

**PRAGMATICS STUDY ON DEIXIS IN THE SONG LYRICS
OF SAMI YUSUF'S ALBUM**

THESIS

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By:

Ja'far Feri Irawan

NIM 17320001

Advisor:

Drs. Djoko Susanto, M.Ed., Ph.D.

NIP 19670529 200003 1 001



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2021

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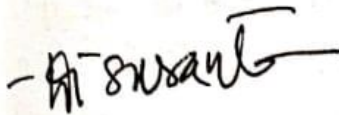
Ja'far Feri Irawan

NIM 17320010

APPROVAL SHEET

This is to clarify that Ja'far Feri Irawan's thesis entitled "**Pragmatics Study on Deixis in The Song Lyrics of Sami Yusuf's Album**" has been approved for the thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

Approved by
Advisor



Drs. H. Djoko Susanto, M.Ed., Ph.D.
NIP. 19670529 200003 1 001

Malang, 11 Juni 2021
Head of Department
of English Literature



Rina Sari, M.Pd
NIP. 19750610 200604 2 002

Acknowledge
of the Dean,

Hj. Syafiyah, M.A
NIP. 19660910 199103 2 002

LEGITIMATION SHEET

This is to certify that the thesis of Ja'far Feri Irawan, entitled "Pragmatics Study on Deixis in The Song Lyrics of Sami Yusuf's Album" has been approved by the advisor for the approval by the Board Examiners as one the requirements for the degree of *Sarjana Sastra* (S.S) in English Literature Department.

Malang, 11 Juni 2021

The Board of Examiners

Signatures

Dr. Hj. Rohmani Nur Indah, M. Pd. (Main Examiner)



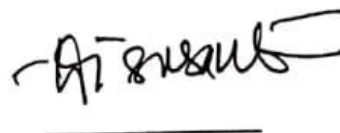
NIP. 19760910200322002

Masrokhin, MA (Chair)



NIP. 19780410201608011035

Drs. H. Djoko Susanto, M.Ed., Ph.D. (Advisor)



NIP. 19670529 200003 1 001

Approved by



Dean of Faculty of Humanities

Dr. Hj. Stafiyah, M.A

NIP. 196609101991032002

MOTTO

“Setiap proses adalah nikmat dan hasil adalah bonusnya”

“Every process is a pleasure and results are the bonus”

DEDICATION

I dedicate this thesis to my mother Umi Kulsum, my father Syaifudin and my sister Mahirotul Husniah, my niece Annisa Kamalia Hamid, and everyone around me. They are all very valuable in my life, always care about my life, always provide the safest and most comfortable place in my life, always provide support and prayers for my good and my success. Thank you very much.

I also dedicate this thesis to all my teachers at Tk Al Ma'sum, MI Bustanul Ulum, MTs. Bustanul Ulum, Man Gondang Legi, Uin Malang and my teachers in informal schools and my teachers everywhere. Thank you very much for teaching me many very valuable things in my life.

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Praise be to Allah, the god of the worlds, who always gives his *Rahman* and *Rahim*, who always gives *Taufik* and guidance. Who always gives pleasure. One of the pleasures is the learning process until working on this thesis and completing it. peach and salutation to the Prophet Muhamad SAW. who always want us to set role models and idols and we always hope for intercession. Researcher is grateful, most of this research was done during the holy month of Ramadan 1442 H. Hopefully this research will be more useful and blessed in the world and in the hereafter..

This research, would not be complete without the support and prayers of many people. For that, the researcher would like to express his gratitude to Mrs. Umi Kulsum and Mr. Syaifudin for supporting and praying. "May Allah blesses them both, without you I am nothing, I am proud to be your son". Researcher is also grateful to the teachers who have been instrumental in teaching well. Thank you also to my thesis supervisor, Mr. Djoko, who has guided me well. Thank you to Miss Vita as a my wali dosen who has always provided support and guidance since the first semester until my graduation. Thanks to Mr. Nanang for teaching the PPW course. Thank you also to my prospective partners who always sincerely try to help me.

Researcher hopes that this research is useful, providing positive things for everyone, especially for readers of this thesis and future researchers who research the same field, theory, theme, or object. Of course, this thesis is not perfect and

has many errors and shortcomings. For this reason, researcher hopes that criticism and suggestions are for the good of further research.

The Researcher

Ja'far Feri Irawan

ABSTRACT

Irawan, J. F. (2021). Pragmatics Study on Deixis in The Song Lyrics of Sami Yusuf's Album. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Drs. H. Djoko Susanto, M.Ed., Ph.D.

Keyword: Pragmatics, deixis, lyric, song, album

Humans are social creatures who need each other, to convey their desires humans used language. There are various ways for humans to convey their messages, one of which is with song lyrics. Someone who conveys a message or someone who receives a message will always want to convey it well and understand or capture the message conveyed well. To be able to understand and convey well there are several ways, one of which is using a pragmatics approach with deixis and reference theory.

.This study used qualitative method. The researcher observed Sami Yusuf song one by one through the script and song in internet or Youtube. After observing the song, the researcher chose a song then selected the words from the lyrics to be analyzed. After collecting the data, the researcher classified the types of deixis based on Levinson's theory personal, spatial, and place deixis. finally, the researcher interpreted the deixis meaning of the song based on a pragmatic approach through observations on the internet or youtube then look for a deeper understanding through interviews.

The researcher found three types of deixis in the nine songs of Sami Yusuf. The three types of deixis include personal deixis, time deixis, and place deixis. Of the three deixis, the one that appears the most is person deixis. In addition, researcher found a variety of different meanings. This meaning depends on various factors including the background knowledge of the listener or reader, context, and background.

ABSTRAK

Irawan, J. F. (2021). Studi Pragmatik Deiksis pada Lirik Lagu Album Sami Yusuf. Skripsi. Jurusan Sastra Ingris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Drs. H. Djoko Susanto, M.Ed., Ph.D.

Kata kunci: Pragmatik, deiksis, lirik, lagu, album

Manusia adalah makhluk sosial yang saling membutuhkan dengan yang lainnya, untuk menyampaikan keinginannya manusia membutuhkan bahasa (Thao & Herman, 2020). Seseorang yang menyampaikan pesan atau seseorang yang menerima pesan akan selalu ingin menyampaikannya dan memahami pesan yang disampaikan dengan baik. Untuk dapat memahami dan menyampaikan dengan salah satunya menggunakan pendekatan pragmatics dengan teori deixis dan reference. Tujuan dari penelitian ini untuk mengetahui jenis jenis deixis pada sembilan lagu tersebut. Hal itu, memudahkan peneliti untuk menginterpretasikan makna makna deixis dengan pemahaman yang dalam.

Penelitian ini menggunakan metode kualitatif. Peneliti menganalisis satu persatu lagu Sami Yusuf melalui skrip dan lagunya di internet dan You Tube. Setelah menganalisis, peneliti memilih kemudian menyeleksi beberapa kata untuk dianalisis. Setelah mengumpulkan data, peneliti mengklasifikasikan jenis jenis deixis berdasarkan teori dari Levinson personal, time, dan place deixis. Akhirnya, peneliti menginterpretasikan makna deixis tersebut berdasarkan pendekatan pragmatig dengan menganalisis di internet atau You Tube kemudian mencari makna lebih dalam melalui interview.

Peneliti menemukan tiga tipe deixis dalam sembilan lagu Sami Yusuf. Tiga tipe deixis tersebut diantaranya personal, tim, and place deixis. Dari ketiga deixis tersebut, deixis yang paling sering muncul adalah personal deixis. Selain itu, peneliti menemukan bermacam macam makna yang berbeda. Makna makna tersebut tergantung pada beberapa faktor latar belakang pengetahuan pendengar atau pembaca, konteks, dan latar belakang.

مستخلص البحث

إبروان، جعفر. (٢٠٢١). دراسة براغماتية حول المراجع في كلمات أغنية ألبوم سامي يوسف. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، مولانا مالك إبراهيم جامعة مالانج الإسلامية. المستشار الدكتور ه. ديوكوفيتش سوزانتو، دكتوراه، دكتوراه.

كلمة رئيسية: براغماتية، مرجع، غنائي، أغنية، ألبوم

البشر هم الكائنات الاجتماعية الذين يحتاجون إلى بعضهم البعض، لنقل رغباتهم يحتاج الإنسان اللغة (ثاو وهيرمان، ٢٠٢٠). اللغة هي رمز يستخدمه الناس لنقل الرسائل إلى الآخرين من أجل التحدث بها (المنحرفة، ٢٠١٧). بالإضافة إلى ذلك، يتم استخدام اللغة أيضا من قبل الشخص لنقل الأفكار والعواطف والنوايا والأهداف. هناك طرق بشرية مختلفة لنقل الرسالة، واحدة منها مع كلمات الأغنية. شخص ما الذي يسلم رسالة أو شخص يتلقى رسالة سوف ترغب دائما في نقلها بشكل جيد وفهم أو التقاط الرسالة تسليمها بشكل جيد. لتكون قادرة على فهم ونقل جيدا هناك عدة طرق، واحدة منها هو استخدام نهج براغماتي مع نظرية مرجعية والمرجعية.

المرجع هو الأساس لإحالة شيء مثل ضمير للشخص والمكان والوقت (١٩٩٦، بول). يصنف الباحثون نوع المرجع في كلمات سامي يوسف. بعد تصنيف نوع المرجع، وصف الباحث الإشارة في المرجع بنهج براغماتي وعمق فهمه من خلال إجراء مقابلة.

كان الغرض من هذه الدراسة هو الالتزام بأنواع المراجع على الأغاني التسع. وهذا يسهل على الباحثين تفسير معنى معنى مراجع الأغاني التسع بفهم عميق. من خلال فهم معنى المرجع، والمستمع أو القارئ يحصل على معلومات جديدة أو معرفة وراض عن فضوله.

يستخدم هذا البحث طريقة بحثية نوعية لأنه يهدف إلى تعميق فهم المراجع الغنائية للأغنية. فحص الباحثون تسع كلمات لأغنية سامي يوسف باللغة الإنجليزية. وتشمل الأغاني التسعة "اجعلني قويا"، "أنت تأتي إلي"، وعود منسية، لإرشادك إلى المنزل، ألف مرة، أينما كنت، في كل دموع هو هناك، أمي، وأغنية العيد. استخدم الباحثون ليون و فيلمور لتسمية ثلاثة أنواع رئيسية من المراجع. الإحالات الشخصية والمكانية والمكانية.

وجد الباحثون مائة وسبعة وثمانين مرجعا مقسمة إلى مائة وخمسة وخمسين مرجعا شخصيا وتسعة عشر مرجعا زمنيا وثلاثة عشر مرجعا مكانيا. بالإضافة إلى ذلك، وجد الباحثون أيضا أن معنى المرجع متنوع وعميق المعنى. المرجع المرجعي يمكن أن يكون لها مجموعة متنوعة من المعاني والمعاني اعتمادا على السياق والخلفية والمعرفة الخلفية للمستلم ورسول.

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CHAPTER I

INTRODUCTION

1.1 Background of Study

Humans are social creatures who need each other, to convey their desires humans use language (Thao & Herman, 2020). Language is a symbol used by humans to convey messages to others (Devianty, 2017). Besides, language is also used to convey someone's ideas, emotions, intentions, and goals. There are various ways humans use written or oral language. In addition, language can also be used to communicate thoughts and feelings (Anggara, 2016). Humans often use language to create art, including poetry, novels, and kinds of music..

