words are included in person deixis. They are three words as first person deixis and one word as third person deixis. The use of first person deixis in this song was represented by use of deictic words "*I, My*", next word that includes third person deixis was showed by deictic expression "*It*".

In the "My Hero" song, there were three person deictic words are included in person deixis. they are two words as first person deixis and one word as third person deixis. the use of first person deixis in this song represented by using of deictic words "*I, My*", word that indicated third person deixis showing of deictic expression "*It*".

Person deixis was occurred in the "Paradise" song lyrics which completed and followed by three types of person deixis. the researcher found six deictic words that included person deixis and followed by three words as first person deixis, two words as second person deixis and one word as third person deixis. the use of first person deixis in

this song represented by using deictic words “*I, My, Us*”, next the words indicated second person deixis showing deictic expression “*You, Your*”. The last is third person deixis represented by using deictic word “*It*”.

In the “*Rasool Allah*” song included person deixis by using deictic words “*I, Me, My*”. These words indicated as first person deixis.

In the “*The One*” song found five person deictic words that included in personal deixis. They are three words as first person deixis and two words as third person deixis. The use of first deixis in this song was represented by using deictic words “*I, My, Me*”, and the next words indicated third person deixis was showed by deictic expression “*Its, It*”.

#### 4.1.1.1 Table of Person Deixis

No.	Song	Person deixis		
		First person	Second person	Third person
1	Worth it	I, My, Me, We	You, Your	It, Their
2	Salam Alaikum	I, My, Us, My, Our	You	It
3	I Promise	I, Me, My	-	It
4	Eid Mubarak	We, Us	You	It
5	Good Life	I, My, Me	-	Them, it
6	Let Me Breathe	I, My, Me	-	-
7	Love Who	-	You,	He, His,

	You Are		Yourself	She, Her, Herself, It
8	You Are My Life	I, My, Me	-	It
9	My Hero	I, My	-	It
10	Paradise	I, My, Us	You, Your	It
11	Rasool' Allah	I, My, Me	-	-
12	The One	I, My, Me	-	It, Its

#### 4.1.2. Spatial deixis

Spatial deixis word indicates location in space relative to the speaker.<sup>70</sup> The concept of distance already mentioned is clearly relevant to spatial deixis, where the relative location of people and things is being indicated.<sup>71</sup>

Deixis is clearly a form of referring that is tied to the speaker's context, with the most basic distinction between deictic expressions being "near speaker" versus "away from speaker". In English, the near speaker or proximal terms, are "*this, here, now*". The away from speaker or distal terms, are "*that, there, then*". Proximal terms are typically interpreted in terms of the speaker's location, or the deictic center, so that "*now*" is generally understood as referring to some point or period in time that has the time of the speaker's utterance as its center. Distal terms can

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<sup>70</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, p. 166

<sup>71</sup> George Yule, *Pragmatics*, p.12

simply indicate “away from speaker”, but, in some languages can be used to distinguish between “near addressee” and “away from both speaker and addressee”.<sup>72</sup>

From the “Worth it” song lyrics, the researcher found and classified the use of spatial or place deixis. From the researcher’s analysis, spatial or place deixis and three terms of spatial deixis occur. Spatial or place in this song was completed and followed by three terms of spatial deixis.

The researcher found six deictic words that include spatial deixis and followed by one word as distal term, three words as proximal term, and two words as specific location. The use of distal term in this song is represented by use of deictic words “*that*”, next the words that indicate proximal term are showed by deictic expression “*these, this, here*”. The last is specific location represented by use of deictic word “*around, on the path*”.

Four spatial deictic words in the “Salam ‘Alaikum” song was included in spatial deixis. they were one word as proximal term and three words as projected term also specific location. The use of proximal term in this song represented by using of deictic word “*This*”, next word that indicated projected term also specific location showed by deictic expression “*Go, On the earth, around*”.

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<sup>72</sup> George Yule, *Pragmatics*, p. 9-10

In this song showed that the spatial deixis was occurred. In the “I Promise” song, the spatial deixis was completed and followed by three terms of spatial deixis. The researcher found six deictic words that included spatial deixis and followed by one word as distal term, one word as proximal term and four words as projected also specific location. The use of distal term in this song was represented by use of word “*There*”. The next was projected term and specific location represented by use of deictic words “*Closer, Go, Right over, behind, anywhere*”.

Three spatial deictic words included in “Eid Mubarak” song. They were one word as proximal term and two words as projected term and also specific location. The use of proximal term in this song represented by the use of deictic word “*This*”, word that indicated the projected term and specific location showed by deictic expression “*Come, Around*”.

In the “Good Life” song was found spatial deixis. spatial or location deixis occurred was completed and followed by three terms of spatial deixis. the researcher found three deictic words that included spatial deixis by the use of one word as distal terms, one word as proximal term and one word as projected term. The use of distal term in this song was represented by using word “*That*”, next the



word “Right here” indicated as proximal term. The last is projected term represented by using deictic word “*Go out*”.

The researcher found the use of spatial deixis in “Let Me Breath” song included the distal term. The deictic word was used by deictic expression “*There*”.

In “Love Who You Are” song, two spatial deictic words are occurred in this type of deixis. They are one word as distal term and one word as specific location. The use of distal term in this song was represented by use of deictic word “*There*”, next the word that indicates specific location was showed by deictic expression “*Afar*”.

Spatial or place deixis that occurs in “You Are My life” song was completed and followed by three terms of spatial deixis. The researcher found four deictic words that included spatial deixis and followed by one word as distal term, one word as proximal term and two words as specific location. The use of distal term in this song was represented by use of deictic word “*That*”, next the word that indicates proximal term was showed by deictic expression “*This*”. The last is specific location represented by use of deictic words “*Away, Above*”.

The researcher found the use of spatial deixis in “My Hero” song. There was the distal term. The deictic word used by deictic expression “*There*”.

In the “Paradise” song, four spatial deictic words included in spatial deixis. they were two words as proximal term and two words as projected term. The use of proximal term in this song represented by the use of deictic words “*This, Here*”. In addition, word indicated the projected term showing by deictic expression “*Go, Come*”.

In the “Rasool’s Allah” song found spatial deixis was completed and followed by use of three terms of spatial deixis. the researcher found three deictic words that included spatial deixis by using one word as distal term, one word as proximal term and one word as projected term. The use of distal term in this song was represented by the use of word “*That*”, next the word that indicated proximal term was showed by deictic expression “*This*”. The last was projected term representing of deictic word “*Came*”.

Spatial deixis was occurred in “The One” song. The researcher found four deictic words that included spatial deixis and followed by two word as distal term, one word as proximal term and one word as specific location. The use of distal term in this song was represented by the use of words “*There and Right here*”, next word that indicated proximal term was showed by using deictic expression “*Right here*”. The last was specific location representing word “*Beside*”.

#### 4.1.1.2 Table of Person Deixis

No.	Song	Spatial deixis	
		Distal term	Proximal term
1	Worth it	That	These, This, Here, Around, On the Path
2	Salam Alaikum	-	This, On the earth, Around, Go
3	I Promise	There	Closer, behind, go, anywhere, right over
4	Eid Mubarak	-	This, come, around
5	Good Life	There	Right here, go out
6	Let Me Breathe	There	-
7	Love Who You Are	There	Afar
8	You Are My Life	That	This, Away, above
9	My Hero	There	-
10	Paradise	-	This, here, go come
11	Rasool' Allah	That	This, came
12	The One	There, right here	Beside

#### 4.1.3. Temporal deixis

Temporal deictic word indicates the timing of an event to the time of speaking.<sup>73</sup> From the “Worth it” song

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<sup>73</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, p.321

lyrics of Harris J, the researcher found and classified the song which show that the temporal deixis or time deixis occur.

