

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

THESIS

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HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY MAULANA MALIK IBRAHIM
MALANG
2016**

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

THESIS

Presented to
Maulana Malik Ibrahim State Islamic University, Malang
in partial fulfillment of the requirements
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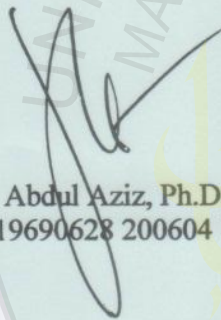
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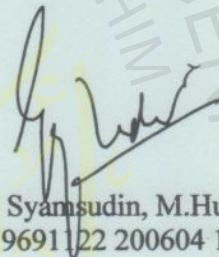
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STATEMENT OF THESIS AUTHORSHIP

I state that the thesis I wrote entitled A Pragmatic Study on Deixis in the Song Lyrics of Harris J's "Salam" Album does not incorporate to any materials previously written or published by other persons, except those indicated in quotation and bibliography. Due to this fact, I am the only person who is responsible for the thesis if there is any objection or claim from others.

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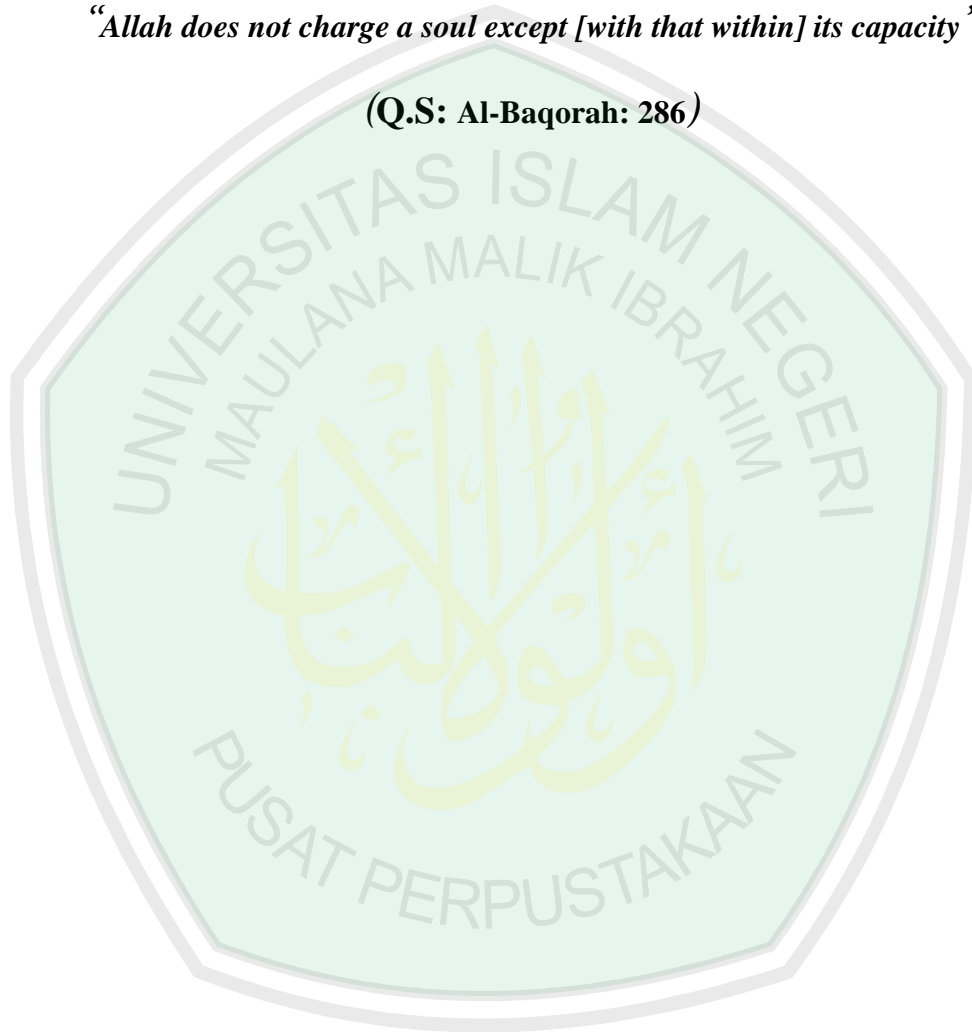
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MOTTO

لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا ﴿٢٨٦﴾

“Allah does not charge a soul except [with that within] its capacity”

(Q.S: Al-Baqorah: 286)



DEDICATION

I dedicate this thesis to my father, Hasirullah, and my mother, Salamah, who have always given me support and never stopped praying for my success.



ACKNOWLEDGEMENT

All praises may due to Allah SWT who always blesses me in every second of my life until I can finish this thesis under the title “A Pragmatic Study on Deixis in the Song Lyrics of Harris J’s Salam Album”. Peace and salutation to Prophet Muhammad SAW who has guide us from the darkness to the lightness.

I realize that my thesis will never finish without some contributions from many people who give advices and critiques in order to make betterment for this thesis. Therefore, I would like to express my deepest gratitude to my parents, Hasirullah and Salamah, who give me support and never stop praying for me. Above all, I would like to thank to my advisor, Abdul Aziz, Ph.D., for his advices and unsurpassed knowledge of doing research that are invaluable in both academic and personal levels. Then, I express my gratitude to the examiners, Djoko Susanto, M.Ed, Ph.D and Drs. Basri, M.A., Ph.D., who give me constructive suggestions and advices until this thesis can be accomplished well.

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Finally, I as the researcher expect and need more constructive criticism and suggestion from the readers to make this thesis more perfect.

The Researcher

ABSTRACT

Hasanah, Uswatun. 2016. *A Pragmatic Study on Deixis in the Song Lyrics of Harris J's "Salam" Album*. Thesis. English Language and Letters Department. Humanities Faculty. Maulana Malik Ibrahim State Islamic University, Malang. Advisor: Abdul Aziz, Ph.D.

Keywords: *Pragmatics, Deixis, Song, Lyric, Harris J., Salam Album.*

The aim of this research is to analyze five types of deixis, interpret the reference meaning of deixis and find out the most dominant type of deixis that are found in the song lyrics of Harris J's Salam album. The researcher selects "Salam" album as the subject of the analysis because the popularity of the album and also it consists of such deictic words that has reference meanings. Therefore, the song lyrics can be analyzed using pragmatic approach, specifically using theory of Alan Cruse (2000) about deixis.

This study was conducted by using descriptive qualitative method. The data which is used is twelve songs of Harris J's Salam album and then they are classified into the types of deixis based on their own criteria.

The findings showed that the types of deixis like person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis are used in the song lyrics of Harris J's Salam Album. The use of personal deixis indicates the role participant in the song. Moreover, the spatial deixis indicates the place or location of event in the songs. While for temporal deixis, it indicates relative time of speech event which is used in the song. Then, social deixis that occurs in most of songs in Salam album indicates the social status and also the close relation of participants in the song. The last type is discourse deixis which occurs in half of all songs in this album refers to certain discourse that contains the utterance in the song lyric as a signal and its relation to surrounding text. In this research, person deixis, spatial deixis and temporal deixis are found as the dominant types that occur in every song of Harris J's Salam album. It is because the singer conveys about the moral value, his experience and feelings in his religious album.

ملخص البحث

حسنة، أسوة. 2016، دراسة تداولية عن اسم الإشارة في كلمات الأغاني حاريس ج عند ألبوم السلام، البحث الجامعي. قسم اللغة الإنجليزية وأدبها. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج. تحت الإشراف: عبد العزيز، فها.د.