Art in a language that we often encounter is music (Rebelo, et al., 2012). Listening to music has become a daily human habit. This is because the lyrics of music are inspired by daily human activities including love and experience (Hasanah, 2016). Music can make us enjoy serenity and pleasure.

Music is a combination of human vocals with song lyrics and musical instruments (Mokhsin, Rosli, Zamri, Ahmad, & Hamidi , 2014). The song's lyrics are taken from life's inspiration. Song lyrics sometimes contain deep meanings about life. If the song lyrics have content and meaning that is good or useful for listeners, the song will automatically be liked by the listeners (Nasution, Setiadi, & Ilza, 2018). Sami Yusuf is one of the best songwriters in the world. This

research analyze the meaning of words and utterances from song lyrics. The study of meaning is called pragmatics.

Pragmatics focuses on the study of interpreting the meaning of the speaker (or writer) (Abdulameer, 2019). In this study the researcher chose to collaborate with deixis pragmatics because according to Birner (2013) The aim of the speaker is to develop a discourse representation according to his wishes, while the listener aims to develop a representation as conveyed by the speaker. The meaning of the lyrics depends on the writer and listener who interprets the meaning. The meaning of a word or sentence in the song lyrics also depends on the accuracy of interpreting where or whomever the reference is. Pragmatics is based on how to study the context of linguistics. Pragmatics have several branches including; presupposition, entailment, reference, speech act, and deixis. Sometimes, listeners are confused about understanding the meaning of song lyrics or even misinterpreting them because they don't know the context (Fauzia, 2015). Therefore this research examines the meaning of the deixis in the song lyrics. The meaning context can be analyzed through deixis by means of discourse analysis through various perspectives (Syukur, 2017).

Deixis is one of the most important parts of language (Putri, 2015). Deixis is basic things for pointing or indicating person, place, or time (Yule, 1996). Deixis is a word from Greek that has been borrowed in English. The most primitive way of referring to something is to point to it (Kreidler, 2002). Deixis is used to analyze words or expressions because it can interpret the reference person, place, or time. Listeners or readers will easily understand the context if they know

the meaning of who, where, and when. As a solution to understanding references, it uses deixis analysis. Deixis often appears in every conversation or literary work, one of which is song lyrics (Kristanto, 2008). Deixis is one that seeks elements of meaning from situations, person, time, place, social and discourse (Pangaribuan, Manik, & Pasaribu, 2015). In addition, in deixis there are also specific deixis such as person deixis; Adi, Yuni, place deixis; home, school (Antari, 2017).

Each person or listener has a different interpretation (Agustin, 2019). In this study, researcher analyze the song lyrics, especially from the album “Sami Yusuf”. This is interesting to analyze because it has various kinds of meanings, namely the explicit meaning and the implied meaning. Researcher assumes that, in some of these songs, there are song lyrics that have interesting meanings that are rarely known to many people. This research is also important because it can interpret the meaning and reduce misunderstandings in capturing messages from song lyrics.

Song lyrics have various kinds of meanings and understandings depending on the listener's ability to understand the meaning of the song lyrics. Not all messages in the song lyrics can be interpreted by the listener if we do not know the background context or the physical context of the speaker such as the today, or tomorrow, here there, this, and the pronouns such as we, you, I, and it. The deixis cannot be searched for its meaning just by searching the dictionary but looking at the context (Afriliyan, 2018).

This study analyze the deixis on the Sami Yusuf's album. According to Qonaatun (2020) the lyrics of the Sami Yusuf song which contain enthusiasm, solidarity and spirituality can influence the listener's character. He analyzed Solidarity to human rights as reflected in the Sami Yusuf's Song. In addition, Sami Yusuf has a song that is famous for having the tone of a tolerant spirit to help fellow Muslims and spiritual depth, he was the first singer to write an Islamic genre song (Humaira, 2020). More than that, according to Mubarak (2017), the lyrics of Sami Yusuf's song have an interesting language style to research such as a metaphor. The reasons for the above reasons that make researcher interested in examining the language of Sami Yusuf's song lyrics use one of the branches of pragmatics, namely deixis.

Previous research related to this study is from Hasanah (2016) discusses the types of deixis, knowing the dominant deixis, and knowing the reference of these deixes. The purpose of her study was to determine the type of deixis and look for who, where, or when of the deixis. This research contributes to the use of deixis theory which is rarely used, namely from Alan Cruse (2000). The limitation of this research states that it only examines the song lyrics of Haris J who speak English, not researching other language songs such as Arabic and Hindi. The researcher hopes that the next researcher can provide more understanding about song lyric deixis. Therefore, my positioning here to deep understanding by looking for explicit and implicit meanings with pragmatics.

Another Previous study is from Merin Herwi Antari (Thesis IAIN Ponorogo 2017) entitled "Analysis of deixis in the song lyrics of Raef the Path

album”. The discussion is almost the same as the previous study above. This study discusses the types of deixis, knowing the dominant deixis, and knowing the reference of these deixes. This study also uses the theory of Alan Cruse. The contribution of this study to analyze deixis with different objects, namely the album from Raef the Path Album. The positioning of the researcher is analyze in different ways, different albums, and different theories.

Another previous study from Defi Heldia Rahmi (Thesis Uin Darusalam Banda Aceh 2018) entitled “A Pragmatic Study on Deixis in The Song’s Lyric of Deen Squad Album”. The discussion is the same as the previous study above. This study discusses the types of deixis, knowing the dominant deixis, and knowing the reference of these deixes. In this study, the researcher considered him to have a gap, namely studying with different subjects and with different theories. The theory used is the same as before, namely Alan Cruse. The researcher hopes that the next researchers can provide more understanding about song lyric deixis. Therefore, my positioning here to deep understanding by looking for the explicit and implicit meaning with pragmatics.

Another previous study from Debi Ratna Wati (Thesis Uin Syarif Hidayatullah Jakarta, 2014) entitled “A Deixis Analysis of Song Lyrics in Taylor Swift’s “Red” Album”. This research discusses the types of deixis and the effectiveness of the meaning of deixis. The gap in this research is looking for the effectiveness of deixis. The results of this study found that there are three types of person deixis, temporal and spatial deixis. The result, researcher found the effectiveness of the function of each deixis. This study uses the theory of Jhon

Lyons. The limitation of this study did not use interviews to deepen understanding and researcher suggested conducting interviews for further research. My position in this study to conduct interviews to find data to get a deeper understanding.

From the previous studies above, it can be concluded that most of them focused on the type of deixis and looked for the dominant deixis in the song. Therefore, in this research, the researcher discusses pragmatic deixis analysis using different theories and with different subjects, namely from the song lyrics of the grub band Sami Yusuf using Levinson. (2000). Apart from that, what is different and what's interesting about this research is that the researcher conducted interviews with connoisseur of this song, people who have the ability to speak english, like the song sami yusuf, the user of the deixis on sami yusuf songs. an interview, whose purpose is to gather descriptions of the life-world of the interviewee with respect to interpretation of the meaning of the described phenomena (Opdenakker, 2016). The researcher analyze the types of deixis types, look for the reference deixis of the song, look for the explicit and implicit references and look for data from several experts about the reasons for using these deixes and the user of the deixis by interviews.

The Novelty of this research is looking for meaning and understanding in depth. Here, let me give an example of a song in Indonesian so that it is easier for me to explain. A song by Koes Plus with the title “Andaikan Kau Datang Kemari”

“andaikan **kau** datang kemari

Jawaban apa yang kan **ku** beri”

From the song lyrics above, there are two personal deixis types with bold “kau (you) dan Ku (I)” The deixis has various meanings according to each listener. Most listeners interpret that deixis “kau (You)” refers to a woman, boyfriend, lover, or ex-partner. However, there are some people who take this deixis “kau (You)” more broadly. The Deixis “kau” interpret as an angel of death who will approach him. "If the angel of death came over to me and asked me my accountability and charity, then could I (as a servant) answer those questions.”

The explanation above is an example of research that to be analyzed. This study analyze the album of Sami Yusuf with song lyrics in English.

According to Raharjo (2020) As a homo sapiens creature, humans always ask questions and want to know about something. not only asking, but humans are also creatures who can wonder about the environment and themselves. Man's curiosity can be satisfied if he gets answers to things that are questionable. Therefore, this study aims to answer the urgency of curiosity about the meaning of the Sami Yusuf's song using deixis.

From the information above, the researcher conduct an analysis entitled Pragmatics study on deixis in the song lyrics of Sami Yusu's Album. The researcher hopes that this research will be useful and provide an understanding of the meaning of this song. In addition, this research is to reduce misunderstandings in understanding the meaning of this song (Sitorus & Herman, 2019).

1.2 Research Question

Based on the information above, the researcher discusses this research using research question as follows:

1. What are the types deixis in the song lyrics of Sami Yusuf?
2. What are the reference meanings of deixis in the Sami Yusuf's song lyrics?

1.3 Objectives of the Study

Based on the above research question, the purpose of this study is:

1. To find out the types of deixis
2. To know the explicit and implicit reference deixis

1.4 Significances of the Study

This study aims to answer the urgency of curiosity and add to the treasure trove of knowledge about the meaning of the Sami Yusuf song using deixis. This research aims to provide information on the deixis of this song. In addition, this research is also intended to broaden and deepen the treasury of knowledge about the explicit and implied references of this song. The hope of this research can add insight, especially to people who are interested in the express meaning of this song and be useful to the audience of this song. In addition, this research also hopes to be useful for English literature students who study deixis or who will analyze the pragmatic deixis approach.

1. Benefits for researcher

The benefit for researcher is to add new insights and increase

understanding of the deixis of the song lyrics. Fulfills curiosity and curiosity.

2. Benefits for the profession

It is hoped that this research can add references, fill in the gaps in previous research to perfect the research and add insight about deixis so that it can be further developed by the related professions.

3. Benefits for other parties

Benefits for other parties, especially those who will research deixis as a reference to improve previous research.

1.5 Scope and Limitation.

This study examine songs lyrics of Sami Yusuf. Sami Yusuf has a lot of songs about 75 songs on the album. This study only analyze 11 songs lyrics. The song chosen is a song which according to the researcher has interesting deixis to be researched. The nine songs are Make Me Strong, You Come to Me, Forgotten promises, To Guide You Home, A thousand times, Wherever You Are, In every tears he is there, Mother, and Eid Song. This study also collect data from interviews. The person to be interviewed is taken from the deixis user on the song. The researcher selects informant who are considered capable of providing information and can be easily reached by the researcher. The informant comes from an English teacher who likes the song Sami Yusuf. This study only analyze the nine songs mentioned above, not all the Sami Yusuf's songs. The interviewer that is taken are only one user of the song deixis.

The limitation of this study is that this research conducts interviews with people who are less precise. The best informants are the composers of the Sami Yusuf's album in this case is Sami Yusuf.

1.6 Definition of Key Term

- Pragmatics : the study of meaning (Yule, 2010)
- Deixis : Branch of pragmatic which studies the reference to pointing someone or something.
- Lyric : Words that are pronounced while singing and accompanied by a musical instrument melody
- Song : Human vocals accompanied by a musical melody
- Album : A collection of several songs from the grub band

1.7 Previous study

Another Previous study is from Merin Herwi Antari (Thesis IAIN Ponorogo 2017) entitled "Analysis of deixis in the song lyrics of Raef the Path album". The discussion is almost the same as the previous study above. This study discusses the types of deixis, knowing the dominant deixis, and knowing the reference of these deixes. This study also uses the theory of Alan Cruse. The contribution of this study to analyze deixis with different objects, namely the album from Raef the Path Album. The positioning that the researcher is analyze in different ways, different albums, and different theories.