There are three major divisions of the time axis (1) before the moment of utterance, (2) at the time of utterance, (3) after the time of utterance. The only pure English temporal deictic words are *now* which designates a time period overlapping with the time of speaking, and *then* which basically means “not now”. Therefore, in what follows Cruse mentioned that verb tense is also deictic word. It is useful to distinguish three points in the time at the which the event occurred (past), the time at which the utterances was produced (present) and the reference time (future).<sup>74</sup>

From the analysis, the researcher classified the temporal deictic word into two types of the deictic words which are pure and specific deictic word and also verb tense. And from “Worth it” song uses words “*yet, sometimes, too late, the end, never end, one day*” as the pure or specific deictic, and also words “*know, sleep, stop, feel, pray, working, grow, plant, running, sitting, said, got, see*” as the verb tense that indicates timing of an event.

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<sup>74</sup> Alan Cruse, *A Glossary of Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), p. 179-180

In the “Salam “Alaikum” song used deictic words “Today, Every day” and also words “Am still going to, Are having, Am feeling” as the verb tense that indicated the timing of an event.

In the “I Promise” song lyrics was found by seven deictic words that include temporal deixis, they are “Anytime, Every time, One day, Now” and “Promise, will, Taught, Have raised” as verb tense.

In “Eid Mubarak” song, researcher found one deictic word that included temporal deixis “Today” as temporal deixis.

In this song, the researcher found three temporal deixis including words “Every day” and “Going to, Know” as verb tense that indicated the time of an event.

In the “Let Me Breath” song, researcher found deictic words “Now, The start” and words “Am feeling, Have brought up, Need, Taught, Going to, Will” as the verb tense that indicated of timing the event.

In the “Love Who You Are” song lyrics, the researcher found one deictic word that included temporal deixis that is “Another day”.

In “You Are My Life” song, the researcher found one deictic word that included temporal deixis which is “*That start*”.

In “My Hero” song used deictic words “Every single day, The very start” and also words “*Broke, Called*” as the verb tense that indicated the timing of an event.

In “Paradise” song, researcher found seven deictic words that included temporal deixis. they were “*Every day, Many days, At night, Soon, One day, At a time*”, and “*will*” as verb tense.

In the “Rasool’s Allah” song, the researcher found seven deictic words that included temporal deixis, they are “*A time, One night, The day*” and “*Showed, am longing, will became*” as verb tense that indicated the time of an event.

In “The One” song, the researcher found a spatial deixis by using word “*Now*” and also “*Learnt and Know*” as the verb tense that indicated of timing an event.

#### 4.1.1.3 Table of Person Deixis

No.	Song	Temporal Deixis	
		Pure or specific location	Verb Tense
1	Worth it	Yet, Sometimes, Now, Too Late, The End, Never End, One Day	Know, Said, will grow, I’m sitting
2	Salam Alaikum	Today, Every day	Am still going to, are having,
3	I Promise	Anytime, Every time, One day	Promise, will, taught, have raised
4	Eid	Today	

	Mubarak		
5	Good Life	Every day	Going to, Know
6	Let Me Breath	Now, The start	Am feeling, have brought up, need, taught, going to, will
7	Love Who You Are	Another day	
8	You Are My Life	The start	
9	My Hero	Every single day, the very start	Broke, Called
10	Paradise	Every day, Many days, At night, soon, One day, at a time	will
11	Rasool' Allah	A time, One night, The day	Showed, am logging, will, became
12	The One	Now	Learnt, know

## 4.2. References Meaning Are Revealed in The Song Lyrics of Harris J's Salam Album

### 4.2.1. WORTH IT

The exiting personal deixis in this song encoded by the use of deictic words "*I, Me, My, We, You, Your, Their, It*".

Cruse mentioned that person deictic words include pronouns (*I, You, him, mine, yours, hers, myself, yourself, herself*), possessive adjectives (*my, your, her*) and verb inflection (*I love, You love, he or she loves*). Nevertheless, the form of plural and singular is used to analyze the deictic expressions of person

deixis. For instance, the first person plural we is normally produced by a single speaker who represents a group.<sup>75</sup>

Here the researcher started by the deictic word “*I*” that indicated first person deixis and is interpreted as a person who has a role the main subject of the song. It refers to speaker, singer or writer his self who feels confused about a chance that comes to him. Finally, he feels sure to stand the chance because he knows that it will be worth in the end.

Next the first person deixis in this song is “*Me*”. It is categorized as the objective case of first singular person, especially for the speaker. The objectives case is usually placed after verb or preposition. Then, first person deixis in this song is “*My*”. It ca be categorized as the possessive pronoun of singular person. The deictic word “*My*” can be interpreted as belonging to the speaker.

In first stanza, the word “*My*” refers to the head. It means the speaker’s head. Next, in the fourth stanza, the word “*my*” which is in the first line refers to speakers’ mind. In the third line, the word “*my*” refers to the speakers’ way. In the fifth stanza, the word “*my*” which is in the first line refers to the speakers’ father. Then, in the seventh line the word “*my*” refers to speakers’ dream. In the tenth line, the

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<sup>75</sup> Alan Cruse, Alan Cruse, *A Glossary of Semantics and Pragmatics*, p. 127



word “*my*” refers to the speakers’ faith. In the last line, the word “*my*” refers to the speakers’ success.

So, we can see that the word “*my*” has many references depending on the subject or object in the utterance. Then, for the first person deixis “*we*” is categorized as combination of pronoun *I* and *You*. In this case, the pronoun deixis “*we*” means between the speaker and the addressee who live in the world.

Then, the second personal deixis in this song in encoded by the use of words “*You, Your*”. The word “*You*” can be interpreted as the addressee or someone who has directly contact with the first singular person. The word “*You*” in this song refers to the speaker himself. Next, the word “*Your*” as the possessive pronoun of “*You*” refers to the speakers’ dream.

Then, for third person deixis “*Their*” is interpreted as possessive pronoun of third plural person. It refers to the time. It means that the other people use their time for wasting. And the third person deixis “*it*” in this song can be interpreted as all other inanimate subject or object. In the first stanza, the word “*it*” refers to the way. It means that the way is too late. But, in the second stanza, the word “*it*” refers to the life of speaker. In the third stanza, the word “*it*” refers to the chance that is worth. In the fifth stanza, the word “*it*” refers to the speakers’ mind. In the fifth stanza, the

word “*it*” which is in the eight line refers to the time that it put by the speaker.

The next type of deixis in this song is spatial deixis which uses the deictic words “*that, this, these, here, around, on the path*”. Deixis is clearly a form of referring that is tied to the speaker’s context, with the most basic distinction between deictic expressions being “near speaker” versus “away from speaker”. In English, the near speaker or proximal terms, are “*this, here, now*”. The away from speaker or distal terms, are “*that, there, then*”. Proximal terms are typically interpreted in terms of the speaker’s location, or the deictic center, so that “*now*” is generally understood as referring to some point or period in time that has the time of the speaker’s utterance as its center. Distal terms can simply indicate “away from speaker”, but, in some languages can be used to distinguish between “near addressee” and “away from both speaker and addressee”.<sup>76</sup>

The first is the use of word “*that*”, the word as distal temporal deixis indicates that the place is away from the speaker. The word “*that*” which is in the fifth stanza refers to a tree which has been planted before. And in the fifth stanza, word “*that*” indicates speaker is thinking about the world as a God’s creation.

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<sup>76</sup> George Yule, *Pragmatics*, p. 9-10

Then, the word “*this*” as the proximal temporal deixis indicates that the spatial is near from the speaker. In the first stanza, the word “*this*” refers to the chance. Word “*this*” in the second stanza refers to the working, it means speaker will never give up for working. In the fifth stanza, the word “*this*” refers to the world. Next the word “*these*” is the plural term of the word “*this*”. In the first stanza, the word “*These*” refers to the days and the nights.

Then, the word “*here*” as the proximal deixis, it indicates the location in near from the speaker. In the fifth stanza, the word “*here*” refers to the place where the speaker is sitting on. Moreover, the word “*around*” indicates that the position is near from the place or something. In the first stanza, the word “*around*” refers to the speakers’ head. Then the word “*on the path*” indicates that is the track where the speaker is running on.