الكلمة الأساسية : التداولية، اسم الإشارة، النّعمة، كلمات، حاريس ج، ألبوم السلام.

هدف في هذا البحث ليحلّل خمس من نوع اسم الإشارة، فسر المعنى المرجعي من اسم الإشارة ولمعرفة أنواع اسم الإشارة التي تستخدم غالبا في كلمات الأغاني حاريس ج عند ألبوم السلام. تختار الباحثة ألبوم "السلام" كالموضوع من الدراسة لأنّ الشّعبيّة من الألبوم المذكور وأيضا لأنّ كثرة توجد اسم الإشارة في كلمات الأغاني التي تتضمن المعنى المرجعي. فلذلك، كلمات الأغاني المذكورة تستطيع أن تحلّل باستخدام نهج التداولية، على وجه التحديد تستعمل النظرية من آلان جروس (2000) عن اسم الإشارة.

تستعمل الباحثة البحث الكيفي باستخدام المنهج الوصفي. البيانات التي تستخدم في هذا البحث هي اثنا عشر أغنيات من ألبوم السلام لحاريس ج، ثمّ يقسّم إلى أقسام اسم الإشارة بالنسبة المعيار كلّ أنواع اسم الإشارة.

نتائج البحث التي حصلت الباحثة من هذا البحث يدلّ أنّ أقسام الإشارة يعني اسم الإشارة الشخصية، اسم الإشارة المكانية، اسم الإشارة الزمانية، اسم الإشارة الاجتماعية، و إشارة الخطابية تستخدم في كلمات الأغاني حاريس ج يعني ألبوم السلام. استعمال اسم الإشارة الشخصية تدلّ الفاعل في النّعمة. علاوة على ذلك، اسم الإشارة المكانية من الأحداث التي وقعت عند الأغاني المذكورة. وأمّا للإشارة الزمانية تدلّ من الأحداث الموجودة التي تشير بالكلمات الإشارة، زمان الخاص وصيغ الأفعال أيضا من الأفعال كالعلامة. ثمّ، اسم الإشارة الاجتماعيّة التي وقعت على الأغلب من الأغاني ألبوم السلام. يدلّ السلام الوضع الاجتماعي والتقارب أيضا العلاقة بين المشاركين الذين هم في الأغنية. هذا النوع الأخير أنّ اسم الإشارة الخطابية التي تحدث في نصف أغاني الألبوم الرجوع إلى الخطاب معين الذي يحتوي على عبارات أو كلمات في كلمات أغنية كعلامة وعلاقتها على النص حوله. في هذا البحث، اسم الإشارة الشخصية، اسم الإشارة المكانية واسم الإشارة الزمانية توجد كأنواع الذي يهيمن على الأغاني لحاريس ج في الألبوم السلام. وذلك لأن يعبر المعني عن القيم الأخلاقية وخبراته ومشاعره في ألبوم الدينية.

ABSTRAK

Hasanah, Uswatun. 2016. *Studi Pragmatik mengenai deiksis dalam lirik lagu Harris J pada album Salam*. Skripsi. Jurusan Bahasa dan sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Abdul Aziz, Ph.D.

Keywords: *Pragmatik, Daiksis, lagu, Lirik, Harris J., Album Salam.*

Tujuan dari penelitian ini adalah untuk menganalisis lima tipe deiksis, menginterpretasi makna referens dari deiksis dan mengetahui tipe deiksis yang sering digunakan pada lirik-lirik lagu Harris J pada album Salam. Peneliti memilih album “Salam” sebagai objek dari kajian karena popularitas dari album tersebut dan juga karena banyak ditemukan kata deiktik dalam lirik-lirik lagu yang mempunyai makna referens. Oleh karena itu, lirik-lirik lagu tersebut dapat dianalisis menggunakan pendekatan pragmatik, yang secara spesifik menggunakan teori dari Alan Cruse (2000) mengenai deiksis.

Penelitian ini menggunakan metode deskripsi kualitatif. Data yang digunakan adalah 12 lagu dari album salam milik Harris J, yang kemudian diklasifikasikan kedalam tipe-tipe deiksis berdasarkan kriteria masing-masing tipe deiksis.

Hasil dari penelitian ini menunjukkan bahwa tipe-tipe deiksi yakni deiksi orang, deiksis tempat, deiksis waktu, deiksis sosial dan deiksis wacana digunakan dalam lirik-lirik lagu Harris J. yakni album salam. Penggunaan deiksis orang mengindikasikan peserta atau pelaku dalam lagu yang terdiri dari kata ganti orang pertama, kata ganti orang ke dua dan kata ganti orang ke tiga. Selain itu, deiksis tempat menunjukkan tempat atau lokasi dari peristiwa yang terjadi pada lagu-lagu tersebut. Sedangkan untuk deiksis waktu menunjukkan waktu dari peristiwa yang ada. Lalu, deiksis sosial yang terjadi pada sebagian besar dari lagu-lagu album Salam mengindikasikan status sosial dan juga kedekatan hubungan dari para partisipan yang ada di dalam lagu. Tipe yang terakhir yakni deiksis wacana yang terjadi pada separuh lagu dari album ini merujuk pada wacana tertentu yang berisikan ungkapan atau ucapan pada lirik lagu sebagai sebuah tanda dan hubungannya terhadap teks yang ada di sekitarnya. Pada penelitian ini, deiksis orang, deiksis tempat dan deiksis waktu ditemukan sebagai tipe yang mendominasi pada lagu-lagu Harris J. dalam album Salam. Hal tersebut dikarenakan sang penyanyi menyampaikan nilai moral, pengalamannya dan perasaannya di dalam album religinya.

TABLE OF CONTENTS

TITLE SHEET	i
APPROVAL SHEET	ii
LEGITIMATION SHEET	Error! Bookmark not defined.
STATEMENT OF THESIS AUTHORSHIP	iii
MOTTO	i
DEDICATION	vi
ACKNOWLEDGEMENT	vii
ABSTRACT	viii
TABLE OF CONTENTS	xi
LIST OF TABLE	xiii
CHAPTER I INTRODUCTION	1
1.1 Background of the Study	1
1.2 Research Questions	6
1.3 Objectives of the Study	6
1.4 Significances of the Study	6
1.5 Limitation of the Study	7
1.6 Research Method	7
CHAPTER II REVIEW OF RELATED LITERATURE	11
2.1 Theoretical Framework	11
2.1.1 Definition of Pragmatics	11
2.1.2 Definition of Deixis	13
2.1.3 Types of Deixis	15
2.1.4 Definition of Reference	21
2.1.5 Definition of Context	22
2.2 Related Studies	23
CHAPTER III FINDING AND DISCUSSIONS	26
3.1 Types of Deixis in Song Lyrics of Harris J's Salam Album	26
3.2 Reference Meaning of Harris J's Salam Album	40
3.3 Dominant Type of Deixis in Song Lyrics of Harris J's Salam Album	71

3.4 Reason of the Use of Dominant Deixis Type in Harris J's Salam Album 72

CHAPTER IV CONCLUSION AND SUGGESTION 76

4.1 Conclusion 76

4.2 Suggestion 78

REFERENCES 79

APPENDIX 81



LIST OF TABLE

1. Table 3.1 table of Personal Deixis	27
2. Table 3.2 table of Spatial Deixis	31
3. Table 3.3 table of Temporal Deixis	35
4. Table 3.4 table of Social Deixis	38
5. Table 3.5 table of Discourse Deixis	39
6. Table 3.6 frequency of Deixis Types in Salam Album	72
7. Table 3.7 frequency of Deixis Types in the Path Album	75



CHAPTER I

INTRODUCTION

This chapter deals with the description of background of the study and some systematic steps that are used by the researcher to conduct this research.