Another previous study from Defi Helda Rahmi (Thesis Uin Darusalam Banda Aceh 2018) entitled "A Pragmatic Study on Deixis in The Song's Lyric of

Deen Squad Album”. The discussion is the same as the previous study above. This study discusses the types of deixis, knowing the dominant deixis, and knowing the reference of these deixes. In this study, the researcher considered him to have a gap, namely studying with different subjects and with different theories. The theory used is the same as before, namely Alan Cruse. The researcher hopes that the next researcher can provide more understanding about song lyric deixis. Therefore, my positioning here to deep understanding by looking for the explicit and implicit meaning with pragmatics.

Another previous study from Debi Ratna Wati (Thesis Uin Syarif Hidayatullah Jakarta, 2014) entitled “A Deixis Analysis of Song Lyrics in Taylor Swift’s “RED” Album”. This research discusses the types of deixis and the effectiveness of the meaning of deixis. The gap in this research is looking for the effectiveness of deixis. The results of this study found that there are three types of person deixis, temporal and spatial deixis. The result, researcher found the effectiveness of the function of each deixis. This study uses the theory of Jhon Lyons. The limitation of this study did not use interviews to deepen understanding and researcher suggested conducting interviews for further research. My position in this study is to conduct interview to find data to get a deeper understanding.

1.8 Research methodology

This study used qualitative research because the aim is to deepen the understanding of the deixis in the lyric of the song. This section consists of research design, research participant, data source, and data analysis.

1.8.1 Research Design

This study used qualitative method. This method is used based on the purpose and way of analyzing the data, namely to deepen the understanding of the song's deixis. This method examined by interpreting the data by describing the understanding in depth.

1.8.2 research Instrument

In this study, the researcher used analytical content where the researcher himself is the research instrument. Besides, this research also used interview users of the song deixis to be asked for information about the reasons for the deixis interpretation and interpretation of the use of deixis.

1.8.3 Data Source

The data which are analyzed are in the form of English words from the song lyrics. Data are retrieved from websites on the internet. The research data took from the nine Sami Yusuf's songs in the album. The song to be chosen is the song that the researcher considers to have a unique deixis to be researched. According to the Big Indonesian Dictionary (KBBI) Unique is separately in form or type; different from others; no similarities. In this case, song lyrics of Sami Yusuf that

have implicit and explicit meaning as in the Koes Plus song which has been explained in the background section above

1.8.4 Data collection

The data collection technique of this study consisted of several steps. First, the researcher observed Sami Yusuf song one by one through the script and song. After observing the song, the researcher chose a song that is considered unique. Then, the researcher selected the words from the lyrics to be analyzed.

1.8.6 Data Analysis

After collecting the data, first, the researcher classified the types of deixis based on Levinson, namely personal, spatial, place, discourse and social deixis. second, the researcher interpreted the deixis meaning of the song based on two meanings; explicit meaning and implicit meaning. Third, the researcher analyzed the implicit meaning of the instrument itself and from the results of interviews with several deixis users.

CHAPTER II

REVIEW ON RELATED LITERATURE

2.1 Pragmatics

Pragmatics has definitions and meanings. Several linguists have different concepts and understandings of pragmatics (Hasanah, 2016). Pragmatic is a part of linguistics that discusses meaning in a context, pragmatic focuses on a person's ability to convey specific messages based on the background of the situation or context, to show references, to interpret what the speakers say from background knowledge. (Kreidler, 1998). Pragmatics is a branch of linguistics that discusses the usage and how context affects meaning (Abdulameer, 2019). Language is a symbol used by speakers or writers (people) in conveying messages. The message conveyed through language will be understood well if the person delivering the message (speaker) has the same background knowledge as the person receiving the message (listener).

To understand a message in the language of a person not only must memorize the symbols in the language but must understand the context or background of the messenger and the recipient of the message. According to Course (2006) Pragmatics discusses the aspects of meaning that refer to the context, pragmatics concentrates on the language part to provide appropriate meaning. Pragmatics is a complementary relationship between the linguistic form and the person who conveys the message with the form (Yule, 1996).

Pragmatics has its own topic aspects which cannot be directly referred to without knowing the background (Nasution, Setiadi, & Ilza, 2018). According to Yule (1996) Pragmatics is a branch of linguistics that discusses the meaning of someone who conveys a message (speaker) in the form of speech or writing that is received and interpreted by someone who receives the message, a listener or reader. The speaker must be able to convey the message to be conveyed well and clearly so that it is not easily misunderstood by the recipient of the message. However, there are some people who convey a clear message but still cannot grasp the point because they do not know the background and context. This way of understanding the meaning is called pragmatics.

According to Yule (1996), There are four definitions of pragmatics. First, pragmatics is the study of the meaning of messages conveyed by speakers or writers. In other words, what the speaker conveys could have other meanings or multiple meanings from the message, words, phrases, or sentences. Second, pragmatics is the study of contextual meaning. In other words, how do the speakers arrange what they want to convey according to the conditions of communicating with whom, where and what is the background of the listener or reader. Third, pragmatics is the study of how to get messages more than is said. This science discusses exploring or knowing information that is not explicitly stated. The listener or reader can make inferences and can arrive at the meaning that the speaker conveys. The last definition of Yule, pragmatics is the science that discusses the expression of relative distance.

2.2 Context

Context is something that is very important to find the true meaning, to avoid ambiguity and misunderstanding in capturing and interpreting the message conveyed by the speaker. (Rahmi, 2018). Context is used in linguistics and phonetics to show a profile that is suitable for something desired based on a background of knowledge and experience. Something that is conveyed in the form of a sound or word always has the context it carries. Pragmatics usually focuses on the relationship between linguistic phenomena and properties of the context of use, examples of context of life such as friends, education, family, work society, and others. (Baltes & Staudinger , 2000).

Everything that is discussed has content that represents certain situations and conditions. Context can be used to help find the meaning because without context everything will be ambiguous and the purpose of the message conveyed is unclear. Context always relates to everything in the world. When someone says something through oral or written, the main thing is not only symbolic symbols in the form of words, sentence phrases or paragraphs but there is context in which it contains accompaniment circumstances, situation, knowledge of the topic of the speaker's habits and opinions... etc. Context means the surrounding deictic situation of speech (Dror, 2007).

For readers or listeners to understand utterances or sentences, they must know the background information of the person conveying the message because it is usually not explained in detail in the utterances or sentences. Here is the role of context to

guide the reader or listener in the process towards the meaning desired by the sender of the message. According to Yule, context is the physical environment in which a word is used.

According to Abdulameer (2019) context is divided into two parts; linguistic context which is usually called co-text and context of situation. Context linguistics is composed of constructs of words or sentences that lead to syntax. The linguistic context consists of a precede or follow a passage or text and identify its meaning. This can be calculated using syntactic ambiguity. Context of the situation is related to semantic and pragmatic ambiguities, that is, ambiguities arising from lexical items and knowledge of the real world.

2.2 Deixis

There are many definitions of deixis. The word deixis is borrowed from the Greek *deiknymi* which means 'pointing via language' or 'to show or point out' (Yule 1996). Deixis is defined as 'pointing or indicating. The meaning of indicating is for the interpretation of a word or phrase which refers to something that we want to aim for in the context (Levinson, 1979). Evidence of meaning can be measured from the manifest relationship between the structure of language and context depending on the definition. Context can be explained symbolically through deixis. To find out the meaning of deixis, contextual information must be added beforehand, or know its meaning from background knowledge and situations. The term deixis refers to a classification of linguistic expressions which

are used to imply elements of the situational context, including the speech participants, the time and location of the present speech event. (Khalili, 2017).

Deixis is a phenomenon of the meaning of words or phrases that contain contextual information. Deixis helps in interpreting the meaning of the meaning between sentence and thought analogous to its utterance. Deictic expressions are those whose interpretations depend on the context, the speaker's intention and relative distance (Abdullah, 2015). Deictic refers to a word which the referent is unstable and variable, depending on who is the speaker, where and when it is uttered.

Deixis is an important part of pragmatics which appears very often and even always appears in every communication both oral and written. Deixis is an important part of understanding a message given because its interpretation depends on the context and the speaker's intention (Abdulameer, 2019).

There are many words that often appear in conversation or communication that cannot be interpreted without knowing the context particularly the context of the situation, for example, this here there that tomorrow today and yesterday. Pronouns like I, You, they, we, he, she, it, me, them, our, us, her, him cannot possibly be known without knowing Lwho is speaking, about 'when' 'where', and 'whom '.

2.3 Types of Deixis

The theory of this study is based on the theory of Levinson (1983) which divides 5 types of deixis personal deixis, time deixis, place deixis, discourse

deixis, and sosial deixis (Khalili, 2017). This research only used three types of the deixis personal, time, and place deixis .

2.3.1 Person Deixis

Person deixis is a deictic reference to the participant role of a referent. In grammatical this type is often used to refer to people. References that refer to people are either the speaker, the person being spoken to or another person (third person) who is being talked about. The first person is usually the speaker, the second person is the recipient of the message (Zhang, 2013).

Person deixis usually appears as pronouns, possessive affixes of nouns and agreement affixes of verbs. There are three types of person deixis.

- a. First-person deixis: (I, we) which refers to someone and several people
- b. Second person deixis: (you) which refers to the person or group of people who will be given a message or destination address
- c. Third person deixis: (they, it, he, she) refers to the person or group of people being talked about depending on the context and situation.

2.3.2 Spatial Deixis (place)

According to Yule (2010), spatial deixis is words or phrases used to indicate a place or location pronouns such as here, there, near that. Place deixis is an expression to show a location or place that is relevant to what the sender or recipient wants. The relative location of people and things is being indicated. It's usually expressed in 'this', 'those', 'there', 'here', 'that' and 'those'.

Spatial deixis is a word or phrase which refers to a specific location according to what is communicated. It is that part of spatial sign which takes the bodies of the communication act participants as significant reference objects for spatial specification (Cairns, 1991).

According to Abdil place deixis, it is divided into three parts:

- a. Distal deixis is adverbs of place: 'there' and 'here'.
- b. Proximal deixis is a demonstratives which refer to a person or thing, they're: 'that', 'this', 'those' and 'these'.
- c. Project and term The motion verbs which are another form of deixis, especially 'go' and 'come'. These verbs are deictic when they are used to indicate movement towards or away from the speaker. So, if a person, for example, moves towards us we say 'he comes', but if he moves away from us we say 'he goes'. In addition, specific location is word or phrase that indicate location such as in the school, home, market, etc.

Spatial deixis can also be used to indicate psychological proximity between the speaker and the referent; it is called, according to Levinson (1983), 'empathetic deixis'. According to Levinson (1983) the distance is a concept which is linked with spatial deixis and has two dimensions in the deictic system: proximal, near or close to the speaker and distal dimension, remote from the speaker and/or closer to the addressee. To refer to the proximal or near entity, 'here', 'these' and 'this' are used, whereas 'there', 'those' and 'that' refer to the distal entity.

2.3.3 Temporal deixis (time)

Temporal deixis is a type of deixis part of the pragmatics used to denote the state of time. In time deixis, the expression of language depends on the interpretation of the speaker or writer in their speech (Wibowo & Nailufar , 2018).