The next type of deixis in this song is temporal deixis. There are three major divisions of the time axis (1) before the moment of utterance, (2) at the time of utterance, (3) after the time of utterance. The only pure English temporal deictic words are *now* which designates a time period overlapping with the time of speaking, and *then* which basically means “not now”. Therefore, in what follows Cruse mentioned that verb tense is also deictic word. It is useful to distinguish three points in the time at the which the event

occurred (past), the time at which the utterances was produced (present) and the reference time (future).<sup>77</sup>

It is worth nothing that we also use elaborate system of non-deictic temporal reference such as calendar time (dates) and clock time. However, these forms of temporal reference are learned a lot later than the deictic expressions like “*yesterday*”, “*today*”, “*tonight*”, “*next week*”, “*last week*”, “*this week*”. All these expressions depend for their interpretation on knowing the relevant utterance time.<sup>78</sup>

The first is a deictic word “*yet*” twice indicates that it is still happen until the present time. Then, a word “*sometimes*” which is in the first stanza indicates that it is in the certain time when speaker thinks that the day and the night at the time will never end. Word “*sometimes*” in the fourth stanza indicates that it is in the certain when speaker knows that he should relax his mind. And in the fifth stanza indicates when speaker sacrifices for his success in the certain time.

Then, the next temporal deixis is “*now*”. This word refers to the time when speaker puts all of the work for reaching the dream. And, a word “*too late*” means that the time has been in the midnight. The next is word “*the end*” which is in the third stanza indicates that it will happen in

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<sup>77</sup> Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, p. 179-180

<sup>78</sup> George Yule, *Pragmatics*, p. 14

the future time. Then, the “*never end*” indicates that the time is longer exist. A word “*one day*” means that in the future time, the other people will see the speaker.

The next is word “*Will grow*” in the fifth stanza indicates the tree that the speaker plants will grow up in the future time. And word “*will see*” in the fifth stanza indicates the speaker will look at the result of the tree that have planted in the past. A word “*‘ll I ever get*” in the first stanza indicates the speaker asks his self will he get a chance many times in his life?

Then, a word “*will keep*” in fifth stanza indicates that speaker always keep his strong to face his life because of his faith in God. And word “*‘ll never give up*” in second stanza indicates that is the verb tense which is future time and also speaker keeps working even his life is hard.

Then, word “*know*” in the second stanza indicates that the speaker knows what he life his want. Word “*know*” in the third stanza indicates speaker knows that the worth will occur in the end after struggling. The next is word “*pray*” in the second stanza indicates speaker prays to God for his life.

And word “*working*” in the second stanza indicates speaker keeps his working to reach better life, even the life is hard to face. And words “*sleep, stop, feel, plant, running, sitting*” indicates that the timing in the present. And a word “*said and got*” indicates that it happened in the past.

#### 4.2.1.1 Table of reference Meaning “Worth It” song lyrics

Deictic word	Referent	Example of lyrics
I	Singer or speaker	But <i>I</i> ’m still wide-awake
Me	Singer	My father said to <i>me</i>
My	Belonging speakers’ head	Around in <i>my</i> head
We	Speaker and addressee	<i>We</i> ’re living in
You	Speaker himself	<i>You</i> can grow a tree
Your	Speakers’ dream	<i>Your</i> field of dream
It	The way	<i>It</i> ’s way too late
Their	The other people	Some wasting all <i>their</i> time
That	A tree	<i>That</i> tree will grow
This	Chance	Will I ever get <i>this</i> chance again?
These	The days and nights	Sometimes I feel just like <i>these</i> days and nights will never end
Here	Place where the speakers’ is sitting on	As I’m sitting <i>here</i>
Around	Speakers’ head	<i>Around</i> in my head
On the path	The track where the speaker’s running on	I’m <i>on the path</i> now
Yet		I can’t sleep <i>yet</i>
Sometimes	Certain time when the speaker knows	Yeah I know <i>sometimes</i> I should relax my mind
Too late	Time has been in the midnight	It’s way <i>too late</i>
Now	Time when speaker	Now it’s time to put all

	puts all of the work for reaching the dream	of the work in, yeah!
The end	The time will happen in the future	Worth it in the, in <i>the end</i>
Never end	Time is longer exist	Sometimes I feel just like these days and nights will <i>never end</i>
One day	In the future time, people will see the speaker	If you just believe the <i>one day</i> you'll see, yeah!
Will grow	Speaker plants will grow up in the future time	That tree <i>will grow</i> in your field of dream
Said	It happened in the past	My father <i>said</i> to me
Pray	Time is in the present time	So I pray, yes I <i>pray</i>

#### 4.2.2. SALAM 'ALAIKUM

The existing person deixis in this song was occurred by the use of deictic words “*I, We, Us, My, Our, You, It*”. The researcher started from deictic word “*I*” indicated the first person deixis and interpreted as a person who has role as the main subject of the song. It refers to the speaker, singer or writer his self who asks the others for enjoying the days and spreading love and peace by saying Salam Alaikum. Then the first person deixis in this song is “*My*”. It categorized as the possessive pronoun for singular person.

The deictic word “*My*” interpreted as belonging to the speaker. In the second stanza, word “*My*” as the possessive pronoun of first singular person refers to the happiness. It means the speakers’ happiness.

Then, for the first person deixis “*We*” interpreted as first plural person. The word “*We*” in this son interpreted as the speaker and the listeners or the readers as the addressee. Next, the first person deixis “*Us*” categorized as the objective case for first plural person. The objective case is usually placed after verb preposition such as in the word “*Around us*”. The last first person deixis is “*Our*”. It categorized as the possessive pronoun of first plural person. In the second stanza, word “*Our*” refers to the face. It means the speakers’ and addressee’s face.

Second person deixis in this song encoded by using of deictic word “*You*”. Word “*You*” interpreted as the addressee or someone who has directly contact with the first singular person. The word “*You*” in this song refers to the reader or listener who asked by the speaker for having a real good time.

Third person deixis in this song represented by using the deictic word “*It*”. It interpreted as all other inanimate subject or object. In the second stanza, word “*It*” refers to the situation when people love each other. But, in the third stanza “*It*” refers to treasuring the love.



The next type of deixis in this song was spatial deixis. it used the deictic word "*This, Go, On the earth, Around*". The first is use word "*This*". It indicated proximal temporal deixis which refers to the place that near from the speaker. In the second stanza, word "*This*" means the life of the speaker. Then, word "*Go*" means moving to another place. In the first stanza, word "*Go*" interpreted as moving to the place that they want to. Next, the word "*On the earth*" indicated the specific location. In the third stanza, word "*On the earth*" refers to the earth that will be spread by peace.

Moreover, word "*Around*" indicated the position that is near from the place or something. In the third stanza, word "*Around*" means the love in the earth that near from the speaker and addressee. It means that love should be protected.

The next type deixis in this song was temporal deixis. the first deictic word "*Today*" which can be interpreted as the day when the speaker delivers the utterance. In the third stanza, word "*Today*" means the day when the speaker and addressee have some fun at the day. Word "*Every day*" occurred in the second and third stanza. In the second stanza, it refers to the tie when the speaker can give thanks each other. In the third stanza, it refers to the time for reminding each other between the speaker and addressee about the peace on the earth. Then, the word "*A am still going to*"

indicated the future time. It means that the event will happen. Word “*We’re having*” indicated about the verb tense that the time is continuous. Similarly, word “*I’m feeling*” which is in the second stanza indicated that the time is continuous. It refers to the time when the speaker feels spectacular.