1.1 Background of the Study

Language is a tool or system of symbols designed for purpose of communication and interaction with each other (Lyons, 2002). In addition, People use language to transmit and express their ideas, emotions or desire either in oral or written forms. Therefore, the language that we used ought to be meaningful to prevent misunderstanding or misinterpretation between sender and receiver. Furthermore, language is not only used as communication media but also usually involved in other fields such as language as arts. It can be found in advertisement and entertainment which appear in society such as music, novel, film or movie.

One example of entertainment media is music which is familiar in society. Music is a basic of human instinct, and also a daily basis human activity which is universally inspired with love and experience (Piragasam et.al, 2013). It is universal among human cultures. Music is expected to give pleasure for people listening to it that is an arrangement of sounds made by musical instruments, singing or computers, or a combination of these (Walter, 2008).

Nowadays, listening music is not only categorized as hobby but also becomes favorite thing for many people especially teenagers. Sometimes, people listen to music while doing their activities such as working, studying, eating even during sleeping. It is because music can evoke different feelings among audience

(Raj&Muniapan, 2012) and also especially for music-making through his/her creativity which is created by song. Therefore, People will achieve pleasure and experience mood change by listening to music (Piragasam et al., 2013).

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

In music, a song is a composition that contains vocal parts (lyrics) that are performed (sung), commonly accompanied by music instruments (Raj & Muniapan, 2012: 2). According to Crowther (1995: 1133), song is a usual short piece of music with words which are sung. It is another way to convey people's feeling and emotion to someone else through lyrics. The lyricist tries to take the audience to the world created by his/her imagination and make the audience thinks and reacts (Raj & Muniapan, 2012). In addition a number of lyrics in song also give an inspiration for life. Therefore, when the people listen to song lyric, sometimes they do not only try to apprehend the meaning of lyric itself, but also the meaning of the reader or speaker means. The study of what speakers mean or speaker meaning is called pragmatics.

Yule (1996:3) claimed, pragmatics is concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by listener (or reader). Communication clearly depends on not only recognizing the meaning of words in

an utterance or sentence, but also recognizing what speakers mean by their utterances. Sometimes misunderstanding of meaning could happen in the language users. That understanding related to reference of the utterance or sentence. In order to understand about a reference of utterance, reader or listeners should be able to identify the contexts of utterance. Therefore, Saeed (2003: 182) has argued that pragmatics is study of how we use linguistic knowledge in context. Context is a key aspect to interpret utterances and expressions (Cruse, 2006). Some scopes of pragmatics include the study of deixis, presupposition, reference, entailment and speech acts. In this research, the researcher uses pragmatics approach that analyses the deixis in song lyrics.

Deixis is one of the most basic things in technical term of utterances (Yule, 1996). The word 'deixis' is borrowed from the Greek word for pointing or indicating. Additionally Levinson (1983: 55) advanced, deixis directly concerns with the relationship language and context which is reflected in structures of language their selves.

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

This research focuses on the study in song lyrics especially in Salam album because it will be more interesting if we study about something which becomes too close to part of human life such as music. Basically, song lyrics could be said as a part of discourse. Moreover, the researcher assumes that many

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

In this study, the researcher wants to analyze the deixis in song lyrics of Salam album, not only because it has deictic words but also many people especially teenagers are interested in this album. Salam album which was released on 18 September, 2015 has reached more than five million viewers on YouTube. It is the fantastic achievement for a newcomer like Harris J that is still young. Beside this album is good to listen especially for Islamic song in the pop British genre, the singer, Harris J, is also a handsome boy and different than others. He is a moslem and has memorized Al-Qur'an but his style is like Justin Bieber. Thus, many people call him as *The Muslim Justin Bieber*. He has a passion and natural talent for singing and performing. Moreover, songs in this album have good moral value that people can take it such as about believing in God and loving our parents. Therefore, it will be interesting to study the song lyrics of Harris J's "Salam" album especially about deixis.

Previous related studies on the lyrics of songs have been carried out by a number of researchers. For example, Ali (2012) looks at *A person deixis analysis of song lyric in Maher Zain's album*. This research deals with pragmatics field. It analyzes personal deixis in discourse of Maher Zain's album based on Goerge Yule theory (1996). The objectives of this research are to identify the kinds and reference of person deixis in song lyrics of Maher Zain's album.

The other research is about analysis deixis conducted by Wati (2014). This research is aimed at analyzing *The deixis used in song lyrics of Taylor Swift's "Red" album* by using John I. Saeed theory. The study in this paper explains the kinds of deixis, the meaning and why deixis used in these song lyrics.

The last is a research about analysis deixis conducted by Lestari (2015) which the title is *"The Study of Deixis in song lyrics of Bruno Mars' Doo Wops and Hooligans 2010 Album"*. This research used qualitative approach. She classified the deixis based on the five types of deixis that used theory of Levinson and also describe the reference meaning of deixis that were found in song lyrics of Bruno Mars' Doo Wops and Hooligans 2010 Album.

Based on the three previous studies above, it can be concluded that they focused on analyzing the types and interpretation of deixis in the lyrics of song. In the same way, I as the researcher want to analyze the types of deixis in the song lyrics and also the references of them in the different subject and different theory which is in the song lyrics of Harris J's "Salam" album (2015) by using Alan Cruse theory (2000). Moreover after analyzing and knowing that, the researcher also wants to find out the dominant type of dexis used and why it is dominantly used in Harris J's Album.

From those reasons the researcher decided to create a research entitled *A Pragmatics Study on Deixis in the Song Lyrics of Harris J's "Salam" Album*. The researcher hopes that it can help the listeners easily to understand the use and the meaning of deixis, especially in song lyric.

1.2 Research Questions

The problems will be discussed in this study are formulated through the following questions:

1. What the types of deixis are used in the song lyrics of Harris J's Salam album?
2. What the reference meanings of deixis are found in the song lyrics of Harris J's Salam album?
3. What the dominant types of deixis are used in the song lyrics of Harris J's Salam album?
4. Why the deixis types are dominantly used?

1.3 Objectives of the Study

Based on the problem statement mentioned above, the researcher has the following objectives:

1. To identify the kinds of deixis that are used in the song lyrics of Harris J's Salam album.
2. To analyze the reference meanings of deixis of the song lyrics in Harris J's Salam album.
3. To find out the dominant types of deixis that are used in the song lyrics of Harris J's Salam album.
4. To find out the reason of the dominant use of types deixis in the song lyrics of Harris J's Salam album.

1.4 Significances of the Study

Theoretically, the significances of this study are able to show the use of deixis in English songs and give more information about the reference meaning of deixis in the English songs. Practically, the result of this study hopefully will be

useful for other researchers who are interested in investigating other songs which have the same topic. It is also hoped that this thesis will be useful for the English students of State Islamic University of Malang as linguistic reference which will assist them to understand and appreciate works of linguistics, especially about pragmatics approach on deixis.

1.5 Limitation of the Study

The focus of this study is to investigate deixis in the song lyrics of Harris J's Salam album using pragmatics approach which consist of 12 English songs taken from his religious songs. Here, the researcher only investigates the song lyrics that use English, because there are some songs that used other languages such as Arabic and Hindi. Those songs which were released in September 18, 2015 are chosen as the subject of this study and used as data.