There are two types of temporal deixis pure deixis and verb tense. 1. Pure deixis is a word or phrase that directly mentions times such as tomorrow, now, yesterday, this year, last year, etc. 2. While the verb tense is a verb that shows when the incident occurred, it can be now that often uses verb + ing, the past uses the past tense verb 2, and daily activities that use verb 1 are usually followed by s / es (Hasanah, 2020).

According to Yule about temporal deixis now: time coinciding with speaker utterance, then: past and future time relative to speaker's present time, yesterday, tomorrow, tonight, tomorrow, today: tense. Time deixis to point out temporal deixis, which shows the timing of events or ideas conveyed by the speaker. To find the point in time we must know what is on the mind of the person, time, place and situation.

Although temporal deixis looks simple, it turns out that time deixis also needs a practical approach in understanding it. Suppose today is Saturday and someone said yesterday, yesterday is not necessarily Friday it could be another day before. Or someone says tomorrow is not necessarily the meaning of tomorrow which means Sunday could be the day of the week or the day after or several days in the future in the future. The temporal deixis often appears as a

tense. Temporal deixis functions to locate points or intervals, using (ultimately) the moment of utterance as a reference point (Pangaribuan, Manik1, & Pasaribu, 2015).

2.4 Reference

Reference is a term to identify everything in the universe and deixis is a tool to reach that reference (Rahmi, 2018). According to Yule (1993), the reference shows the ability of the speaker or writer to forward messages that will be identified by the listener or reader. A message will not be understood or can not be received if both the sender (speaker) and receiver (listener) do not have the same reference background and context.

According to Kreidler, the reference is a piece of language, a noun phrase, which is used for something outside language, something in the universe is alive or dead or someone's imagination or conceptual concept or idea. The word 'something' is a referent, not necessarily physical nor necessarily real.

CHAPTER III

FINDING AND DISCUSSION

In this section, the researcher discussed findings and discussion about the deixis of Sami Yusuf's song lyrics. This discussion aims to answer the three research questions above. The researcher analyzed nine Sami Yusuf's songs lyrics including: Make Me Strong, You Come to Me, Forgotten promises, To Guide You Home, A thousand times, Wherever You Are, In Every Tears He Is There, Mother, and Eid Song. Researcher classified three types of deixis according to Levinson. After classifying the types of deixis that have been found, the researcher deepens his understanding of the reference meaning of these deixis through pragmatic analysis and data from informants through interviews. Researcher found the types of deixis. Each deixis has a different meaning.

3.1 Types of Deixis In The Song Lyrics of Sami Yusuf's Songs Lyrics

In this section, the researcher dug deeper into the meaning of words or phrases through deixis. Researcher found that there are many deixes in the lyrics of the song. a total of one hundred and eighty seven deixis. Linguists as Levinson classify deixis into three main types person deixis, temporal deixis, and spatial deixi. Person deixis is divided into three types: first person deixis, second person deixis, and third person deixis. Temporal deixis is divided into two types of pure deixis word and verb tense. Spatial deixis is divided into four types: distal, proximal, and projected term and specific location. The researcher analyzed the deixis in the lyrics based on the type of deixis. The researcher tabled the song

lyrics and look for the types of deixis based on the three types of deixis. The data studied were taken from nine song lyrics of Sami Yusuf. There are some lyrics that are repeated several times in one song, to make it more efficient, the researcher takes only one of the lyrics. The following is a discussion of the details;

3.1 Table Types Of Deixis In Nine Sami Yusuf's Songs Lyrics

No	Song	Types of deixis		
		Person deixis	Temporal deixis	Spatial deixis
1	Make Me Strong	14	2	2
2	You Come to Me	8	3	
3	Forgoten promises	9	1	2
4	To Guide You Home	19	2	1
5	A thousand times	26	1	2
6	Wherever You Are	26		2
7	I Need You	18	2	4
8	Mother	21	6	
9	Eid Song	14	2	

From the table above the researcher classified the types of deixis found in the nine song lyrics of Sami Yusuf. The type of deixis is taken from the theory of Levinson, which classifies the types of deixis into three main types, including personal deixis, temporal deixis, and spatial deixis. Of the nine songs that were analyzed based on their three types of deixis, the researcher found 155 personal deixes, 19 temporal deixes, and 13 spatial deixes. The following is a more detailed discussion;

Table 3.1.1: Classification of Types Deixis “Make Me Strong”

No	lyrics make me strong 1	Deixis	types of deixis
1	I know I'm waiting	I	Person deixis
2	Something to happen to me	Me something	Person deixis
3	I wish that somehow	I	Person deixis
4	You'd tell me out aloud	You	Person deixis
5	That on that day I'll be ok	That	Temporal deixis
6	But we'll never know 'cause	We	Person deixis
7	Sometimes it just gets too much	Sometimes	Temporal deixis
8	Help me find my way	Me	Person deixis
9	My Lord show me right from wrong	My	Person deixis
10	Give me light make me strong	Me	Person deixis
11	I know the road is long	I	Person deixis
12	Make me strong	Me	Person deixis
13	Sometimes it just gets too much	It	Person deixis
14	I feel that I've lost touch	I	Person deixis
15	Something known only to me	Me	Person deixis
16	That on that day you'll forgive me	That day	Temporal deixis
17	I beg for your mercy	Your	Person deixis

The first was song entitled "*Make Me Strong*", in this song the researcher found seventeen deixes which were classified based on the type of deixis. Person deixis or deixis which refers to the subject, the researcher found as many as fourteen words, including eleven first person deixes "I, Me, my and me" two second person deixes, "You and your", and "It" as third person deixis. Temporal

deixis or deixis refers to the time when the incident occurred, researcher found two words "that day" including pure deixis and "sometimes". Spatial deixis or deixis refers to a place or location, researcher did not find this type of deixis.

Table 3.1.2: Classification of types deixis “You Come to Me”

No	Lyrics 2	Deixis	Types of deixis
1	You came to me in that hour of need	You Me	Person deixis
2	in that hour of need	That hour	Temporal deixis
3	When I was so lost	I	Person deixis
4	you were there	Were	Temporal deixis
5	took my breath away	My	Person deixis
6	Showed me the right way	Me	Person deixis
7	You filled my heart with love	You My	Person deixis
8	Need you more than ever	You	Person deixis
9	Taught me to never judge	Me	Person deixis
10	Now all I want is to be with you	Now	Temporal deixis
11	I called on you,	I You	Person deixis
12	you were there	You	Person deixis
13	you were there	Threre	Spatial deixis
14	Without you what would my life mean	You my	Person deixis
15	For you I'd sacrifice, for you I'd give my life	You my	Person deixis
16	Any thing just to be with you	You	Person deixis
17	I feel so lost at times by all the hurt and lies	I	Person deixis

From the table above the researcher classified the types of deixis from the song entitled "*You Come to Me*". Researcher found twenty-two deixes divided into eighteen person deixes, three temporal deixes, and one spatial deixis. The

person deixis which refers to a person is found seventeen deixes which is divided into ten first person deixis "Me, I, My" and seven second person deixes "you". There is no third person deixis in this song. Temporal deixis refers to time, researcher found three words or phrases deixis "that hour, now and was" "that hour and now" as pure deictic, was as verb deixis which shows the tense of the time. Spatial deixis that shows a specific location or place, the researcher found one deixis "there", a type of distal term deixis.

Table 3.1.3: Classification of Types Deixis “Forgotten promises”

No	Lyrics Forgotten promises	Deixis	Types of deixis
1	Tonight the world will sleep	Tonight	Temporal deixis
2	For promises we made	We	Personal deixis
3	We share one soul	We	Personal deixis
4	We share one land	We	Personal deixis
5	We have one time to understand	We	Personal deixis
6	We are one humankind	We	Personal deixis
7	Brothers side by side	Side	Spatial deixis
8	We'll have no regrets	We	Personal deixis
9	We will not forget	We	Personal deixis
10	We are one humankind	We	Personal deixis
11	Sisters side by side	Side	Spatial deixis
12	Our words must count	Our	Personal deixis

From the table above the researcher classified the type of deixis from the song entitled "*Forgotten promises*". Researcher found twelve deixes divided into

nine person deixes, one temporal deixis, and two spatial deixes. Person deixis, which refers to a person, is found only in one type. First person deixis "we, and our" second and third person deixis are not found in this song. Temporal deixis refers to time, researcher found one deixis "tonight" including the pure deictic type. Spatial deixis which refers to a place or location, the researcher found two "side" spatial deixis which is included in the projected term deictic.

Table 3.1.4: Classification of Types Deixis "To Guide You Home"

No	Lyrics To Guide You Home 4	Deixis	Types of deixis
1	I miss your touch like pouring rain	I	Person deixis
2	When clouds come in they cry all night	They	Person deixis
3	When clouds come in they cry all night	Night	Temporal deixis
4	And give me tears to fill my eyes	Me My	Person deixis
5	The footprints that you left have stayed	You	Person deixis
6	I'll wait for tides to guide you home	I	Person deixis
7	Dizzy as the tea I brew	I	Person deixis
8	Round with My mind stirs thoughts of you	My You	Person deixis
9	You disappeared and left me to	You	Person deixis
10	Your face and form is all I see	Your I	Person deixis
11	In silhouettes of scolding steam	In silhouettes	Direct spatial deixis
12	At night the kitchen candles glow	At night	Temporal deixis
13	And shine a light to guide you home	You	Person deixis
14	I have thrown water into the street	I	Person deixis
15	My beloved is coming	My	Person deixis

16	Let her come, let her go	Her	Person deixis
17	But let there not be words between us	Us	Person deixis
18	I trust in stars to guide you home	I You	Person deixis

From the table above the researcher classified the types of deixis from the fourth song Sami Yusuf entitled “*To Guide You Home*”. Researcher found twenty one deixes divided into nineteen person deixes, two temporal deixes. Person deixis which refers to a person or subject is found nineteen consisting of eleven first person deixis I, they, us, my, and me. Six second person deixes "you and your". One third person deixis "her". Temporal deixis refers to time, researcher found two words "at night", including types of pure temporal deictic. Spatial deixis refers to a place or location, researcher did not find this type of deixis.

Table 3.1.5: Classification of Types Deixis “A thousand times”

No	Lyrics 5	Deixis	Types of deixis
1	Without your warmth	Your	Person deixis
2	without your smile	Your	Person deixis
3	Without you	You	Person deixis
4	by my side	Side	Spatial deixis
5	The world was so cold	The world	Spatial deixis
6	I felt so lost	I	Person deixis
7	Without your light	Your	Person deixis
8	I felt so blind	I	Person deixis
9	A thousand miles I'd run and walk	I	Person deixis

10	A thousand times I'd slip and fall	I	Person deixis
11	But for you I'd do it again	I	Person deixis
12	You gave me hope	You	Person deixis
13	you let me dream	You Me	Person deixis
14	Made me believe I can still trust	Me	Person deixis
15	All the things I want to say	I	Person deixis
16	I won't even try Cos I know	I	Person deixis
17	Deep down you feel how much I care	You I	Person deixis
18	Now I hold my head up high	Now	Temporal deixis
19	Now I hold my head up high	I	Person deixis
20	I see my dreams coming true	I My	Person deixis
21	Peace be with you my dearest friend	You My	Person deixis
22	In my heart you will remain	In my heart	Spatial deixis
23	In my heart you will remain	My You	Person deixis
24	A thousand miles I'd run and walk	I	Person deixis
25	A thousand times I'd slip and fall	I	Person deixis
26	But for you I'd do it again	I	Person deixis

From the table above the researcher classified the types of deixis from Sami Yusuf's fifth song, entitled "*A thousand times*". Researcher found twenty-nine deixes divided into twenty-six person deixes, one temporal deixis, and two spatial deixes. Person deixis which refers to a person or subject is found twenty-six consisting of eighteen first person deixis I, my, and me. Nine second person deixis, the words "you and your" and no third person deixis is found. Temporal deixis refers to time, researcher found one word "now" including pure temporal deictic. Spatial deixis which refers to a place or location, researcher found two

direct spatial deixis "in the world and in my heart" as specific location spatial deictic.