#### 4.2.1.2 Table of reference Meaning “Salam Alaikum” song lyrics

Deictic word	Referent	Example of lyrics
I	Singer or speaker	<i>I</i> just want to spread love and peace
We	Singer and listener	<i>We’re</i> having some fun today
Us	Objective case of speaker and listener	Cherish the love that is around <i>us</i>
My	Speakers’ happiness	And all <i>my</i> happiness, yeah!
Our	Speaker and addressees’ face	Living with a smile on <i>our</i> face
You	Listener who asked by the speaker for having a real good time	And do whatever <i>you</i> like
It	Treasuring the love	Let it <i>surround</i> us
This	The life of singer	For <i>this</i> life, living with smile on our face
Go	Moving to the place that they want to	We can <i>go</i> wherever you want to
On the earth	The earth will be spread by peace	Spread peace <i>on the earth</i>

Around	Love in the earth that near from the speaker and addressee	Cherish the love that is <i>around</i> us
Today	The day when the speaker and addressee have some fun at the day	We're having some fun <i>today</i>
Every day	When the speaker can give thanks each other	Give thank <i>every day</i>
I'm still going to	The event will happen in the future time	<i>I'm still going to</i> shine away, yeah!
We're having	Time is continuous	<i>We're having</i> some fun today
I'm feeling	The time when speaker feels spectacular	Cause I'm <i>feeling</i> spectacular

#### 4.2.3. I PROMISE

The reference meaning in the song lyrics, the first is existing personal deixis is encoded by the use of deictic words “*I, Me, My, It*”. Here, the writer starts from the deictic word “*I*” that indicates first person deixis and is interpreted as a person who has a role as main subject in the song. It refers to the speaker, singer or write his self. The speaker promises to his parents that he will be beside them wherever and whenever they are. Second, the first person deixis in the song is “*Me*”. It categorized as the objective case for first singular person, especially for the speaker. The objective case is usually placed after verb preposition. Next, first

person deixis is “My”. It is categorized as the possessive pronoun for singular person. The deictic word “My” can be interpreted as belonging to the speaker. In the second stanza, the word “My” which is in the first line refers to the side. It means the speaker’s side. Then, second line, the word “My” refers to the way. It means speaker’s way. And the third line, the word “My” refers to the speaker’s circle. In the fifth stanza, the word “My” refers to the speaker’s heart.

Next for third person deixis “It” in this song can be interpreted as all other inanimate subject or object. In the first stanza, the word “It” refers to position of the speaker. But, In the second stanza, the word “It” refers to the speaker who will be depended on by his parents. In the fourth stanza, word “It” means that what the speaker does is just to make his parent proud of him.

The next type of deixis in this song is spatial deixis which uses the deictic words “*There, right over, closer, behind, go, anywhere*”. The first is word “*There*”. This word indicates distal temporal deixis which refers to the place that far away from the speaker. Next is word “*Right over*”. It means that the speaker will come directly to the place of his aren’t when they need him. Then, word “*closer*”, this word indicates that the location will be nearer than before. Then, word “*Behind*” means the abstract location of speaker’s parent who are always behind of him. And then, word

“*Anywhere*” indicates spatial deixis which refers to the place where location does not know exactly. It means that the speaker will go to any place for his parent stay.

The next type of deixis is temporal deixis. The first deictic word “*Anytime*”. This word indicates temporal deixis which refers to the time that does not know exactly. It meant that wherever his parents are, he will come to them. A word “*Every time*” which is in the second stanza refers to the time when the speaker always needs his parent by himself. Next, the word “*One day*” indicates the future time. It means the day when his parent being old. Then, words “*promise*” indicates about the verb tense that the time is in present. Similarly, the word “*have raised*” in fourth stanza indicates that the time is present perfect. It means that the love that has been raised by his parents for his family. Then, the word “*Will*” indicates that it happens in the future. Next, the word “*Taught*” indicates that it happened in the past time.

#### 4.2.1.3 Table of reference Meaning “I Promise” song lyrics

Deictic word	Referent	Example of lyrics
I	Singer or speaker	<i>I</i> promise anytime you call me
Me	Objective case of singer	I promise anytime you call <i>me</i>
My	Speakers’ side	I need you by <i>my</i> side
It	Position of the speaker	And <i>it’s</i> me you’re depending on

There	The place is far away from the speaker	I'll be <i>there</i> for you
Right over	Place of his aren't when they need him	I'll be <i>right over</i>
Closer	The location will be nearer than before	If you need me <i>closer</i>
Behind	The abstract location of speakers' parent who are always behind of him	There <i>behind</i> me
Anywhere	The place where location does not know exactly	Go <i>anywhere</i> for you
Anytime	The time does not know exactly	I promise <i>anytime</i> you call me
Every time	The time when the speaker always need his parent	<i>Every time</i> that I need you by my side
One day	The day when his parent being old	And <i>one day</i> when the tables finally turn
Promise	Time is present	I <i>promise</i> anytime you call me
Have raised	Time is present perfect	The love you've <i>raised</i> inside this family
Taught	It happened in the past time	Like you <i>taught</i> me

#### 4.2.4. EID MUBARAK

The existing personal deixis in this song was encoded by the use of deictic words "*We, Us, You, It*". The researcher starts from the deictic word "*We*" indicated as first plural person. It interpreted as the speaker and the readers or listeners as the addressee. Next, the first person deixis "*Us*" categorized as the objective case of first plural person. The objective case is usually placed after verb preposition.

Second person deixis in this song was encoded by the use of deictic word "*You*". It interpreted as the addressee or someone who has directly contact with the first singular person. It refers to the readers or the listeners of this song as the addressees who celebrate a great day.

Third person deixis in this song was used word "*It*". This word interpreted as all other inanimate subject or object. In the first stanza, the word "*it*" refers to the time to celebrate a great day.

The next type of deixis in his song was spatial deixis which used the deictic words "*This, Come, Around*". The first is the use of word "*This*" indicated proximal temporal deixis which is refers to the place that near from the speaker. In the second stanza, word "*This*" refers to the wonderful occasion. In the third stanza, the word "*This*" refers to the day. Word "*Come*" which is in the first stanza indicated speaker and addressee gather together in a certain location.

Moreover, word “*Around*” indicated the position that is near from the place or something. Word “*Around*” which is in the third stanza means the smiles and laughter surround the speaker and addressee.

The last type of deixis in this song was temporal deixis. the use of deictic word “*Today*” interpreted as the day when the speaker delivers the utterance. In the first stanza, word “*Today*” means the day when the speaker and addressee come together.

#### 4.2.1.4 Table of reference Meaning “Eid Mubarak” song lyrics

Deictic word	Referent	Example of lyrics
We	The speaker and listeners as addressee	<i>We</i> all come together
Us	Objectives case of we	Smiles and laughter all around <i>us</i> shining through
You	Readers who celebrate a great day	Let the peace of Allah shower <i>you</i>
It	The time to celebrate a great day	<i>It's</i> time to celebrate, oh yeah!
This	The wonderful occasion	Feeling joy on <i>this</i> wonderful occasion
Come	Speaker and addressee gather together in certain location	When we all <i>come</i> together
Around	Place of smiles and laughter surround the speaker	<i>Around</i> the world, oh yeah!



Today	The day when the speaker and addressee come together	Yeah <i>today</i> when we all come together
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#### 4.2.5. GOOD LIFE

The existing person deixis in this song encoded by the use of deictic words “*I, Me, My, Them, It*”. The researcher started from deictic word “*I*” indicated first person deixis and interpreted as a person who has role as the main subject of the song. It refers to the speaker, singer or writer his self who wants to thank to the God that has given a good life for him. The first person deixis in this song is “*Me*” categorized as the objective case for singular person, especially for the speaker. The first person deixis is “*My*” categorized as the possessive pronoun of singular person. The deictic word “*My*” interpreted as belonging or the speaker. In first stanza, the word “*My*” refers to the mind. It means the speakers’ mind. Next, in the second stanza, word “*My*” refers to the life. It means the speakers’ life.

The third person deixis is “*Them*” interpreted as objective case for third plural person. It indicated as people or anything else. In the first stanza, word “*Them*” indicated the worries of the speakers’ mind. Next, the third person deixis “*It*” in this song can be interpreted as al other inanimate subject or object. In the first stanza, word “*It*” refers to the weather. It means that the weather will be

beautiful. In the second stanza, word “*It*” refers to the life of the speaker.

The next type deixis was spatial deixis which used the deictic words “*There, Right here, an Go out*”. The first word “*There*” indicated distal temporal deixis which is refers to the place that away from the speaker. In the fourth stanza, word “*Right here*” indicated proximal temporal deixis which is in life. Next word “*Right here*” indicated proximal temporal deixis which refers to the place that near from the speaker. In the second stanza, the word “*Right here*” means the life of the speaker. Then, word “*Go out*” means moving to others place. In the first stanza word “*Go out*” can be interpreted as moving to the place that they ca have some fun.