1.6 Research Method

This section discusses about the method that the researcher used in this current research method which consists of research design, research participant, research instrument, data source, data collection, and data analysis.

1.6.1 Research Design

In this research, the researcher uses descriptive qualitative method. It means that the research is based on the characteristics of phenomena and the data were analyzed using the description not numbers.

According to Crocker (2009: 5), qualitative research entails collecting primarily textual data and examining it using interpretive analysis. It means that the method provides clear description about the problems of research.

1.6.2 Research Participant

The researcher elects lyrics in the song lyrics of Harris J's Salam album. According to the theory, in the utterance or sentence, there is an interpretation of the listener or hearer in what speaker means. However, in the context of reference meaning, there are such types of deixis because it is found such deictic expressions related to their functions.

1.6.3 Research Instrument

Because this study belongs to qualitative research, the instrument of this study is the researcher herself which is called as human instrument. The main instrument is the researcher who obtains, collects, and analyzes the data. There are no other instruments can do this or involved.

1.6.4 Data Source

The data of this study are the song lyrics of Harris J's Salam Album (2015). This album which consists of 12 songs is chosen as the subject of this study and used as data:

Salam Alaikum, Good Life, Rasool' Allah, I Promise, The One, Worth It, Love Who You Are, Eid Mubarak, Let Me Breath, Paradise, My Hero, and You Are My Live.

1.6.5 Data Collection

In collecting the data for this research, the researcher followed these steps. Firstly, the researcher listened to the songs of Salam Album, one by one and two several times in order to understand the lyrics in detail. Secondly, the researcher searched the script of the lyrics of Salam album on the internet. Thirdly, the

researcher chose the lyrics to be analyzed from each song. Fourthly, the researcher marked all of the chosen lyrics to be analyzed.

1.6.6 Data Analysis

After collecting the data from the script of lyrics, the researcher analyzed the data as follows: firstly, the researcher determined some words expressions that include in deictic expressions. Secondly, the researcher classified the deictic expressions that have been determined based on their criteria. Thirdly, the researcher analyzed the data based on the Cruse theory on deciding the types of deixis, namely: person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis. Fourthly, the researcher interpreted and described the reference meaning of the deictic expression as the data based on the Cruse theory. Next, the researcher calculated the occurrences of each type deixis used in Harris J's Salam Album. Last, describing and explaining the finding.

1.6.7 Definition of Key Terms

Pragmatics : The study of what speakers mean or speaker meaning (Yule, 2010: 113).

Deixis : from the Greek word; pointing via language (Yule, 2010: 115).

Song : the act of art singing, in other word could say that a song is a place of music sung or as if for singing (Walter, 2008).

Lyric : a kind of poetry, expressing direct personal feeling and it is composed for singing (Walter, 2008).

Harris J : A young British Moslem singer and the winner of Awakening's social media powered Talent Contest. He has passion and natural

talent for singing and performing (Awakening Records, 2015).

Salam album : The first single album for Harris J's because to be the winner of Awakening's social media powered Talent Contest. This album was released in September 18, 2015 by Awakening record (Awakening Records, 2015).



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of such important aspects related to literatures that concern with the theoretical framework include the definition of pragmatics, definition of deixis, five types of deixis, definition of reference, definition of context and the related studies to support the analysis.

2.1 Theoretical Framework

2.1.1 Definition of Pragmatics

There are many definitions of pragmatics. It comes from some linguists. Every linguist has his own concept and principal about pragmatics itself.

Pragmatics is a part of linguistics which is about communicating meaning in context. So, it concerns with meaning (Kreidler, 1998). According to Cruse (2006), Pragmatics is study about aspects of meaning which are dependent on context. Griffith (2006: 1) also argued that pragmatics is concerned with the use of tools in meaningful communication.

There are some proposed definitions for pragmatics (Cited in Potts 2004). Pragmatics has as its topic those aspects of the meaning of utterances which cannot be accounted for by straightforward reference to the truth conditions of the sentences uttered (Gazdar, 1979a:2). It has to do with language use, and with going beyond the literal meaning (Kadmon, 2001:3). Addition, it studies the use of language in context, and the context dependence of several of linguistic interpretation (Lycan, 1995: 588).

As well as, Yule (1996: 3) stated, Pragmatics is study about meaning as communication by a speaker (or writer) and interpreted by a listener (or reader).

In short, he said that pragmatics is the study of what speakers mean or speaker meaning. In communication, people have to recognize the meaning of words in utterance and also what speakers or writers mean by their utterance to be able to communicate clearly.

Pragmatics is divided into four definitions by Yule (1996: 3). The first definition, he stated that pragmatics is the study of what speaker means. It means that what people mean by their utterances is more to do than what the words or phrases in those utterances. Second, pragmatics is the study of contextual meaning. It is about how the speakers manage what they want to say in obedience with who they are talking to, where and when the utterance is uttered. Involving the interpretation of what people mean in a particular context and how the context influences what is said is an essential component in this study. Third, pragmatics is the study of how more gets communicated than is said. The study explores how a great deal of what is unsaid is known as part of what is communicated. It shows that how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. The last definition, pragmatics is the study of the expression of relative distance. The point is on the assumption of how close or distant the listener is, speakers determine how much needs to be said.

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

2.1.2 Definition of Deixis

Many linguists have different definitions and explanations about deixis. Saeed (2003: 182) stated that the word *deixis* is borrowed from classical Greek *deiknymi* that the meaning is 'to show or point out'. Similarly, Yule (1996: 9) noted that deixis is derived from Greek word means 'pointing via language'. Otherwise, Levinson (1983: 54) defined that the meaning of deixis is 'pointing or indicating. Indicating means interpretation of utterances depends on the analysis of the context of utterance. Following, deixis is the relation of reference to the point of origin of the utterance (Grundy, 2000: 22).

Deixis is the study of deictic or indexical expressions in language, like you, now, today. It can be regarded as a special kind of grammatical property instantiated in the familiar categories of person, tense, place and so on (Levinson, 2004). It follows that deictic expression is the way for people understanding the reference of context of the utterance (Cummings, 2005: 22). Moreover, it takes some element of its meaning from the context or situation of the utterance in which it is used (Hurford et.al, 2007: 66).

Every language has deictic words which 'point' to 'things' in the physical-social context of the speaker and addressee(s) and whose referents can only be determined by knowing the context in which they are used. English examples of deictic words include (1) pronouns I, you, she, he, it, they and we, which point to participants in any speech act. (2) Locative expressions here, this/these, that/those and there, which designate space of the speaker. (3) temporal expressions now, then, yesterday, today, tomorrow, last week, next month and so on, it relates to the time when they are used (Kreidler, 1998: 144-145).

Furthermore, Deictic words or deictic expression can be used to indicate people which called person deixis (me, you), location which called spatial deixis (here, there), or time that called temporal deixis (now, then) (Yule, 1996). Despite, Levinson (1983) proposed that person deixis, place deixis and time deixis belongs to the traditional categories. He expanded it to a wide array of deixis types which are discourse and social deixis. Following, Cruse (2000) also divided it into five main types. Whereas, Cummings (2005) divided the types of deixis into four fields which is social deixis includes of person deixis.

Despite, to distinguish the types of deixis, it is grammatically divided into two parts which are proximal terms and distal terms. Proximal terms are typically interpreted in terms of the speaker's location or 'near speaker' such as *this*, *here* and *now*. While, distal terms can simply indicate 'away from speaker' such as *that*, *there* and *then* (Yule, 1996: 9).