Table 3.1.6: Classification of Types Deixis “Wherever You Are”

No	Lyrics	Deixis	Types of deixis
1	My best times	My	Personal deixis
2	Were when i felt close to you	I You	Personal deixis
3	The moment I strayed from you	I You	Personal deixis
4	Traces of you are found there	You there	Personal deixis Spatial deixis
5	Wherever you are i'll find you	You I	Personal deixis
6	Cause you're the one i turn to	You	Personal deixis
7	Wherever you be i'll be with you	You I	Personal deixis
8	Cause you're the one my heart is to	You I	Personal deixis
9	I need you	I You	Personal deixis
10	To see your smile	Your	Personal deixis
11	I would pass every trial	I	Personal deixis
12	For the day when i'm by your side	Side	Spatial deixis
13	My love is to	My	Personal deixis
14	Wherever you may be	You	Personal deixis
15	I'll follow till I see	I	Personal deixis
16	In my heart you will be	My You	Personal deixis
17	Your love is all i need	Your I	Personal deixis
18	Traces of you are there	You	Personal deixis
19	I will search till we meet	I	Personal deixis
20	Wherever you may be	Wherever	Spatial deixis

From the table above the researcher classified the types of deixis from Sami Yusuf's sixth song, entitled "*Wherever You Are*". Researcher found twenty-

nine deixes which were divided into twenty-six person deixes and three spatial deixes. Twenty-six person deixis refers to a person or subject, consisting of nine first person deixis "my and I" and twelve second person deixis "you and your" and researcher did not find third person deixis. Temporal deixis refers to time, researcher did not find temporal deixis in this song. Spatial deixis which refers to a place or location, researcher found two spatial deixis "side and wherever" as the projected term and "there" as distal deixis.

Table 3.1.7: Classification of Types Deixis “In Every Tears, He Is There”

No	Lyrics in every tears he is there	Deixis	Types of deixis
1	Some might say this world today shows	This	Spatial deixis
2	Some might say this world today shows	Today	Temporal deixis
3	God's left us to our mistakes oh	Us Our	Personal deixis
4	He has never been	He	Personal deixis
5	See his children across many lands	His	Personal deixis
6	Somewhere tonight	Tonight	Temporal deixis
7	There's a child that's too weak to cry	There	Spatial deixis
8	Deep in those eyes	Those	Spatial deixis
9	Can't you see him in disguise	You him	Personal deixis
10	Reaching out to the heart that's in you	You	Personal deixis
11	And I	I	Personal deixis
12	He is there	He	Personal deixis
13	He's the hand that wipes that brow	He	Personal deixis
14	He's the tear that trickles down	He	Personal deixis
15	We need you now	We you	Personal deixis
16	We need you now	We you	Personal deixis
17	Between what you give and what you take	You	Personal deixis

18	There's a part of you that asks why	You	Personal deixis
19	Would he leave so many so far behind	He	Personal deixis
20	And deep in those eyes	Those	Spatial deixis

From the table above the researcher classified the types of deixis from the seventh song of Sami Yusuf, entitled "*In Every Tears, He Is There*". Researcher found twenty-four deixes divided into eighteen person deixes, two temporal deixes and four spatial deixes. Eighteen person deixis refers to a person or subject, consisting of five first person deixis "us, our, I, and we" and six second person deixis "you" and seven third person deixis "he, his, and him". Temporal deixis refers to time, researcher found two pure deictics "tonight and today". Spatial deixis which refers to a place or location, the researcher found four deixes "this", the type of proximal deictic and "there those" distal deictic.

Table 3.1.8: Classification of Types Deixis “Mother”

No	Lyrics Mother	Deixis	Types of deixis
1	Blessed is your face	Your	Personal deixis
2	Blessed is your name	Your	Personal deixis
3	My beloved	My	Personal deixis
4	Blessed is your smile	Your	Personal deixis
5	Which makes my soul want to fly	My	Personal deixis
6	All the nights	All the night	Temporal deixis
7	And all the times that	All the times	Temporal deixis
8	You cared for me	You me	Personal deixis
9	But I never realised it	I It	Personal deixis
10	Now It's too late	Now	Temporal

			deixis
11	Forgive me	Me	Personal deixis
12	Now I'm alone filled with so much shame	Now	Temporal deixis
13	For all the years I caused you pain	I you	Personal deixis
14	For all the years I caused you pain	I you	Personal deixis
15	If only I could sleep in your arms again	I your	Personal deixis
16	Mother I'm lost without you	I you	Personal deixis
17	You were the sun that brightened my day	You my	Personal deixis
18	Now who's gonna wipe my tears away	Now	Temporal deixis
19	If only I knew what I know today	I	Personal deixis
20	If only I knew what I know today	Today	Temporal deixis

From the table above the researcher classified the types of deixis from Sami Yusuf's seventh song, entitled "*Mother*". Researcher found twenty-seven deixis divided into twenty-one person deixis six temporal deixis and researcher did not find spatial deixis. Twenty-one person deixis which refers to a person or subject is found consisting of eleven first person deixis "my, me, and I" and nine second person deixis "you and your" and one third person deixis "it". Temporal deixis refers to time, researcher found six pure deictics "all the night, now and today". Researcher did not find spatial deixis in this song.

Table 3.1.9: Classification of Types Deixis "Eid song"

No	Lyrics Eid song	Deixis	Types of deixis
1	Let us rejoice indeed	Us	Personal deixis

2	For this is the day of Eid	the day	Temporal deixis
3	Their faces full of laughter	Their	Personal deixis
4	Their pockets full of sweets	Their	Personal deixis
5	Their Lord they remember	Their They	Personal deixis
6	His name they repeat	His They	Personal deixis
7	Their hands are raised to the sky	Their	Personal deixis
8	They supplicate and plead	They	Personal deixis
9	On this blessed day	This day	Temporal deixis
10	Forgive us they entreat	Us	Personal deixis
11	In giving they're competing	They	Personal deixis
12	Today there is no greed	Today	Temporal deixis
13	Everyone is celebrating	Everyone	Personal deixis
14	Greeting everyone they meet	They	Personal deixis

From the table above the researcher classified the types of deixis from Sami Yusuf's eleventh song, entitled "*Eid song*". Researcher found sixteen deixes divided into fourteen person deixes and three temporal deixes and researcher did not find spatial deixis. Person deixis which refers to a person or subject was found to be fourteen consisting of eight first person deixis "us they" and five third person deixis "their and his". Temporal deixis refers to time, researcher found three pure deictics "today, this day, the day". Researcher did not find spatial deixis in this song.

3.2 Reference deixis

Reference is a term to identify everything in the universe and deixis is a tool to reach that reference (Rahmi, 2018). According to Yule (1993), the reference shows the ability of the speaker or writer to forward messages that will be identified by the listener or reader. The researcher interpreted the meaning of the reference deixis from the nine songs based on two sources. First, from the analysis and interpretation of the researcher himself through pragmatics after observing the context and background of song lyrics from various sources including Youtube video clips, comments on YouTube, and browsing on the internet. The second source is based on an interview with an informant who likes the song Sammy Yusuf and is competent in English. The main purpose of this section is to answer the second and third research questions, namely to find the meaning of reference deixis song lyrics and deepen their understanding through the informant listener and song lover Sami Yusuf.

3.2.1 Reference meaning of song lyrics “Make Me Strong”

Corpus/Data 01

I know I'm waiting
 Waiting for something
 Something to happen to me
 But this waiting comes with
 Trials and challenges
 Nothing in life is free

I wish that somehow
You'd tell me out aloud
 That on that day I'll be ok
 But we'll never know 'cause
 That's not the way it works
 Help me find my way

My Lord show me right from wrong
 Give me light make me strong
I know the road is long
 Make me strong

Sometimes it just gets too much
I feel that I've lost touch
I know the road is long
 Make me strong
 Trials and challenges
 Life is one mystery

I wish that somehow
You'd tell me out aloud
 That on that day you'll forgive me

But we'll never know cause
 That's not the way it works
I beg for your mercy

Analysis of the first song entitled "make me strong" In this song the researcher found eighteen deixes, fourteen person deixes "I, me, you, we, my, it" two temporal deixes "that day, that day" and spatial deixis "that and this ". The researcher starts from the person deixis "I" in the lyrics *I know I'm waiting, I wish that somehow, I feel that I've lost touch, and I know the road is long* The underlined word indicates the main subject of this song, which refers to the writer, speaker or person who sings this song. "I" here can also be interpreted as a servant of God who pleaded with God. "I am waiting" shows a writer or speaker who is waiting for something or a message from their god. Next deixis "Me" person deixis in the lyrics *Something to happen to me, You'd tell me out aloud, Help me find my way, Give me light make me strong, and Make me strong* The underlined word refers to the I or speaker writer or servant of God mentioned earlier, me or someone waiting for something to happen to him. The deixis follows "we" in the lyrics *But we'll never know cause* the underlined word refers to speakers and

people all over the world, especially Muslims. Next deixis “you” *You'd tell me out aloud* including the second person deixis. According to the informant from the interview "You" what he meant was the god (Allah) of the speaker or writer who was mentioned as I and me, the reason is that there was a phrase My Lord which was replaced with the pronoun you. You as a subject explaining the message to his servant. Person deixis then “it” in the lyrics *Sometimes it just gets too much* third person deixis refers to the way a servant walks the path to his god. The next deixis is "something" in the lyrics *Sometimes it just gets too much* refers to messages that will come and occur to the speaker or writer.

The next reference is the type of temporal deixis "that day" in the lyrics *That on that day I'll be ok* The phrase that is meant here is the day when all the servants have reached the end of the journey or the end of the day. "Sometimes" in the lyrics *Sometimes it just gets too much* pure temporal deictic which shows part of the time from the speaker or writer when he feels too far away from God.