The next type deixis in thing song is temporal deixis. the first is the deictic word “*Every day*” which is in the second stanza refers to the time is like new story with unwritten lines. Next, the word “*Going to*” indicated the future time. It means that the event will happen. Then, the word “*Know*” indicates about the verb tense that the time is present.

#### 4.2.1.5 Table of reference Meaning “Good Life” song lyrics

Deictic word	Referent	Example of lyrics
I	Speaker or singer	Allah <i>I</i> want to thank you for the good life

Me	Objective case of I	All good people that surround <i>me</i>
My	speakers' life	I know <i>my</i> life ain't perfect
Them	the worries of speakers' mind	Put <i>them</i> to one side
It	the weather	<i>It's</i> going, going to be alright
There	place that away from the speaker	<i>There</i> are things in life that money just can't buy
Right here	place is near from the speaker	<i>Right here</i> in my, in my life
Go out	place that they can have some fun	<i>Go out</i> and have some fun
Every day	time is like new story with unwritten lines	All good people that surround me <i>every day</i>
Going to	time is future	<i>Going to</i> be alright
Know	time is present	I <i>know</i> my life ain't perfect

#### 4.2.6. LET ME BREATHE

The existing person deixis in this song was encoded by the use of deictic words “*I, Me, My*”. The researcher started from deictic word “*I*” that indicated first person deixis and interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self who asked to his parents for letting him life independently and he promised to his parents who will not

break their trust. The first person deixis in this song was “*Me*”. It categorized as the objective case for first singular person, especially for the speaker. Then, the first person deixis in this song is “*My*”. It categorized as the possessive pronoun for singular person. The deictic word “*My*” which is in the first line refers to the shoes. It meant the speakers’ feet. In the fifth line, word “*My*” refers to the problems. It meant the speakers’ problems. Then, in the second stanza, word “*My*” which is in the second line refers to the speakers’ life. In the third line, word “*My*” refers to the speakers’ decision. In the third line, word “*My*” refers to the speakers’ eyes. In the last stanza, word “*My*” which is in the first line refers to speakers’ protector. While in the fourth line, word “*My*” refers to speakers’ heart.

The next type of deixis was spatial deixis which used the deictic word “*There*”. The word “*There*” in the last stanza indicated distal temporal deixis which refers to the place that away from the speaker.

The last type of deixis was temporal deixis. the first temporal deixis is deictic word “*Now*”. This word refers to the time when the speaker has grown up. The next temporal deixis is the word “*The start*” that refers to the time which is the speaker’s parents always protect him from the beginning. Then the temporal deixis also used the verb tense such as the words “*Am feeling, Have brought up, Need*” that indicated

the timing in the present, “*Taught*” indicated the timing in the past and “*Going to, will*” indicated the timing in the future.

#### 4.2.1.6 Table of reference Meaning “Let Me Breath” song lyrics

Deictic word	Referent	Example of lyrics
I	Singer	<i>I</i> know you’re walked in my shoes
My	Speakers’ life	To live <i>my</i> life
Me	Objectives case of speaker	You’ve brought <i>me</i> up
There	Place that away from the speaker	<i>There’s</i> no way
Now	Time when the speaker has grown up	But I’m growing up <i>now</i>
The start	Time which is the speakers’ parents always protect him from the beginning	My protector from <i>the start</i> ‘n
I’m feeling		And get just what <i>I’m feeling</i>

#### 4.2.7. LOVE WHO YOU ARE

The exiting personal deixis in this song was encoded by the use of deictic words “*You, Yourself, He, His, She, Her, Herself, It*”. The researcher started from the deictic words “*You, Yourself*” that indicated second person deixis in this song. The word “*You*” interpreted as the addressee or someone who has directly contact with the first singular

person. Word “*You*” refers to the addressee or the main subject of this song and also interpreted for reader or listener in this song. Next word “*Yourself*” as reflective pronoun that refers to the subject you.

The third person deixis are “*He, His, She, Herself, It*”. Word “*He*” as the third singular person refers to the main subject that has heavy upon his mind. Then, a word “*His*” as the possessive pronoun of “*He*” refers to the addressee’s mind. Next, a word “*She*” as the third singular person refers to the addressee who fills up with a fear. Then, word “*Her*” as the possessive pronoun of “*She*” refers to someone’s scarf. Word “*It*” in this song interpreted as all other inanimate subject or object. In the first stanza, the word “*It*” refers to the heavy mind. In addition, word “*It*” in the third stanza refers to the starting from the people.

The type of deixis in this song is spatial deixis which used the deictic words “*There, Afar*”. The first was used word “*There*”. This word indicated distal temporal deixis which refers to the place that away from the speaker. Then, word “*Afar*” which is in the third stanza indicates that people come from a great distance.

The next type of deixis in this song was temporal deixis which uses the deictic word “*Another day*”. The word “*Another day*” which is in the first person refers to the next day in habitual activity.

#### 4.2.1.7 Table of reference Meaning “Love Who You Are” song lyrics

Deictic word	Referent	Example of lyrics
You	Listener	Keep loving who <i>you</i> are
Yourself	Reflective pronoun of you	So, don't ever let <i>yourself</i> , stop
He	Addressee or the main subject that has heavy upon his mind	<i>He</i> wipes the sleep from his eyes
His	Addressees' mind	Weighing heavy upon <i>his</i> mind
She	Addressee who fills up with a fear	<i>She</i> stood, by her mirror
Her	Someone's scarf	She's wondering how to fix <i>her</i> scarf
Herself	Reflective pronoun or she	It's tearing up <i>herself</i> esteem
It	The heavy mind	Trying to keep <i>it</i> cool
There	Place that away from the speaker	<i>There's</i> something so perfect
Afar	People come from a great distance	People starting from <i>afar</i>
Another day	The next day in habitual activity	<i>Another day</i> , at school again

#### 4.2.8. YOU ARE MY LIFE

The exiting personal deixis in this song was encoded by the use of deictic words “*I, Me, My*”. Here, the researcher started from the deictic word “*I*” that indicates first person deixis and interpreted as a person who has a role as the main

subject of the song. It refers to the speaker, singer or writer his self who tells that Allah is everything from him in his life who brightened his heart. Next the first person deixis in this song is “*Me*”. It categorized as the objective case of first singular person, especially for the speaker. The objective case is usually placed after verb or preposition. Then, the first person deixis in this song is “*My*”. It categorized as the possessive pronoun of singular person. The deictic word “*My*” interpreted as belonging or the speaker. In first stanza, the word “*My*” refers to the shoes. It means the speaker’s life. Then, in the second stanza, the word “*My*” refers to the speakers’ destiny. In the third line, word “*My*” refers to the speakers’ decision. While in the fourth stanza, word “*My*” refers to speakers’ dream.

Next is third person deixis in this song which is represented by using the word “*It*”. It interpreted as all other inanimate subject or object. In this song word “*It*” refers to the speaker himself.

The next type of deixis was spatial deixis which used the deictic word “*That, This, Away, Above*”. The first used word “*That*”. This word indicated distal temporal deixis which refers to the place that away from the speaker. The word “*That*” which is in the fifth stanza refers to the day when the speaker will stay alone. Next, word “*This*” in the fourth stanza indicated proximal temporal deixis which



refers to the connection which has been felt by the speaker. Then, the word “*Away*” which is in the fourth stanza refers to the distant that is away from home. The last spatial deixis in this song was “*Above*” which is in the first stanza refers to the higher position of degree of shine.

Next type of deixis in this song was temporal deixis represented by the deictic word “*The start*” which is in the fourth stanza refers to the time when the speaker begins feeling about the connection.