Briefly, deixis is about pointing or indicating via language of the utterance that refers to people, time and place. For, example:

[I] I'll put this here.

People understood that the speaker (I) was telling to the listener that he or she was about to put something (this) in that place (here) that the listener had known about the context of utterance (Yule, 1998:9).

In conclusion, the researcher notes that deixis is referring expression in interpreting the utterance based on the context which is related to pointing who, when and where the utterance is uttered.

2.1.3 Types of Deixis

Such divides of linguists' opinion about defining types of deixis. In this research, the discussion is focused only on five types of deixis by Alan Cruse 2000, include:

2.1.3.1 Person deixis

Person deixis involves basically the speaker. It is also familiar with pronouns (Kreidler, 1998: 145). The function is to indicate a person who utters the utterance or sentence. Moreover, It designates the basic roles in a speech event, the speaker (*first person*), addressee or the person(s) spoken to (*second person*), and the person or persons who are neither speaker nor addressee (*third person*) (Cruse, 2000: 319).

Cruse (2006: 127) noted that person deictic words include *pronouns* (I, you, him; mine, yours, hers; myself, yourself, herself), *possessive adjectives* (my, your, her), and *verb inflection* (I love, you love, he or she loves).

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

Nevertheless, the form of *plural* and *singular* is used to analyze the deictic expressions of person deixis. For instance, the first person plural *we* is normally produced by a single speaker who represents a group (Cruse, 2006: 127). Therefore, grouping the pronouns and possessive adjective in singular or plural forms is crucial before deciding the referent.

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

[1] Forever I won't be afraid (lyric of the One)

The underlined deictic word of the example above (I) is the first person and as the person who utters the sentence. In short, the deictic word "I" to point the speaker himself in the sentence.

2.1.3.2 Spatial deixis

Spatial deixis is known as locative expressions (Kreidler, 1998: 145). Cruse (2006:166) points out that spatial deictic word indicates location in space relative to the speaker. The most basic spatial deictic words are adverbs, *here* and *there*. These can be glossed 'place near to the speaker' and 'place not near to the speaker'.

The other basic use of spatial deictic word is demonstratives *this* and *that*, although they often have more abstract meaning. For instance, *this theory* and *that theory* do not locate the theory in literal space, but do indicate a more abstract closeness and distance from the speaker. *This* and *here* are called proximal deictic words, and *that* and *there* called distal deictic words (Cruse, 2000; 2006: 166)

Briefly, in that even Yule (1996: 9) argued that proximal terms are typically interpreted in terms of the speaker's location or 'near speaker'. While, distal terms can simply indicate 'away from speaker'. It depends on position of the location of the thing or people with the speaker as the deictic center (Cruse, 2006). However, spatial deixis is not only about the distance or the location, but also the movement or motion happened either toward or away from the speaker such as specific location. For instance, *in the bedroom*, *in London*, and so on (Cruse, 2006: 45).

Instead of proximal and distal deictic word, spatial deictic word also concerns about projected deixis. According to Yule (1996), projected deixis is used to manipulate the location. This term is used by deictic word in their usual way, but the deictic center is not the speaker but some other participant in the speech event, most commonly the addressee (Cruse, 2006: 142). An examples of projected deixis is '*come here!*'. The word *come* is interpreted as the movement towards the speaker (Yule, 1996).

Grundy (2000: 28) mentioned the other place deictic words, include *here* (proximal), *there* (distal), *left*, *right*, *up*, *down*, *above*, *below*, *in front*, *behind*, *come*, *go*, *bring* and *take*.

Example:

[1] *I'll always be there (lyrics of I Promise).*

The deictic word '*there*' is indicating location of person who utters the utterance or sentence. It categorizes as distal term because it indicates that away from the speaker.

In conclusion, the researcher concludes that spatial deixis consist of three kinds of deixis based on the location which are proximal deixis, distal deixis and projected deixis.

2.1.3.3 Temporal deixis

Temporal deixis is also familiar with time deixis (Levinson, 1983: 73). As Cruse (2006: 179; 2006: 321) pointed out that temporal deictic word indicates the timing of an event relative to the time of speaking. It has function to locate points or intervals on the time axis, using the moment of utterance point.

There are three major divisions of the time axis: (i) before the moment of utterance, (ii) at the time of utterance, (iii) after the time of utterance. The only pure English temporal deictic words are *now*, which designates a time period overlapping with the time of speaking, and *then*, which basically means ‘not now’, and can point either into the future or the past: *I was much younger then, you’ll be somewhat older then*. Many temporal deictic words give extra information, such as *tomorrow* which is the day after day which includes the time of speaking, and *last year* which is the year previous to the one which includes the time of speaking (Cruse: 2006, 179-180).

Although making such a list is relative simple, the use of time deictic word is not always so straightforward (Grundy, 2008: 31). Thus, there are complications about the deictic words in the term of *this*, *last*, and *next* according to whether the time period is referred to by means of proper name or not. For instance, *last Wednesday* cannot be uttered on Tuesday to refer to previous day, but may be used to refer to the Wednesday of the preceding week. It is therefore not a specifically temporal deictic word (Cruse, 2000: 322).

Therefore, in what follows Cruse (2006) proposed that verb tense is also deictic word, such as *I washed the dishes*, *I am washing the dishes*, and *I will wash the dishes*. It is useful to distinguish three points in the time at which the event occurred (past), the time at which the utterance was produced (present) and the reference time (future).

Example:

[1] *We’re having some fun today* (Lyrics of Salam Alaikum).

The deictic word '*today*' is indicating the timing of an event relative to the time of speaking. It categorizes as the second type of three major terms of deictic word exists which is at the time of utterance.

2.1.3.4 Social deixis

Social deictic words are expressions whose function is to indicate the position of the referent on the scales of social status and intimacy relative to the speaker (Cruse, 2006: 166). Moreover, Saeed (2003: 188) pointed out that the pronoun system of some languages also referring grammatical information about the social identities or relationships of the participants in the conversation or utterance.

Unlike English, which does not encode social attributes of the addressee in distinct lexical items, the other languages such as French, German, Japanese, Korean and Balinese have rich systems for grammaticalizing social relations. Most of them distinct locates within the social context of an utterance of either a higher or lower social standing to the speaker (Cummings, 2005; Saeed, 2003; Cruse, 2000). Even in a language like English, in which the social attributes of speakers and addressee are not grammaticalised, the wider social context of an utterance is often essential to the location of a person referent. Consider the following utterances bellow:

[I] would *Sir Robert* care for a drink?

It is an employee-employer relationship that exists between the speaker and the addressee respectively (Cummings, 2005). This condition is related to politeness. Despite, English is not like another language that use respectful pronouns to exemplify social deixis, politeness enters into the choice of forms of

addressee such as *Pete, Smith, Mr. Smith, Sir Smith*, and *so on* (Cruse, 2000, 2006).

In short, social deixis includes the encoding of social relationship in linguistic expressions which refers to social status of participants in the speech event.

2.1.3.5 Discourse deixis

Discourse deictic word is also called text deixis. According to Cruse (2000: 323), discourse deixis refers to such matters as the use of *this* to point to future discourse elements such as *listen to this, it will kill you!*, and *that* to point to past discourse elements such as *that was not a very nice thing to say*. The function refers to a previously occurring item and something which is still to come which relate points of earlier discourse to portions of later discourse (Cruse, 2006: 51).