Corpus/Data 02

3.2.2 Reference meaning of song lyrics “You Come to Me”

You came to me in that hour of need
 When I was so lost, so lonely
 You came to me, took my breath away
 Showed me the right way, the way to lead

You filled my heart with love
 Showed me the light above
 Now all I want is to be with you

You are my one true love
 Taught me to never judge
 Now all I want is to be with you

Showed me right from wrong
 Taught me to be strong
 Need you more than ever

You came to me
 In that hour of need
 Need you more than ever
You filled my heart with love
 Showed me the light above
 Now all I want is to be with you

You came to me in a time of despair
I called on you, you were there
 Without you what would my life mean
 To not know the unseen?, the worlds between
 For you I'd sacrifice, for you I'd give my life
 Any thing just to be with you
I feel so lost at times by all the hurt and lies
 Now all I want is to be with you

You are my one true love
 Taught me to never judge
 Now all I want is to be with you

Researcher found twenty two Deixis divided into eighteen person Deixes "me, I, my, and you" three temporal deixes "that hour, now and wood" and one spatial "there" deixis. The researcher started analyzing the reference meaning of the Deixis person "You" in the lyrics *You came to me, Need you more than ever, You came to me in a time of despair, Without you what would my life mean, Without you what would my life mean, Any thing just to be with you, You are my one true love*. Second person deixis refers to someone who is missed by the speaker or writer. You referred to in this song is the Prophet Muhammad. According to the interview deixis "you" can refer to the Prophet Muhammad and God (Allah). The reason for referring to the prophet Muhammad is because Sami Yusuf is Muslim and in Islam there is a figure who has the characters and traits that have been mentioned such as *You fill my heart with love* or someone who fills

her heart *Taught me to never judge* in Islamic teachings we also always want to meet and be with our prophet, the prophet Muhammad, in the lyrics *I want is to be with you* The speaker or writer also considers that You is someone who means a lot in his life. This is in accordance with the teachings of Islam that the Prophet Muhammad is someone who is very meritorious and valuable in our lives. In accordance with the content in the lyrics *Without you what would my life mean.* Referring to God on the grounds that there are lyrics that say *You are my one true love.* Next deixis "Me" pada lirik *You came to me* first person deixis. Me refers to the speaker or writer as the ummah of the Prophet Muhammad. Next deixis "I" in the lyrics *Now all I want is to be with you* refers to the speaker or writer itself. "my" in the lyrics *for you I'd give my life* refers to the speakers or writers who have been previously mentioned as the people of the Prophet Muhammad and are also mentioned as I and me.

The next type of deixis is temporal deixis. In the song *You Come to Me*, the researcher found one phrase and two words "that hour, now and was" in the lyrics *in that hour of need* The underlined phrase is temporal deixis which refers to a time when the speaker or writer needed help. The second temporal deixis "Now" in the lyrics *Now all I want is to be with you* pure deixis which refers to exactly when the speaker is pronouncing the sentence. The time when the speaker or writer wanted to be with the Prophet. The last temporal deixis on this song is "were" on the lyrics *you were there* verb temporal deixis which shows that it has been done, meaning that when the speaker calls his idol when he needs help, his idol is already nearby to help him from anxiety and anxiety.

The next type of deixis is spatial deixis, which is a deixis that shows a place or location. In the lyrics of this song the researcher found a spatial deixis "there" in the lyrics *I called on you, you were there* including the distal term deixis. Deixis there refers to a place where a speaker or writer calls or is nearby to help or make his heart happy and peaceful.

Corpus/Data 03

3.2.3 Reference meaning of song lyrics “Forgotten Promises”

Tonight the world will sleep
 But hunger will not wait
 For promises we made
We share one soul
We share one land
We have one time to understand

We are one humankind
 Brothers side by side
 We'll have no regrets
We will not forget
We are one humankind
 Sisters side by side
We'll have no regrets
We will not forget

Our words
Our words must count
 Hunger will not wait
 For promises we made
We share one soul
We share one land
We have one time to understand

We are one humankind
 Brothers side by side
 We'll have no regrets
 We will not forget
 We are one humankind
 Sisters side by side
 We'll have no regrets
 We will not forget

Our words must count
 Hunger will not wait
 For promises we made

In this song, the researcher found twelve deixis divided into nine person deixis "we and our", one temporal deixis "tonight", and two spatial deixis "side by side". The researcher starts from the person deixis "we" in the lyrics *We share one soul, We share one land, We have one time to understand, We are one humankind, We'll have no regrets, We will not forget* deixis we belong to the type of first person deixis. According to the informant from the interview, the word "we" refers to speakers and people and children who suffer from bad luck, such as children who are malnourished, hungry, children who cannot receive their rights such as school and play, and people who became a victim of war. This is expressed in the video clip of Sami Yusuf Chanel which tells the situation of people who are experiencing bad luck, and Sami Yusuf conveyed his message in the lyrics of the song, showing that Islam is a religion of peace and beauty and mutual sympathy for fellow human beings. The deixis follows "our" in the lyrics "Our words, Our words must count" first person deixis which refers to speakers and people who have bad luck, the same as the previous deixis we.

The next type of deixis is temporal deixis "tonight" in the lyrics *Tonight the world will sleep*. The underlined word including the type of pure temporal deictic which refers to a night where all will sleep comfortably, full of peace, and a night where hunger will not come to them because there is someone who sympathizes and feels they have the same as human beings.

The next type of deixis is the spatial deixis "side by side" in the song lyrics *Brothers side by side, Brothers side by side* deictic term project type which refers to the state of the place that is close and adjacent. This means that between the speaker and the people in question there is no distance between them, they are holding each other's hand.

Corpus/Data 04

3.2.4 Reference meaning of song lyrics "To Guide You Home"

Thirsty as a desert's pain
I miss your touch like pouring rain
 When clouds come in they cry all night
 And give me tears to fill my eyes
 The footprints that you left have stayed
 Above the sand beneath the waves
 Long after time has let them go
I'll wait for tides to guide you home

Dizzy as the tea I brew
 round with My mind stirs thoughts of you
 And like the melting sugar cubes
You disappeared and left me to
Your face and form is all I see
In silhouettes of scolding steam
At night the kitchen candles glow
 And shine a light to guide you home

I have thrown water into the street
My beloved is coming, so there must not be dust
 Let her come, let her go
 But let there not be words between us

Far away and all alone
I trust in stars to guide you home

Researcher found twenty-one deixis divided into nineteen person deixes (I, they, us, me, you, your, and her), two temporal deixes (at night). The researcher

began to analyze the person deixis "I" in the lyrics *I miss your touch like pouring rain, I'll wait for tides to guide you home, Dizzy as the tea I brew, Your face and form is all I see, I have thrown water into the street, I trust in stars to guide you home* The word I is the first person deixis which is the subject in the context of this song, the deixis "I" refers to the speaker or writer himself. The deixis follows "your and you" in the lyrics *I miss your touch like pouring rain, Your face and form is all I see, You disappeared and left me to* the underlined word is second person deixis. In the context of this song, it refers to the idol's heart or lover from the speaker or writer. According to the informant from the interview, "you" is the wife or idol of the singer. The deixis follows "me" in the lyrics *And give me tears to fill my eyes, You disappeared and left me to* The underlined word is the first person deixis which refers to the subject speaker or writer as mentioned earlier in the deixis "I". The next deixis is "my" in the loop *My beloved is coming, so there must not be dust* The underlined word includes first person deixis which refers to the same subject as the previous deixis me and I. The next deixis is "her" in the lyric *Let her come, let her go* including third person deixis in this context refers to an ideal woman or lover or a person whose speaker or writer loves.

The next type of deixis is temporal deixis. The first deixis "at night" on the lyrics *At night the kitchen candles glow* The underlined word is pure temporal deictic which refers to a night when a candle is burning. The next deixis is "all night" in the lyrics *When clouds come in they cry all night* refers to the night when the clouds approached him and they were crying.

Corpus/Data 05

3.2.5 Reference meaning of song lyrics “A thousand times”

Without your warmth, without your smile
 Without you, by my side
 The world was so cold, I felt so lost
 Without your light, I felt so blind

A thousand miles I'd run and walk
 A thousand times I'd slip and fall
 But for you I'd do it again
 A thousand times

Without your warmth, without your smile
 Without you, by my side
 The world was so cold, *I* felt so lost
 Without your light, I felt so blind

You gave me hope, you let me dream
 Made me believe I can still trust

You raised me up, you gave me wings
 Just like a kite in the sky

A thousand miles I'd run and walk
 A thousand times I'd slip and fall
 But for you I'd do it again
 A thousand times

No words are enough to convey
 All the things I want to say
I won't even try Cos I know
 Deep down you feel how much I care

Now I hold my head up high
I see my dreams coming true
 Peace be with you my dearest friend
 In my heart you will remain
 A thousand miles I'd run and walk
 A thousand times I'd slip and fall
 But for you I'd do it again
 A thousand times

Researcher found twenty-nine deixis divided into twenty-six person deixes (I, my, me, you, and your), one temporal deixis (now), and two spatial deixes (in my heart and in the world). The researcher begins to analyze from the person

deixis "your" in the lyrics *Without your warmth, without your smile, Without your light, I felt so blind* including second person deixis which refers to a close friend of the subject in the song, in a film a kite pursuer who then gives the kite to his friend. The deixis follows "you" in the lyrics *Without you, by my side* second person deixis which refers to the same as deixis you're referring to a close friend of the subject I, the informant also agrees with this. Next deixis "I" in the lyrics *The world was so cold, I felt so lost Without your light, I felt so blind, A thousand miles I'd run and walk, A thousand times I'd slip and fall, But for you I'd do it again* Underlined words include first person deixis which refers to the subject of the song's lyrics. In this case, the speaker or writer. Next deixis "me" *Made me believe I can still trust* The underlined word refers to the subject of the song the speaker or writer. Next deixis "my" in the lyrics *I see my dreams coming true* Underlined words include first person deixis which refers to the same subject as deixis I and me.

The next type of deixis is temporal deixis. Temporal deixis "now" in the lyrics *Now I hold my head up high* the underlined word is pure temporal deictic which refers to when the speaker or writer rises from obstacles and trials.

The next type of deixis is spatial deixis, namely deixis which refers to a place or location. The first deixis "in my hearth and the world" on the lyrics *The world was so cold, I felt so lost and In my heart you will remain* The underlined word is a specific spatial deixis, which is a deixis that goes directly to its place specifications, namely on speaker or writer day and in this world.

Corpus/Data 06

3.2.6 Reference meaning of song lyrics “Wherever You Are”

My best times

Were when I felt close to you

But everything fell apart

The moment I strayed from you

In each smile

In every single sigh

Every minute detail

Traces of you are found there

Wherever you are I'll find you

Cause you're the one i turn to

Wherever you be I'll be with you

Cause you're the one my heart is to

I need you

To see your smile

I would pass every trial

Desperately i await

For the day when i'm by your side

My love is to

Wherever you may be

I'll follow till I see

In my heart you will be

Your love is all I need

In every single smile

Every single sigh

Every minute detail

Traces of you are there

Wherever you may be

I will search till we meet

In my heart you will be

Your love is all i need

Wherever you may be

Researcher found twenty-eight deixes divided into twenty-seven person "my, I, You" deixis and two spatial deixes "side, there, and wherever". Person

deixis "my" in the lyrics *My best times, My love is to, In my heart you will be* the word "my" includes first person deixis. In this song, deixis "my" refers to the subject of the song's lyrics, in this case, it could be the speaker or writer himself. Deixis followed by "I" in the lyrics *Were when I felt close to you, The moment I strayed from you, Wherever you are I'll find you, I'll follow till I see* the word "I" is the first person deixis, in the lyrics of this song "I" refers to the subject of the song the writer or speaker. The next deixis is "You" in the lyrics *Were when I felt close to you, Wherever you are I'll find you, kata "You"* is second person deixis. In these lyrics there is a context You refer to God from Allah's speaker or writer. Speakers or writers describe you can be found anywhere. This is the same as the teachings of Islam where Allah is always close to his servant wherever and whenever. In addition, one of the translator on the internet the word "You" is defined as "Mu" using capital letters which means referring to God. However, according to the informant, deixis "You" has two meanings. The first meaning can be interpreted as a god, the second meaning can be interpreted as a lover who he loves.