#### 4.2.1.8 Table of reference Meaning “You Are My Life” song lyrics

Deictic word	Referent	Example of lyrics
I	Singer	<i>I</i> never give up
Me	Objectives case of singer	The One is who guiding <i>me</i>
My	Speakers’ destiny	And you know <i>my</i> destiny
It	Speaker himself	So I give <i>it</i> my all
That	Place is away from speaker	You’re the light <i>that</i> shines above
This	The connection which has been felt by the speaker	<i>This</i> connection I’ve felt from the start
Away	Distant is away from home	A million miles <i>away</i> from home
Above	Higher position of degree of shine	You’re the light that shines <i>above</i>
The start	The time when the speaker begins	This connection I’ve felt from <i>the start</i>

	feelings about the connection	
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#### 4.2.9. MY HERO

The existing personal deixis in this song was encoded by the use of deictic words “*I, My, It*”. Researcher started from the deictic word “*I*” that indicated first person deixis and interpreted as a person who has a role as the main subject of the song. It refers to the speaker his self about prophet Muhammad who is speakers’ Hero. First person deixis in this song is “*My*”. It categorized as the possessive pronoun for singular person. The deictic word “*My*” interpreted as belonging to the speaker. In this song, word “*My*” as the possessive pronoun of first singular person refers to the speakers’ Hero who is Prophet Muhammad.

Third person deixis in this song is word “*It*”. It interpreted as all the other inanimate subject or object. In this song, word “*It*” refers to the way of Prophet Muhammad who always smiled with serenity.

Spatial deixis in this song used by deictic word “*There*”. Word “*There*” which is in the last stanza indicated distal temporal deixis refers to the place that away from the speaker.

The last type is temporal deixis. the first temporal deixis was used word “*Every single day*” which in the fourth stanza. It refers to the time that Prophet Muhammad is

always in the speakers' heart. A word "*The very start*" which is I the fourth stanza refers to the time when the speaker keeps Prophet Muhammad as his Hero in the heart. The verb tense such as "*Broke and called*" as the past time also represented the temporal deixis.

#### 4.2.1.9 Table of reference Meaning "My Hero" song lyrics

Deictic word	Referent	Example of lyrics
I	Singer or speaker	<i>I</i> will always hold your love
My	The speakers' Hero is Prophet Muhammad	<i>You</i> were always unselfish and sacrificed
It	The way Prophet Muhammad	<i>It's</i> the way that you smiled with serenity
There	Place is away from the speaker	Even when <i>there</i> was darkness
Every single day	The time that Prophet Muhammad is always in the speakers' heart	And you'll always be the best part of <i>every single day</i>
The very start	Time when the speaker keeps Prophet Muhammad as his Hero in the heart	Till the end and from <i>the very start</i>
Broke	Time is past time	You <i>broke</i> the shackles and brought light
Called	Time is past time	You <i>called</i> everyone too believe in Allah

#### 4.2.10. PARADISE

The existing personal deixis in this song was encoded by the use of deictic words "*I, My, Us, You, Your, It*". The researcher started from the deictic word "*I*" that indicated first person deixis and interpreted as a person who has a role as the main subject of the song. It refers to the speaker his self who asked the others for dreaming about paradise. The first person deixis in this song is "*My*". It categorized as the possessive pronoun for singular person. The deictic word "*My*" interpreted as belonging to the speaker. The word "*My*" which is in the first, second and fourth stanza refers to the life. It meant the speakers' life. While, in the second line of first stanza, word "*My*" refers to the speakers' time. Next, the first person deixis "*Us*" categorized as the objective case for first plural person. It interpreted as the speaker and the others as the addressee. The objective case is usually placed after verb or preposition.

Second person deixis in this song was encoded by using of word "*You*". It interpreted as the addressee or someone who has directly contact with the first singular person. It can refer to the readers or listeners who asked by the speaker for dreaming about paradise.

Third person deixis in this song which is represented by using the word "*It*". Word "*it*" in this song interpreted as

all other inanimate subject or object. Word “*It*” refers to the paradise in this song.

The next type of deixis was spatial deixis which used the deictic word “*This, Here, Go, Come*”. The first use of word “*This*”. This word as the proximal temporal deixis indicated that the spatial is near from the speaker. In this song, word “*This*” refers to the world. Then, word “*Here*” as the proximal deixis indicated the location is near from the speaker. In the fourth stanza, word “*Here*” refers to the place where the addressee doing something. Moreover, word “*Go, Come*” indicated as projective deixis which are used to manipulate the location.

The next type of deixis in this song was temporal deixis. the first temporal deixis is the deictic word “*Every day*” which is in the fourth stanza refers to the time when the speaker never doubts. The next temporal deixis “*Many days*” in the fourth stanza refers to such days when the speaker dreams about the paradise. The deictic word “*Night*” which is in the fourth stanza refers to the time when the others or the addressee go to club. Word “*Soon*” refers to the time when paradise will come in a short time. The next temporal deixis are “*One day*” and “*at a time*”. These words are in the fifth stanza refer to the day when the paradise comes true. Then the temporal deixis also used the verb tense such as the word “*Will*” that included the timing in the future.

#### 4.2.1.10 Table of reference Meaning “Paradise” song lyrics

Deictic word	Referent	Example of lyrics
I	Speaker	<i>I</i> pray that it will happen
My	Speakers' life	Got a dream in <i>my</i> life, yeah!
Us	The speaker and the others as addressee	Let 's dream big about it
You	Listeners who asked by speaker for dreaming about paradise	More than <i>You</i> could ever know
It	Paradise	About <i>it</i> : paradise
This	The world	Just dream about it in <i>this</i> world
Here	Place where addressee doing something	Yeah, <i>here's</i> what you do
Every day	Time when the speaker never doubts	And that's <i>everyday</i>
Many days	Such days when the speaker dreams about paradise	So <i>many days</i> and counting
Night	Time when the others go to club	You won't party or go club at <i>night</i>
Soon	Time when paradise will come in a short time	Cause it's coming <i>soon</i>
One day	The day when paradise comes true	Taking <i>one day</i> at a time
At a time	The time when paradise comes true	Taking one day <i>at a time</i>

#### 4.2.11. RASOOL' ALLAH

The existing personal deixis in this song was encoded by the use of deictic words "*I, Me, My*". The researcher started from deictic word "*I*" that indicated first person deixis and interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self who tells about Rasool Allah's life as the Messenger of Allah. The speaker wants to meet Rasool Allah, and then he will always love and obey the way of Rasool Allah. Next, the first person deixis in this song is "*Me*". It can be categorized as the objective case of first singular person, especially for the speaker. The objective case is usually placed after verb preposition.

The first person deixis in this song is "*My*". It categorized as the possessive pronoun of singular person. The deictic word "*My*" can be interpreted as belonging to the speaker. In the sixth line of second stanza, the word "*My*" refers to day. It means the speakers' day. In the seventh line of second stanza, word "*My*" refers to the heart. It means the speakers' heart.

The next type of deixis was spatial deixis which used the deictic words "*That, This, Came*". The first is the use of word "*That*". This word indicated distal temporal deixis which refers to the place that away from the speaker. In the

first stanza, the word “*That*” means the cave that was stayed by Rasool Allah in one night. Next, spatial deictic word was “*This*”. The word indicated proximal temporal deixis which refers to the place that near from the speaker. In the first stanza, a word “*This*” means the word that the speaker and Rasool Allah live in. then a word “*Came*” means moving towards a certain place. In the first stanza, the word “*Came*” interpreted as the coming of Rasool Allah to the life in the past.

#### 4.2.1.11 Table of reference Meaning “Rasool Allah” song lyrics

Deictic word	Referent	Example of lyrics
I	Singer	<i>I</i> ’ll never leave your way
You	Prophet Muhammad	Oh, <i>You</i> came into this life
Your	Possessive pronoun of You	<i>Your</i> days at work began
Me	Objectives case of singer	Your light is always showing <i>me</i> the way
My	Speakers’ day	You brighten up <i>my</i> day
That	The cave that way stayed by Rasool’ Allah in one night	And one night in <i>that</i> cave
The day	Day when speaker will see the face of Prophet Muhammad	For <i>the day</i> I see your face
This	The world that the	And your life in <i>this</i>



	speaker and Rasool' Allah live in	world
Came	The coming of Rasool' Allah to the life in the past	Oh, you <i>came</i> into this life

#### 4.2.12. THE ONE

The existing personal deixis in this song was encoded by the use of deictic word “*I, Me, My, It, Its*”. The researcher started from the deictic word “*I*” that indicated first person deixis and interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self. That the begins knowing about the meaning of Allah for his life also knowing that Allah is The One. Next, the first person deixis in this song is “*Me*”. It categorized as the objective case of first singular person, especially for the speaker. The objective case is usually placed after verb preposition.