Sometimes, certain sentence adverbs such as *therefore* and *furthermore* include an element of discourse in their meanings (Cruse, 2000). Additionally, Levinson (1983: 87) mentioned examples of the words and phrases in English that indicate the relationship between an utterance and the prior discourse which are *but, therefore, in conclusion, to the contrary, still, however, anyway, well, besides, actually, all in all, so, after all*, and so on.

Despite, some references of discourse deixis can also be anaphoric (Cummings, 2005). Anaphora picks up a previous reference to an extralinguistics entity and repeats it. In addition, Kreidler (1998: 145) noted that anaphora is a kind of secondary reference in which a previous reference is recalled by use of special function words. In *John entered the room. He looked tire*, he refers to the same person that John refers to, but it does not strictly refer to the word John itself

(Cruse, 2000: 324). Therefore, the distinction between discourse deixis and anaphora becomes somewhat blurred or invisible.

In that even, Levinson (1983: 86) claimed about the distinction between discourse deictic word and anaphoric that where a pronoun refers to a linguistic expression itself, it belongs to discourse deictic word; where a pronoun refers to the same entity as a prior linguistic expression refers to, it is anaphoric.

The following examples illustrate the distinction involved (Levinson, 2004):

[1] *The cowboy entered. This man was not someone to mess with.*

[2] *It sounded like this: whoosh.*

The first example indicates anaphoric reference because the pronoun ‘this man’ and the noun phrase ‘the cowboy’ refer to the same object and are co-referential. While, the second utterance is discourse deixis which the demonstrative ‘this’ refers to the word ‘whoosh’ itself.

2.1.4 Definition of Reference

After discussing about deixis in the previous explanations above, we noted that the using of deictic words that refer to person, spatial and temporal was a straightforward case. However, those words do not refer to anything.

According to Cruse (2006: 3), reference is the general term for identifying the things in the world and deixis is the mechanism to achieve the reference. As well as, Yule (1993: 17) claimed that reference indicates the ability of the speaker or writer to enable the listener or reader identify something.

As Yule (1996: 17-18) has widely defined, the linguistics forms that also involving the deictic expressions is called *referring expressions*. Some of them are

proper nouns (for example, ‘Shakespeare’, ‘Hawaii’), *noun phrases* which are *definite* (for example, ‘the author’, ‘the island’) or *indefinite* (‘a man’, ‘a woman’), and *pronouns* (for example, ‘he’, ‘her’). Therefore, the referent of each expression can be identified that there is an assumption if the listener already knows the information of referring expression. Otherwise, it does not occur successfully when both of the speaker and listener do not have the same background as the context of the referent. In particular, the role of inference is also necessary to produce good reference. An inference is additional information used by the listener to create a connection between what is said and what must be meant (Yule, 2010: 132).

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

2.1.5 Definition of Context

Discussing about pragmatics, deixis and reference, it is clearly related to the context. Pragmatics is study about aspects of meaning which are dependent on context (Cruse, 2006). Meanwhile, in order to understand about a reference of utterance that uses deictic expressions, reader or listeners should be able to identify the contexts of utterance.

According to Cruse (2006: 35), context is an essential factor in the interpretation of utterances and expressions. Moreover, it is necessary for solving the problem of ambiguity in the utterance which is in the spoken or written language (Mey, 2001). Additionally, Mey (2001: 41) claimed that context is more

than just reference. Context is an action. It means that how person, time and place are possible to produce a referent that always refers to someone or something.

Nevertheless, Cruse (2000: 35) noted that the most important aspects of context are: (1) preceding and following utterance and/or expressions (co-text). It has a strong effect on what people think the word probably means (Yule, 2010: 129). (2) The immediate physical situation. It will influence people interpretation (Yule, 2010) (the wider situation, including social and power relations, and (4) knowledge presumed shared between speaker and hearer.

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

2.2 Related Studies

Some researchers have investigated about deixis. The previous study was done by:

- 2.2.1 Ali (2012) looks at *A person deixis analysis of song lyric in Maher Zain's album*. This research deals with pragmatics field. It analyzes personal deixis in discourse of Maher Zain's album based on Goerge Yule theory (1996). The objectives of this research are to identify the kinds and reference of person deixis in song lyrics of Maher Zain's album. She used qualitative method in her research. The result of this research shows that there are three kinds of person deixis which are first person deixis, second person deixis and third person deixis used in Maher Zain Album.

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

- 2.2.2 The other research is about analysis deixis conducted by Wati (2014). This research is aimed at analyzing *The deixis used in song lyrics of Taylor Swift's "Red" album* by using John I. Saeed theory. The study in this paper explains the kinds of deixis, the meaning and why deixis used in these song lyrics. This research used descriptive qualitative method to describe the types of deixis. Finally, the writer found the types of deixis like person deixis, spatial deixis, and temporal deixis.

In the same way, the current research studied about deixis in song lyrics and also the referent meaning, but it has some different aspects with the current research. The recent research studied about three types of deixis, person deixis, spatial deixis and temporal deixis, based on the theory of John I. Saeed using semantics approach in Taylor Swift's song and also discussed about the reason of deixis used in the song lyrics, whereas the present research focused on five types of deixis which are person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis based on Alan Cruse theory by using pragmatics approach and only describe about the referent meaning of deixis used in the song lyrics of Harris J.

2.2.3 A research about analysis deixis conducted by Lestari (2015) which the title is *“The Study of Deixis in song lyrics of Bruno Mars’ Doo Wops and Hooligans 2010 Album.* This research used qualitative approach. She classified the deixis based on the five types of deixis that used theory of Levinson and also describe the reference meaning of deixis that were found in song lyrics of Bruno Mars’ Doo Wops and Hooligans 2010 Album. The result of study is person deixis mostly used in every song lyrics than spatial and temporal deixis which is used in lyric of Bruno Mars’ Doo Wops and Hooligans 2010 Album.

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

CHAPTER III

FINDING AND DISCUSSION

This chapter proves research finding and discussion about deixis in song lyrics of Harris J's Salam album. The core purpose of this chapter is answering the questions based on the problems that have been written in the chapter I. The researcher analyzed the song according to the title of the songs which are Salam 'Alaikum, Good Life, Rasool Allah, I Promise, The One, Worth It, Love Who You Are, Eid Mubarak, Let Me Breath, Paradise, My Hero, and You Are My Live. Finally, the researcher found that the author or singer tend to use such types of deixis include person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis used in Harris J's song lyrics. The types of deixis that used are various and have different reference and meaning.

3.1 Types of Deixis in Song Lyric of Harris J's Salam Album

After collecting the data, the types of deixis in the song lyrics of Harris J's Salam album are classified based on the types of deixis. This study finds that person deixis, spatial deixis and temporal deixis occur in twelve songs of Salam album, social deixis occurs in nine songs of Salam album and discourse deixis is used in six songs of Salam album. The detail explanation will be presented in the following.

3.1.1 Person Deixis

Person deixis designates the basic roles in a speech event, the speaker (*first person*), addressee or the person(s) spoken to (*second person*), and the person or persons who are neither speaker nor addressee (*third person*) (Cruse, 2000: 319).

In this Salam album which is included twelve songs which are Salam ‘Alaikum, Good Life, Rasool Allah, I Promise, The One, Worth It, Love Who You Are, Eid Mubarak, Let Me Breath, Paradise, My Hero, and You Are My Live, personal deixis occurs and is followed by three types of personal deixis. It can be seen in this table:

Table 3.1: Person deixis in twelve songs.