The next type of deixis is spatial deixis, deixis which refers to a place or location. The first spatial deixis "side" in the lyrics *For the day when i'm by your side* the word "side" is a deictic term project. In this context, it refers to a place where the speaker is on the side of God in other words when the speaker is already in the grave or has died. The next spatial deixis is "wherever", including a type of project term deictic which refers to a place in the entire universe or wherever a speaker or writer is located. The next deixis is "there" in the lyrics

Traces of you are there including distal deixis in this context refers to the universe, the earth,, and everything in it where the speakers or writers are located or traces of God's beauty.

Corpus/Data 07

3.2.7 Reference meaning of song lyrics “in every tears, he is there”

Some might say this world today shows
 God's left us to our mistakes oh
He has never been
 So far away
 Some might say
 How could any father stand
 See his children across many lands
 Suffer so and give no helping hand
 No helping hand

Somewhere tonight
 Far away and out of sight
There's a child that's too weak to cry
 Hmmm
 Deep in those eyes
 Can't you see him in disguise
 Reaching out to the heart that's in you
 And I

In every tear
 That is where
He is there

He's the hand that wipes that brow
He's the tear that trickles down
 Upon the face that cries without a sound
We need you now
 What a simple choice to make
 Between what you give and what you take
 When what you give
 Such precious life could save, life could save

Somewhere inside
 There's a part of you that asks why
 Would he leave so many so far behind
 And deep in those eyes
 Can't you see Him in disguise

Reaching out to the heart that's in you

In this song, the researcher found twenty-four deixes divided into eighteen person (us, our, we, I, you, he, and him), deixis dua temporal deixes (tonight and today) and four spatial deixes (there and those). The researcher starts from person deixis "us" in the lyrics *God's left us to our mistakes oh* the underlined word is first person deixis which refers to humans who are affected by natural disasters. The next deixis is "our" in the lyrics *God's left us to our mistakes oh* the underlined word is first person deixis which refers to people affected by natural disasters, an earthquake that causes many people to die in the world. The deixis follows "we" in the lyrics *We need you now* The underlined word has the same reference as us and our, namely victims of natural disasters. Deixis followed by "I" in the lyrics *Reaching out to the heart that's in you and I* Underlined words include first person deixis which refers to the speaker or writer themselves. Deixis follows "you" in the lyrics *We need you now* the underlined word second person deixis. In this context, "you" refers to people who care about victims of natural disasters who need assistance. "You" can also be defined as help from God. The next deixis is "He" in the lyrics *in every tears he is there, He's the hand that wipes that brow, He's the tear that trickles down* the underlined word belongs to third person deixis. In this context he refers to someone who cares for those who are victims of natural disasters, he can also be interpreted as a god who helps and with his servants who are victims of natural disasters. The informant added that the deixis "he" refers to natural disaster volunteers who are very professional so that whenever anyone cries or needs help they are always ready to help. The deixis

follows "him" in the lyrics *Can't you see him in disguise* The underlined word includes third person deixis which refers to people who are victims of natural disasters in disguise.

The next type of deixis is temporal deixis "tonight and today" in the lyrics *Some might say this world today shows*, the underlined word refers to the day when a natural disaster strikes in Africa and causes many victims. The next deixis "tonight" in the lyrics of *Somewhere tonight* the underlined word refers to the night after a natural disaster and many weak victims need help.

The type of deixis is followed by spatial deixis. "Those" in the lyrics of *Deep in those eyes*. The underlined word refers to children who are victims of natural disasters. The next deixis is "there" in the lyrics *in every terrace, he is there*, the underlined word indicates a place where someone who always cares about disaster victims or volunteer disaster victims is always there to help him.

Corpus/Data 08

3.2.8 Reference meaning of song lyrics “Mother”

Blessed is your face
 Blessed is your name
My beloved

Blessed is your smile
 Which makes my soul want to fly
My beloved
All the nights
 And all the times that
You cared for me
 But I never realised it
Now It's too late
 Forgive me

Now I'm alone filled with so much shame
 For all the years I caused you pain

If only I could sleep in your arms again
 Mother I'm lost without you

You were the sun that brightened my day
Now who's gonna wipe my tears away
 If only I knew what I know today
 Mother I'm lost without you

In this again, the researcher found twenty-seven deixis divided into twenty one person (my, me, I, you, your, and it) six temporal deixis (all the night, now and today) and the researcher did not find spatial deixis. The researcher begins the analysis of the reference meaning of the person deixis "your" in the lyrics *Blessed is your face, Blessed is your name, Blessed is your smile, and if only I could sleep in your arms again* the word cell includes second person deixis or someone the speaker or writer talks to. In this context, deixis "you" refer to the mother of the speaker or writer and all the mothers of everyone who sings this song. According to the informant, the context of this song is clear, from the title of the song it is understandable that this song is about mothers. The deixis follows "you" in the lyrics *For all the years I caused you pain, Mother I'm lost without you* the word "you" has the same reference as "your" which refers to the mother. This is reinforced by the title of this song, namely mother. The next deixis "my" in the lyrics of *My beloved, the word "my" is the first person deixis in this context referring to the speaker or writer, the possession of the speaker, namely my beloved or the writer's mother. The next deixis is "me" in the lyrics You cared for me, Forgive me* deixis "Me" is a first person deixis. In this context, it refers to speakers or writers as children of their mothers. A child or adult who apologizes to his mother for being the hero of his life. The next deixis is "I" in the lyrics *But I never realised it, For all the years I caused you pain, If only I knew what I know*

today, *Mother I'm lost without you*, the word "I" includes first person deixis which refers to the subject. In this case, the speaker writer or the person singing this song or a child of his mother. The last person deixis "it" in the lyrics *But I never realised it*, the word "it" is third person deixis. In this context, it refers to the form of a mother's care and affection for her child, a mother who always protects her child, a mother's struggle to make her child happy. And the speaker or writer doesn't realize that.

The next type of deixis is temporal deixis, deixis which refers to time. The first deixis "all the night" on the lyrics *All the nights And all the times that you cared for me* including pure deictic which refers to the nights a mother has spent in caring for her child with great affection. The next deixis is "now" in the lyrics *Now It's too late, Forgive me, Now* who's gonna wipe my tears away the word "now" is pure temporal deictic. In this context, the deixis "now" refers to the state at that time when the speaker or writer has grown up after receiving care and protection from his mother. The state where her mother has passed away and no one else is wiping her tears. The next deixis is "today" in the lyrics *If only I knew what I know today* pure deictic which refers to the current state, when the subject writer or speaker realizes how valuable his mother is, the day when the subject has grown up.

Corpus/Data 09

3.2.9 Reference meaning of song lyrics "Eid Song"

Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

Children are wearing new clothes
 Bright colours fill the streets
Their faces full of laughter
Their pockets full of sweets
 Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

Mosques are full of worshippers
 In rows straight and neat
Their Lord they remember, His name they repeat
Their hands are raised to the sky
They supplicate and plead
 On this blessed day
 Forgive us they entreat
 Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

People are giving charity
 And helping those in need
 In giving they're competing
Today there is no greed
 Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

Enemies embracing each other
 All hatred is buried
 Everyone is celebrating
 Greeting everyone they meet
 Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

Researcher found sixteen deixes divided into fourteen person deixes (us, they, their, and his) two pure deictic (today, the day). and researcher did not find spatial deixis. According to the informant from the interview results, the context of this song is clear, it can be seen directly through the title of the song, namely

Eid al-Fitr. Starting from the person deixis "us" in the lyrics *Let us rejoice indeed* kata "us" including first person deixis. In the lyrics, this refers to speakers and Muslims around the world to celebrate the holiday of victory. The next deixis is "their" third person deixis in the lyrics *Their faces full of laughter, Their pockets full of sweets* The underlined word includes third person deixis which refers to happy children celebrating Eid by wearing new clothes and bagging candy. On the lyrics *Their Lord they remember, His name they repeat, Their hands are raised to the sky* The word "their" in this context refers to Muslims, especially adults who remember and ask their god. The deixis follows "they" in the lyrics *They supplicate and plead, In giving they're competing* the underlined word includes first person deixis which refers to Muslims celebrating Eid al-Fitr. The deixis follows "his" in the lyrics *Their Lord they remember, His name they repeat* Underlined words include third person deixis which refers to the god of the speaker or writer song of Allah SWT.

The next type of deixis is temporal deixis. Researcher starts from the word "the day" in the lyrics *For this is the day of Eid* the underlined word includes temporal deixis. In this context, "it" refers to the day when Muslims celebrate the victory and greatness of Eid. Next deixis "today" on the lyric *Today there is no greed* the underlined word includes temporal deixis which refers to the Eid al-Fitr when the day of peace is devoid of pride and greed.

CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

This section presents the conclusions and suggestions of the deixis research on nine song lyrics. The songs are "Make Me Strong, You Come to Me, Forgotten promises, To Guide You Home, A thousand times, Wherever You Are, In Every Tears He Is There, Mother, and Eid Song". The conclusions contain the analysis conclusion or the answer to the research question. Then, the researcher provides suggestions for future researcher who is researching the same field or for readers to find out what needs to be improved.

4.1 Conclusions

In this section, the researcher concludes the analysis results and interpretations in chapter three. There are two conclusions that the researcher interpreted to answer the research question in chapter I. First, the conclusion regarding the types of deixis in the nine lyrics of Sami Yusuf song. Second, a conclusion from a reference to the lyrics of Sami Yusuf song which is supported by the informant's opinion from the interview results.

4.1.1 Types of Deixis

After analyzing the nine song lyrics of Sami Yusuf used the theory of deixis from Levinson which mentions five types of deixis person deixis, temporal deixis, spatial, discourse and sosial deixis. The researcher found three types of deixis in the nine songs of Sami Yusuf. The three types of deixis include personal

deixis, time deixis, and place deixis. Of the three deixis, the one that appears the most is person deixis

4.1.2 Reference of Nine Song Lyrics

After analyzing and looking for meanings or references to the nine lyrics of Sami Yusuf's songs, the researcher found various references of various kinds. In addition, researcher found a deeper understanding through interviewing informants who like Lau Sami Yusuf and are competent in English.

Researcher found a variety of different meanings. This meaning depends on various factors including the background knowledge of the listener or reader, context, and background. One of which is the song entitled "Make Me Strong and Wherever You Are". In the song there is a deixis "You", some people think the deixis refers to a woman. However, after analyzing with a pragmatics approach and interview, deixis "You" refers to the god of the writer. In addition, the song "You come to me" includes the deixis "you". After analyzing and interviewing the deixis, it can refer to the Prophet Muhammad and can also refer to God. In the song "Wherever You Are" there is a spatial deixis "side". After doing the analysis deixis refers to the realm of the grave or the hereafter.

After conducting various analyzes, the researcher found one hundred and eighty meanings of reference, based on the findings of the type of deixis. This meaning depends on various factors including the background knowledge of the listener or reader, context, and background.

4.2 Suggestion

After analyzing and providing conclusions on the deixis research and references to the nine Sami Yusuf songs above, the researcher provides suggestions for future researcher, especially researcher who will research the same field or the same topic or the same theme about pragmatics through deixis and references.

Researcher suggest deepening the understanding of the object to be studied by conducting various studies and analyzes, either by reading, listening or looking for reliable sources of information. It is very important to understand the deixis meaning of a song or other object.

In addition, because the finding show is only part of the words that deepen their meaning. So, it is hoped that the next researcher will search for data to more informants and are very close to the object. like a songwriter or songwriter himself

Researcher hopes that this research can be useful and further refined by further researchers with the suggestions that have been mentioned above.