Then, first person deixis in this song is “*My*”. It categorized as the possessive pronoun of singular person. The deictic word “*My*” interpreted as belonging to the speaker. In the first stanza, word “*My*” refers to the heart. It means the speaker’s heart. Next, in the second stanza, the word “*My*” refers to the life. It means the speaker’s life. Then, in the third stanza, the word “*My*” refers to the

speakers' trust. The last in the fourth stanza, word "*My*" refers to the speakers' hand.

The third person deixis "*It*" in this song can be interpreted as all other inanimate subject or object. In the third stanza, the word "*It*" which is in the fourth line refers to the way. But, in the sixth line, word "*It*" refers to Allah. In the last stanza, word "*It*" refers to speakers' feeling which is in good feeling. Then, the third person deixis is "*Its*" refers to the wings of bird which is showed in the last line of first stanza.

The next type of deixis in this song was Spatial deixis which used the deictic words "*There, Right here, Beside*". The first is the use word "*There*" indicated distal temporal deixis which refers to the place that away from the speaker. Then, the word "*Right here*" as the distal spatial deixis also indicated that the place is away from the speaker. Then, the word "*Right here*" as the proximal deixis indicated that the place near from speaker. Next, the word "*Beside*" which is in the second stanza indicated the location is at the side of the speaker.

The last type deixis was temporal deixis. the first is the deictic word "*Now*" refers to the time when the speaker knows that life without Allah is nothing. Then, the word "*Know*" indicated the timing is in the present. A word "*Learnt*" indicated that it happens in the past.

#### 4.2.1.12 Table of reference Meaning “The One” song lyrics

Deictic word	Referent	Example of lyrics
I	Singer or speaker	When <i>I</i> learnt for the first time
Me	Objectives case of singer	For just how much you’d mean to <i>me</i>
My	Speakers’ heart	I know <i>my</i> heart wasn’t prepared
It	The way	<i>It’s</i> the way that you turn mess
Its	The wings of bird	Is like a bird without <i>its</i> wings
There	The place is away from the speaker	That a life without you <i>there</i>
Right here	The place is near with the speaker	Always <i>right here</i> beside me
Beside	Location is at the side of the speaker	Always right here <i>beside</i> me
Now	Time when the speaker knows that life without Allah is nothing	But Allah, how I know <i>now</i>
Know	Time is in the present	But Allah, how I <i>know</i> now
Learnt	It happened in the past	When I <i>learnt</i> for the first time

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

This chapter consists of two sections which are conclusion and suggestion. The conclusion is obtained according to the analysis of the research question that are state in chapter one. And the researcher gives the suggestion to provide the information for academic readers especially to the next researchers who will conduct the similar study or to continue this study about pragmatics on deixis analysis in the song lyrics.

#### **5.1. Conclusion**

Following the discussion above, finally researcher concludes that the lyrics of Salam Album song uses all types of the deixis from George Yule (1996) theory which are person deixis, spatial deixis and temporal deixis. In the Salam Album song lyrics, personal deixis is used three types of personal deictic words, namely first person deixis, second person deixis and third person deixis.

In addition, the other types of deixis are spatial and temporal deixis also occur in the Salam Album song lyrics. For spatial deixis used spatial deixis and proximal deixis. And the last type of deixis is temporal deixis. Temporal deixis is found with two types of deixis namely pure or specific time deictic and verb tense.

Most of the personal deixis in the Salam Album song lyrics refer to the speaker his self which are encoded by first singular

person deixis such as “*I, My, Me*” which are refer to the speaker his self. While, for first plural person deixis which is “*We*” refers to the speaker and addressee. Whereas, the second person deixis which are remarked by pronoun “*You, Your*” refer to the speaker to the listeners or readers as addressee in the Salam Album song lyrics. The third person deixis are the third pronoun “*It*” refers to things that has been mentioned and possessive pronoun “*Their*” of third person deixis in this song.

The next is spatial deixis. It means to know how the distance and where the location of speakers’ utterance. Spatial deixis in this song is to use and convey the speakers’ location in this song. It is referred by the use of distance terms and specific location such as “*These, this, here, around and on the path*” as a proximal deixis and specific location which are indicated that the location is near from the speaker. word “*that*” as a distal deixis that indicates the place or location far away from the speaker.

The temporal deixis in this song is used to refer the information about when the moment is happened. In the Salam Album song lyrics, the temporal deixis is represented by such of pure time deictic word and specific time such as “*too late, sometimes, yet, now, never end, the end, and one day*”. While, temporal deixis represented by verb tense in this song namely “*Sleep, know, sitting, stop, feel, pray, working, plant, running, sitting*” indicated that the timing in the present. Also used verb tense words “*Will grow, will keep, and ‘ll never give up*”

indicating that are the verb tense which is future tense. The next is word “*said and got*” indicated that is happened in the past.

In this research, first person deixis is the dominant type of person deixis in this song than other deixis types. Because, it is the singer tells about the moral value, his experience and feeling in his religious. Therefore, the researcher notes that by using the deixis it will make easy to describe the function of personal, pronoun, location or distance, past or present or future time which are connecting the utterance with the relation of space and time also useful to catch the reference meaning that include who, where and when the speakers’ utterance is uttered.

## **5.2. Suggestion**

After conducting the research, the researcher would like to give some suggestion especially for English learners. Deixis study is one of important field to learn in order to know the purpose and the meaning of speakers’ utterance meaning. By knowing and understanding the types of deixis using George Yule (1996) theory which are personal deixis, spatial deixis and temporal deixis it can help the listeners or the readers understanding what the speakers mean.

To other researchers who want to analyze the deixis analysis that are available in the song lyrics, the first thing is listening the music deeply and reading the song lyrics well. It is important to understand the meaning of the lyrics. Because, different people have the different interpretation to understand

and interpret the meaning of the song lyrics. In addition, the researcher suggests for the listeners and the readers to be careful on the references of the deixis are used in the song lyrics which will be analyzed.

The researcher hopes for the next researcher who will conduct or study in pragmatics especially on deixis analysis are able to give more understanding about the deixis especially the types of deixis in the different genre of the song.

## APPENDICES

### Script of Salam Album song lyrics

#### 4.2.1 WORTH IT

I's way too late, but I'm still wide-awake

'Cause I can't sleep yet, I can't sleep yet

got a thousand words

that won't stop running circles

around in my head, around in my head

sometimes I feel just like these days and nights  
will never end

but will I ever get this chance again?

so I pray, yes I pray

'cause I know the life I want

when it's hard I keep working

I'll never give this up



because I know it's worth it in the end

I know it's worth, worth, worth

worth it in the end

yeah I know sometimes I should relax my mind

and take it easy, take it easy

if I fight my way through every single page

then I'm a winner, I'm not a quitter, no!

my father said to me

plant one seed and you can grow a tree

that tree will grow in your field of dreams

if you just believe then one day you'll see,

yeah!

when I'm on the case I know it's worth it

I'm on the path now I'm running like a circuit

got my dreams in sight and I'm ready for the  
fight

now it's time to put all of the work in, yeah!

one chance, one shot, no I won't give up

all my faith in God that will keep me strong

as I'm sitting here thinking about this world  
that we're living in

some wasting all their time

when others aim for the sky

I sacrifice sometime for my success

#### 4.2.2 SALAM ALAIKUM

You can try and turn off the sun

I'm still going to shine away, yeah

And tell everyone

We're having some fun today

We can go wherever you want to

And do whatever you like

Let's just have a real good time

Assalamu Alaikum, Alaikum yeah  
Assalamu Alaikum, Alaikum yeah  
Assalamu Alaikum, Alaikum yeah  
Assalamu Alaikum, Alaikum yeah

I just want to spread love and peace  
And all of my happiness, yeah  
To everyone I that meet  
Cause I'm feeling spectacular  
I love it when we love one another  
Give thanks everyday  
For this life, living with a smile on our face

Spread peace on the earth  
Cherish the love that is around us  
Spread peace on the earth  
Treasure the love, let it surround us  
Always be kind  
Always remind one another  
Peace on the earth everyday