No.	Song	Personal deictic words		
		First Person	Second Person	Third Person
1.	Salam Alaikum	I, We, Us, My, Our	You	It
2.	Good Life	I, My, Me	-	Them, it
3.	Rasool Allah	Me, I, My	-	-
4.	I Promise	I, Me, My	-	It
5.	The One	I, My, Me,	-	Its, it
6.	Worth It	I, My, Me, We	You, Your	It, their
7.	Love Who You Are	-	You, Yourself	He, His, She, Her, Herself, It,
8.	Eid Mubarak	We, Us	You.	It
9.	Let Me Breathe	I, My, Me	-	-
10.	Paradise	I, My, Us	You, Your	It
11.	My Hero	I, My	-	it
12.	You Are My Life	I, My, Me	-	It

From the table above, it can be seen that in twelve songs from Salam album, personal deixis and three types of personal deixis occur. First song is “Salam ‘Alaikum”. Personal deixis that occurs in this song is complete and followed by three types of personal deixis. The researcher found seven deictic words that include personal deixis and followed by five words as first person deixis, one word as second person deixis and one word as third person deixis. The use of first person deixis in this song that is represented by the use of deictic words “*I, We, Us, My, Our*”, next the word indicates second person deixis that is

showed by deictic expression “*you*”. The last is third person deixis represented by use of deictic word “*it*”.

Second song is “Good Life”. Five person deictic words are included in Personal deixis. They are three words as first person deixis and two words as third person deixis. The use of first person deixis in this song is represented by use of deictic words “*I, My, Me*”, next the words that indicate third person deixis are showed by deictic expressions “*Them, It*”.

Third song is “Rasool Allah”. The researcher found the use of personal deixis in this song includes only the first person deixis. The deictic words which are used are “*Me, I, My*”.

Fourth song is “I Promise”. Four person deictic words are included in Personal deixis. They are three words as first person deixis and one word as third person deixis. The use of first person deixis in this song is represented by use of deictic words “*I, Me, My*”, next the word that indicates third person deixis is showed by deictic expression “*It*”.

Fifth song is “The One”. Five person deictic words are included in Personal deixis. They are three words as first person deixis and two words as third person deixis. The use of first person deixis in this song is represented by use of deictic words “*I, My, Me*”, next the words that indicate third person deixis are showed by deictic expressions “*Its, It*”.

Sixth song is “Worth It”. Personal deixis that occurs in this song is complete and followed by three types of personal deixis. The researcher found eight deictic words that include personal deixis and followed by four words as

first person deixis, two words as second person deixis and two words as third person deixis. The use of first person deixis in this song represented by use of deictic words “*I, My, Me, We*”, next the words which indicate second person deixis are showed by deictic expressions “*You, Your*”. The last is third person deixis that is represented by use of deictic words “*It, Their*”.

Seventh song is ‘Love Who You Are’. Eight person deictic words are included in Personal deixis. They are two words as second person deixis and six words as third person deixis. The use of second person deixis in this song is represented by use of deictic words “*You, Yourself*”, next the words that indicate third person deixis are showed by deictic expressions “*He, His, She, Her, Herself, It*”.

Eighth song is “Eid Mubarak”. Personal deixis that occurs in this song is complete and followed by three types of personal deixis. The researcher found four deictic words that include personal deixis and followed by two words as first person deixis, one word as second person deixis and one word as third person deixis. The use of first person deixis in this song is represented by use of deictic words “*We, Us*”, next the word that indicates second person deixis is showed by deictic expression “*You*”. The last is third person deixis is represented by use of deictic word “*It*”.

Ninth song is “Let Me Breath”. The researcher found the use of personal deixis in this song includes only the first person deixis. The deictic words that are used are “*I, My, Me*”.

Tenth song is “Paradise”. Personal deixis that occurs in this song is complete and followed by three types of personal deixis. The researcher found six deictic words that include personal deixis and followed by three words as first person deixis, two words as second person deixis and one word as third person deixis. The use of first person deixis in this song is represented by use of deictic words “*I, My, Us*”, next the words that indicate second person deixis are showed by deictic expressions “*You, Your*”. The last is third person deixis represented by use of deictic word “*It*”.

The next song is “My Hero”. Three person deictic words are included in Personal deixis. They are two words as first person deixis and one word as third person deixis. The use of first person deixis in this song is represented by use of deictic words “*I, My*”, next the word that indicates third person deixis is showed by deictic expression “*It*”.

The last song is “You Are My Life”. Four person deictic words are included in Personal deixis. They are three words as first person deixis and one word as third person deixis. The use of first person deixis in this song is represented by use of deictic words “*I, My*”, next the word that indicates third person deixis is showed by deictic expression “*It*”.

Based on the explanation above, the researcher notes that from twelve songs in Harris J’s Salam album, the use of personal deixis that is followed by the three types of personal deixis occurs. The function of personal deixis is to indicate the use of personal pronoun in the song lyrics.

3.1.2 Spatial Deixis or Place Deixis

Spatial deictic word indicates location in space relative to the speaker (Cruse, 2006:166). From twelve songs in Harris J's Salam album, the researcher found and classified the twelve songs which show the use of spatial or place deixis.

Table 3.2: Spatial deixis in twelve songs

No.	Song	Spatial or Place Deictic words		
		Distal Term	Proximal Term	Projected Term and Specific Location
1.	Salam Alaikum	-	This	Go, On the earth, Around
2.	Good Life	There	Right here	Go out
3.	Rasool Allah	That	This	Came
4.	I Promise	There	-	Closer, Behind, Go, Anywhere, Right over
5.	The One	There, Right there	Right here	Beside
6.	Worth It	That	These, This, Here	Around, On the path
7.	Love Who You Are	There	-	Afar
8.	Eid Mubarak	-	This	Come, Around
9.	Let Me Breathe	There	-	-
10.	Paradise	-	This, Here	Go, Come
11.	My Hero	There	-	-
12.	You Are My Life	That	This	Away, Above

From the table above, it can be seen that in twelve songs from Salam album, spatial or place deixis and three terms of Spatial deixis occur. First song is "Salam 'Alaikum". Four spatial deictic words are included in spatial deixis. They are one word as proximal term and three words as projected term and also specific location. The use of proximal term in this song is represented by use of deictic word "This", next the words that indicate projected term and also specific location

are showed by deictic expressions “*Go (Projected term), On the earth, Around (place deictic)*”.

Second song is “Good Life”. Spatial or place deixis that occurs in this song is complete and followed by three terms of spatial deixis. The researcher found three deictic words that include spatial deixis and followed by one word as distal term, one word as proximal term and one word as projected term. The use of distal term in this song is represented by use of deictic word “*That*”, next the word that indicates proximal term is showed by deictic expression “*Right here*”. The last is projected term represented by use of deictic word “*Go out*”.

Third song is “Rasool Allah”. Spatial or place deixis that occurs in this song is complete and followed by three terms of spatial deixis. The researcher found three deictic words that include spatial deixis and followed by one word as distal term, one word as proximal term and one word as projected term. The use of distal term in this song is represented by use of deictic word “*That*”, next the word that indicates proximal term is showed by deictic expression “*This*”. The last is projected term represented by use of deictic word “*Came*”.

Fourth song is “I Promise”. Spatial or place deixis that occurs in this song is complete and followed by three terms of spatial deixis. The researcher found six deictic words that include spatial deixis and followed by one word as distal term, one word as proximal term and four words as projected term and also specific location. The use of distal term in this song is represented by use of deictic word “*There*”. The next is projected term and specific location represented by use of

deictic words “*Closer, Go, Right Over (Projected terms), and Behind, Anywhere (place deictic)*”.