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APPENDIX

1 make me strong

I know I'm waiting
 Waiting for something
 Something to happen to me
 But this waiting comes with
 Trials and challenges
 Nothing in life is free

I wish that somehow
 You'd tell me out aloud
 That on that day I'll be ok
 But we'll never know 'cause
 That's not the way it works
 Help me find my way

My Lord show me right from wrong
 Give me light make me strong
 I know the road is long
 Make me strong

Sometimes it just gets too much
 I feel that I've lost touch
 I know the road is long
 Make me strong

I know I'm waiting
 Yearning for something
 Something known only to me
 This waiting comes with
 Trials and challenges
 Life is one mystery

I wish that somehow
 You'd tell me out aloud
 That on that day you'll forgive me

But we'll never know cause
 That's not the way it works
 I beg for your mercy

My Lord show me right from wrong
 Give me light make me strong
 I know the road is long
 Make me strong

Sometimes it just gets too much
 I feel that I've lost touch
 I know the road is long
 Make me strong

My Lord show me right from wrong
 Give me light make me strong
 I know the road is long

Make me strong Sometimes it just gets too much
 I feel that I've lost touch
 I know the road is long
 Make me strong

2 You Come to me

You came to me in that hour of need
 When I was so lost, so lonely
 You came to me, took my breath away
 Showed me the right way, the way to lead

You filled my heart with love
 Showed me the light above
 Now all I want is to be with you

You are my one true love
 Taught me to never judge
 Now all I want is to be with you

Showed me right from wrong
 Taught me to be strong
 Need you more than ever

You came to me
 In that hour of need
 Need you more than ever
 You filled my heart with love
 Showed me the light above
 Now all I want is to be with you

You came to me in a time of despair
 I called on you, you were there
 Without you what would my life mean
 To not know the unseen?, the worlds between
 For you I'd sacrifice, for you I'd give my life
 Any thing just to be with you
 I feel so lost at times by all the hurt and lies
 Now all I want is to be with you

You are my one true love
 Taught me to never judge
 Now all I want is to be with you

3 Forgotten promises

Tonight the world will sleep
 But hunger will not wait
 For promises we made

We share one soul
 We share one land
 We have one time to understand

We are one humankind
 Brothers side by side
 We'll have no regrets
 We will not forget
 We are one humankind
 Sisters side by side
 We'll have no regrets
 We will not forget

Our words
 Our words must count
 Hunger will not wait
 For promises we made
 We share one soul
 We share one land
 We have one time to understand

We are one humankind
 Brothers side by side
 We'll have no regrets
 We will not forget
 We are one humankind
 Sisters side by side
 We'll have no regrets
 We will not forget

Our words must count
 Hunger will not wait
 For promises we made

4 To Guide You Home

Thirsty as a desert's pain
 I miss your touch like pouring rain
 When clouds come in they cry all night
 And give me tears to fill my eyes
 The footprints that you left have stayed
 Above the sand beneath the waves
 Long after time has let them go
 I'll wait for tides to guide you home

Dizzy as the tea i brew
 round with My mind stirs thoughts of you
 And like the melting sugar cubes
 You disappeared and left me to
 Your face and form is all i see
 In silhouettes of scolding steam
 At night the kitchen candles glow
 And shine a light to guide you home

I have thrown water into the street

My beloved is coming, so there must not be dust

Let her come, let her go

But let there not be words between us

Far away and all alone
I trust in stars to guide you home

5 A thousand times

Without your warmth, without your smile
Without you, by my side
The world was so cold, I felt so lost
Without your light, I felt so blind

A thousand miles I'd run and walk
A thousand times I'd slip and fall
But for you I'd do it again
A thousand times

Without your warmth, without your smile
Without you, by my side
The world was so cold, I felt so lost
Without your light, I felt so blind

You gave me hope, you let me dream
Made me believe I can still trust

You raised me up, you gave me wings
Just like a kite in the sky

A thousand miles I'd run and walk
A thousand times I'd slip and fall
But for you I'd do it again
A thousand times

No words are enough to convey
All the things I want to say
I won't even try Cos I know
Deep down you feel how much I care

Now I hold my head up high
I see my dreams coming true
Peace be with you my dearest friend
In my heart you will remain
A thousand miles I'd run and walk
A thousand times I'd slip and fall
But for you I'd do it again
A thousand times

6 Wherever You Are

My best times
Were when i felt close to you
But everything fell apart
The moment i strayed from you

In each smile
In every single sigh
Every minute detail
Traces of you are found there

Wherever you are i'll find you
Cause you're the one i turn to
Wherever you be i'll be with you
Cause you're the one my heart is to
I need you

To see your smile
I would pass every trial
Desperately i await
For the day when i'm by your side

Wherever you are i'll find you
Cause you're the one i turn to
Wherever you are i'll follow you
Cause you're the one i turn to
Wherever you be i'll be with you
Cause you're the one my love is to
My love is to

Wherever you may be
I'll follow till i see
In my heart you will be
Your love is all i need

In every single smile
 Every single sigh
 Every minute detail
 Traces of you are there

Wherever you may be
 I will search till we meet
 In my heart you will be
 Your love is all i need

Wherever you may be

7 In every tears, he is there

Some might say this world today shows
 God's left us to our mistakes oh
 He has never been
 So far away
 Some might say
 How could any father stand
 See his children across many lands
 Suffer so and give no helping hand
 No helping hand

Somewhere tonight
 Far away and out of sight
 There's a child that's too weak to cry
 Hmmm
 Deep in those eyes
 Can't you see him in disguise
 Reaching out to the heart that's in you
 And I

In every tear
 That is where
 He is there

He's the hand that wipes that brow
 He's the tear that trickles down
 Upon the face that cries without a sound
 We need you now
 What a simple choice to make
 Between what you give and what you take
 When what you give
 Such precious life could save, life could save

Somewhere inside
 There's a part of you that asks why
 Would he leave so many so far behind
 And deep in those eyes
 Can't you see Him in disguise
 Reaching out to the heart that's in you
 And I..

8 Mother

Blessed is your face
 Blessed is your name
 My beloved

Blessed is your smile
 Which makes my soul want to fly
 My beloved
 All the nights
 And all the times that
 You cared for me
 But I never realised it
 Now It's too late
 Forgive me

Now I'm alone filled with so much shame
 For all the years I caused you pain
 If only I could sleep in your arms again
 Mother I'm lost without you

You were the sun that brightened my day
 Now who's gonna wipe my tears away
 If only I knew what I know today
 Mother I'm lost without you

9 Eid Song

Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

Children are wearing new clothes
 Bright colours fill the streets
 Their faces full of laughter
 Their pockets full of sweets
 Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

Mosques are full of worshippers
 In rows straight and neat
 Their Lord they remember, His name they repeat
 Their hands are raised to the sky
 They supplicate and plead
 On this blessed day
 Forgive us they entreat
 Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

People are giving charity
 And helping those in need
 In giving they're competing
 Today there is no greed
 Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

Enemies embracing each other
 All hatred is buried
 Everyone is celebrating
 Greeting everyone they meet
 Let us rejoice indeed
 For this is the day of Eid
 Let us rejoice indeed
 For this is the day of Eid

Interview

- Researcher : apakah bapak mengetahui Sami Yusuf :
- Informan : ya dia penyanyi religi dari pakistan yang besar di london
- Researcher : apakah bapak menyukai karya karyanya khususnya lagunya
- Informan : ya saya menyukainya
- Researcher : peneliti menjelaskan maksud dan tujuan
- Researcher : bagaimana reference yang ada pada lirik lagu “make me strong” yang sudah saya garis bawah
- Informan : deixis “I” merujuk pada penyanyinya langsung.
- Researcher : kata “something” merujuk pada apa pak?
- Informan : “sometimes” merujuk pada pahala atau siksa atau takdir takdir yang akan diterima speaker. Deixis “me” merujuk pada penyanyinya langsung sama seperti deixis “I”
- Researcher : deixis “you” menurut analisis saya merujuk pada tuhan, bagaimana menurut bapak?
- Informan : ya saya setuju, karena pada lirik tersebut ada kata My Lord yang digantikan dengan deixis “You” selain itu konteks isi liriknya juga merujuk pada tuhan.
- Researcher : Deixis “Sometimes” merujuk pada waktu bagaimana?

Informan : merujuk pada waktu ketika manusia di dunia dan ketika merasa jauh dari tuhan

Researcher : Lagu kedua berjudul “You come to me” pada lirik lagu ini ada deixis “You” menurut analisis saya merujuk pada Nabi Muhammad, bagaimana menurut bapak?

Informan : menurut saya, deixis “you” bisa saja merujuk Nabi Muhammad. Namun, menurut saya bisa saja merujuk pada Tuhan. Yang datang bukan berarti secara fisik melainkan hidayah Tuhan.

Researcher : deixis selanjutnya “that our” menurut bapak merujuk waktu kapan?

Informan : merujuk pada waktu ketika penyanyi atau subjectnya sedang galau. Dan deixis yang lainnya saya sependapat dengan anda

Researcher : Lagu ketiga “Forgotten promises” dari deixis deixis yang saya garis bawah kira kira bagaimana referencenya?

Informan : deixis “tonight” merujuk pada malam ketika speaker menyampaikan pesannya, atau malam ketika penuh kedamaian. “we” merujuk pada banyak orang termasuk speaker dan orang-orang sekitarnya entah kerabatnya temannya dan banyak lainnya. Deixis selanjutnya “our” sama dengan deixis “we”

Researcher : lagu keempat “To Guide You Home” bagaimana reference pada lirik lagu tersebut?

I deixis “me, my dan I” merujuk pada penyanyinya secara langsung. Sedangkan deixis “your dan you” merujuk pada wanita pujaannya atau istrinya karena disana ada kata ganti “her” yang merujuk pada seorang wanita.

Researcher : lagu kelima berjudul “A Thousand Times” bagaimana reference pada lagu tersebut?

Informan : deixis “your” merujuk pada teman dekatnya, karena lagu ini sudah dikisahkan dalam film. Deixis “I dan my” merujuk pada penyanyinya langsung.

Researcher : lagu keenam “wherever you are” bagaimana reference pada lagu tersebut?

Informan : deixis “my dan I” merujuk pada penyanyinya sedangkan deixis “you” saya mempunyai dua pendapat bisa saja seorang perempuan yang dicintainya bisa saja Tuhan.

Reseacher : lagu kejuhuh “in every tears, he is there” bagaimana reference pada lagu tersebut?

Informan : dalam konteks ini menceritakan bencana alam gempa bumi yang terjadi di Afrika deixis “he” merujuk pada relawan yang sangat profesional disana, sampai sampai setiap ada tanis relawan selalu ada. Selain relawan juga merujuk pada seseorang yang peduli dengan yang lainnya.

Reseacher : lagu kedelapan “mother” bagaimana reference pada lagu tersebut?

Informan : dari judulnya sudah jelas bahwa tou dan your pada lirik lagu tersebut merujuk pada ibu, dan deixis now merujuk pada saat pengawang lagu sudah dewasa dan sadar bahwa ibunya adalah seseorang yang sangat berharga.

Reseacher : lagu terakhir berjudul “eid song” bagaimana reference pada lagu tersebut?

Informan : dilihat dari judulnya lagu inu juga sudah jelas konteksnya yaitu nhari raya idul fitri. “the day” merujuk pada hari raya idul fitri, “their” merujuk pada children yang bergembira merayakan hari raya idul ftri dan “us” merujuk pada umat muslim seluruh dunia.