#### 4.2.3 I PROMISE

I promise anytime you call me

I don't matter where I am  
I'll always be there, like you've been there  
If you need me closer, I'll be right over  
I swear, I swear

Every time that I need you by my side  
Every time I lose my way in life  
You're my circle of life, compass and guide  
There behind me  
And one day when the tables finally turn  
And it's me you're depending on  
I'll put you first, hold you close  
Like you taught me  
Know that I'll be there for you, for you

I'll always care for you, go anywhere for you  
If you need me closer, I'll be right over  
I swear, ooh #

There are days when I just don't want to talk  
And your feelings hit a wall  
But that won't change  
The love you've raised inside this family

Everything that I do is to make you proud  
I just want to say it, and say it loud  
You're my heat when I'm cold  
The place I call home, and always will be  
Know that I'll be there for you, for you  
Having someone to go to  
Having someone to love  
Having both is a blessing  
That was sent from above  
Oh I know that wherever I'll go  
You'll be forever in my heart

#### 4.2.4 EID MUBARAK

Yeah today when we all come together  
Having fun making beautiful memories  
Alhamdulillah, alhamdulillah  
Such a great day for everybody  
Around the world, ooh  
It's time to celebrate, oh yeah!

Feeling joy on this wonderful occasion  
Sending peace and salutation

Friends and families all joined together  
Smiles and laughter all around us shining  
through  
Let 's make this day a day to remember  
Let the peace of Allah shower you

#### 4.2.5 GOOD LIFE

Good life, good life  
Allah I want to thank You for the good life

I want to wake up in the morning with the sun  
Wear a smile, go out and have some fun  
Going to take away the worries on my mind, oh  
Put them to one side  
'Cause everyday is like a brand new story  
With unwritten lines  
And no matter the weather  
It's going, going to be alright

I know my life ain't perfect  
But I don't have to worry  
'Cause I've got all that I need  
Right here in my, in my life

Thank You for the good life, good life  
Allah I want to thank You for the good life  
I leave it all in Your hands, oh

Hey, listen!

There are things in life that money just can't  
buy

Happiness and love don't have a price  
All good people that surround me every day, oh  
I just appreciate

I love living in a brand new story with  
unwritten lines

Yes I want to thank You O Allah!

Thank You for the good life, good life  
Allah I want to thank You for the good life  
I leave it all in Your hands

#### 4.2.6 LET ME BREATHE

I know you've walked in my shoes  
And get just what I'm feeling  
I know you've brought me up  
To always do the right thing  
You don't need to solve all of my problems

I can try

Let me feel naïve, let me feel alive

I just need a little more space

To live my life

And make my own decisions

Looking through my eyes, oh

I'm not trying to break your trust

It's all I need

But I'm growing up now, so let me breathe

I can make the right choices

'Cause of all you taught me

And you know that I'm always going to call

If I say I will

You don't need to stay up and worry

I'll be alright

Let me feel naïve, let me paint the sky

You have been my safety

My protector from the start

There's no way, no one

Could try replacing you in my heart



'Cause you've been there for me  
You've always cared for me  
And I will never let you down

#### 4.2.7 LOVE WHO YOU ARE

6am, when he wakes up  
He wipes the sleep from his eyes  
Another day, at school again  
Weighing heavy upon his mind  
  
Standing tall, trying to keep it cool  
Saying "yes" to everything  
He's lost in doubt, all he cares about  
Is to find a way of fitting in  
  
Don't ever forget to love  
Keep loving who you are  
Don't ever forget you shine

Shining like a star

There's something so perfect

Courage in everyone

So don't ever let yourself, stop

Loving who you are

She stood, by her mirror

She's wondering how to fix her scarf

Filled up, with a fear of

People staring from afar

At the way she talks, just how she walks

It's tearing up her self-esteem

She's lost in doubt, all she cares about

Is to find a way of fitting in

No matter, ooh

You are always beautiful

No matter, you

You are incredible

#### 4.2.8 YOU ARE MY LIFE

O Allah!

You're the light that shines above

You're the reason I never give up

You're The One I try for, live my life for

Give up all I have

You're the melody, You're the key

All the inspiration I need

And when times get tough

I know You'll stand by me

You are the love I need

The One who is guiding me

And You know my destiny

For You are The Light

And You are my life

Oh oh oh

O Allah!

Your words light up my heart

This connection I've felt from the start

I'll never lose sight of my dreams

Without You where would I be?

And although I feel like I'm

A million miles away from home

I can lose all that I have and when I feel the  
pain

I know that I can count on You

When I reach the final chapter

I know it's only You that matters, oh

So I give it my all

'Cause I'll stand alone that day

#### 4.2.9 MY HERO

You were always unselfish and sacrificed

Everything you risked to change life

Even when there was darkness

You broke the shackles and brought light

You called everyone to believe in Allah

O Muhammad! You are my Hero

You are my hero, you are my hero

You are my hero, always my hero

It's the way that you smiled with serenity

And how you forgave all your enemies

I will always hold your love

And all your teachings in my heart

You called everyone to believe in Allah

O Muhammad! You are my Hero

You are my hero and

I'll keep you safe in my heart

You are my hero till the end

and from the very start

You are my hero and

you'll always be the best part

Of every single day, I will follow you

#### 4.2.10 PARADISE

Got a dream in my life, yeah!

I pray that it will happen

Devote all my time, yeah!

More than you could ever know  
Ooh, I do it all with a smile, yeah!  
Ooh, I'd go a million miles yeah!

In this world  
I dedicate my life to just dream about it  
In this world  
I'll never be afraid to dream big about it  
Come on let's s dream big about it  
Dream big about it

If I dare to fly higher  
Then I could touch the sky  
It's a really tough climb, yeah!  
But I'm aiming for the next life

Yo, I'm dreaming big about it  
So many days and counting  
I got a blessing in my life,  
I couldn't live without it  
So that means that I'm never doubting  
No I'm never doubting, no!  
And that's everyday

Jae Deen on this track, I've got Harris J  
It's your biggest dream that means you've got  
to strive  
I know you want it so bad just make du'a  
Yeah, you want Paradise  
'Cause everything ain't about this worldly life  
You won't party or go club at night  
Won't do bad things, no no 'cause that ain't  
your type  
Here's what you do  
You've got to work hard 'cause it's coming  
soon  
So let me tell you one thing that will help you  
through Just know that

Paradise will come true  
Taking one day at a time  
I know it's not easy to do  
It's what I want most from this life

#### 4.2.11 RASOOL' ALLAH

Oh, you came into this life  
Brought up as an orphan child

Through a time of deep despair,  
O Muhammad!  
Your days at work began  
As a fair and honest man  
You showed just how much you cared

And one night in that cave  
When the Archangel came  
And your life in this world  
Would never be the same

Rasool'Allah habib'Allah  
Your light is always showing me the way  
Rasool'Allah habib'Allah  
I'm longing for the day I see your face

You brighten up my day  
And in my heart you'll stay  
With every breath I take  
I'll never leave your way

Eyes that could light up any soul  
You became the Chosen One



To proclaim the word of God, O Muhammad!  
In the brightness of the sun  
Or the stillness of the night  
You would never ever stop  
Being kind, giving hope  
And serenity and love  
To a divided world  
That didn't have enough

Rasool' Allah habib' Allah  
Peace be upon you  
Rasool' Allah habib' Allah  
I really love you

#### 4.2.12 THE ONE

When I learnt for the first time  
I know my heart wasn't prepared  
For just how much You'd mean to me  
But Allah, how I know now  
That a life without You there  
Is like a bird without its wings  
You are The One  
In my life

Always right there beside me  
I'm so blessed You're The One  
In my life  
Always right there to guide me  
Giving me strength  
You're The One  
Oh, oh, oh, oh

I'm not saying I'm perfect  
I haven't read all the pages  
But I know that You're The One  
It's the way that You turn mess  
Into a beautiful message  
It's You I place my trust upon

Forever I won't be afraid  
With You right here I'll be OK  
'Cause everything about You is the truth  
Whenever I call out Your Name  
Lift up my hands, bow down to pray  
I feel so good, it's all because of You

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