Fifth song is “The One”. Spatial or place deixis that occurs in this song is complete and followed by three terms of spatial deixis. The researcher found four deictic words that include spatial deixis and followed by two words as distal term, one word as proximal term and one word as specific location. The use of distal term in this song is represented by use of deictic words “*There and Right there*”, next the word that indicates proximal term is showed by deictic expression “*Right Here*”. The last is specific location represented by use of deictic word “*Beside*”.

Sixth song is “Worth It”. Spatial or place deixis that occurs in this song is complete and followed by three terms of spatial deixis. The researcher found six deictic words that include spatial deixis and followed by one word as distal term, three words as proximal term and two words as specific location. The use of distal term in this song is represented by use of deictic words “*That*”, next the words that indicate proximal term are showed by deictic expressions “*These, This, Here*”. The last is specific location represented by use of deictic words “*Around, On the path*”.

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

Eighth song is “Mubarak”. Three spatial deictic words are included in spatial deixis. They are one word as proximal term and two words as projected term and also specific location. The use of proximal term in this song is represented by use of deictic word “*This*”, next the words that indicate the projected term and specific location are showed by deictic expressions “*Come, Around*”.

Ninth song is “Let Me Breath”. The researcher found the use of spatial deixis in this song includes only the distal term. The deictic word that is used is “*There*”.

Tenth song is “Paradise”. Four spatial deictic words are included in spatial deixis. They are two words as proximal term and two words as projected term. The use of proximal term in this song is represented by use of deictic words “*This, Here*”, next the words that indicate the projected term are showed by deictic expressions “*Go, Come*”.

The next song is “My Hero”. The researcher found the use of spatial deixis in this song includes only the distal term. The deictic word that is used is “*There*”.

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

From the explanation above, the researcher concludes that from twelve songs in Harris J's Salam album, the use of spatial or place deixis that is followed by the three types of personal deixis occurs. The function of spatial deixis is to indicate the use of the distance or location in the song lyrics.

3.1.3 Temporal Deixis

Temporal deictic word indicates the timing of an event relative to the time of speaking (Cruse, 2006: 179; 2006: 321). From twelve songs in Harris J's Salam album, the researcher found and classified the twelve songs which show that the temporal deixis or time deixis occur. The researcher uses the table to make it easier and clearer.

Table 3.3: temporal deixis in twelve songs

No.	Song	Temporal or Time Deictic words	
		Pure deictic Word and Specific Time	Verb Tense
1.	Salam Alaikum	Today, Every day	Am still going to, Are having, Am feeling,
2.	Good Life	Every day	Going to, Know
3.	Rasool Allah	A time, One night, The day	Showed, Am longing, Will, Became
4.	I Promise	Anytime, Every time, One day	Promise, Will, Taught, Have raised
5.	The One	Now	Learnt, Know
6.	Worth It	Yet, Sometimes, Now, too late, The end, Never end, One day,	Will, Know, Said, Am sitting
7.	Love Who You Are	Another day	-
8.	Eid Mubarak	Today	-
9.	Let Me Breathe	Now, The start	Am feeling, Have brought up, Need, Taught, Going to, Will,
10.	Paradise	Every day, Many days, At night, Soon, One day, At a time	Will
11.	My Hero	Every single day, The very start	Broke, Called
12.	You Are My Life	That start	-

From the table above, the researcher classified the temporal deictic word into two types of the deictic words which are pure and specific deictic word and also verb tense. Then, it can be seen that in twelve songs from Salam album, temporal deixis occurs. First song is “Salam ‘Alaikum”. This song uses words “*Today, Every day*” and also words “*Am still going to, Are having, Am feeling*” as the verb tense that indicates timing of an event.

Second song is “Good Life”. In this song the researcher found three temporal deixis including words “*Every day*” and “*Going to, Know*” as verb tense that indicates timing of an event.

Third song is “Rasool Allah”. In this song, the researcher found seven deictic words that include temporal deixis, they are “*A time, One night, The day*” and “*Showed, Am longing, Will, Became*” as verb tense that indicates timing of an event.

Fourth song is “I Promise”. In this song, the researcher found seven deictic words that include temporal deixis, they are “*Anytime, Every time, One day, Now*” and “*Promise, Will, Taught, Have raised*” as verb tense.

Fifth song is “The One”. This song uses word “*Now*” and also words “*Learnt and Know*” as the verb tense that indicates timing of an event.

Sixth song is “Worth It”. This song uses words “*Yet, Sometimes, Now, Too Late, The end, Never End, One Day*” and also words “*Will, Know, Said, Am sitting*” as the verb tense that indicates timing of an event.

Seventh song is “Love Who You Are”. In this song, the researcher found one deictic word that includes temporal deixis that is “*Another day*”.

Eighth song is “Eid Mubarak”. In this song, the researcher found one deictic word that includes temporal deixis that is “*Today*”.

Ninth song is “Let me breath”. This song uses words “*Now, The start*” and also words “*Am feeling, Have brought up, Need, Taught, Going to, Will*” as the verb tense that indicates timing of an event.

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

The next song is “My Hero”. This song uses words “*Every single day, The very start*” and also words “*Broke, Called*” as the verb tense that indicates timing of an event.

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

Based on the explanation above, the researcher includes that from twelve songs in Harris J’s Salam album, the use of temporal deixis occurs. The function of temporal deixis is to indicate the use of the timing in the song lyrics.

3.1.4 Social Deixis

Social deixis is to indicate the position of the referent on the scales of social status and intimacy relative to the speaker (Cruse, 2006: 166). From twelve songs in Harris J’s Salam album, the researcher found and classified the twelve songs which show that the temporal deixis or time deixis occur. The researcher uses the table to give information about twelve songs which is use social deixis in the song lyric.

Table 3.4: Social deixis in twelve songs

No.	Song	Social Deictic word
1.	Salam Alaikum	-
2.	Good Life	Allah, O Allah, You, Your
3.	Rasool Allah	O Muhammad, O Messenger Of Allah, O Beloved Of Allah, Rosool 'Allah, The Chosen One, God, You, Your
4.	I Promise	You, Your
5.	The One	O Allah, The One, You
6.	Worth It	God
7.	Love Who You Are	-
8.	Eid Mubarak	Allah
9.	Let Me Breathe	You, Your
10.	Paradise	-
11.	My Hero	Allah, O Muhammad, You, Your
12.	You Are My Life	Allah, The One, The Light, You, Your

From the table above, it can be seen that from twelve songs in Harris J's Salam album, only three songs do not use social deixis in the song lyrics which are "Salam 'Alaikum", "Love Who You Are" and "Paradise". The use of social deixis can be seen in the song "Good Life". In this song the researcher found four deictic words that indicate social deixis. Those words are "*Allah, O Allah, You, Your*". The other song which is use social deixis is "Rasool Allah". In this song, social deixis occurs in eight deictic words that are "*O Muhammad, Omessenger of Allah, O beloved of Allah, Rasool Allah, The Chosen One, Gode, You, Your*". Then in the song "I promise". In this song social deixis is showed by the use of words "*You, Your*". Moreover, social deixis also can find in the song "The One". Social deixis in this song is represented by the use of words "*O Allah, The One, You*". Then, social deixis occurs in the song "Worth It". In this song, social deixis is represented by the use of one word "*God*". Next, social deixis also occurs in the song "Eid Mubarak". In this song the researcher only found one word which is represented by the use of word "*Allah*". The use of social deixis in this album also

occurs in the song “My Hero”. In this song the researcher found four deictic words that include social deixis. Those words are “*Allah, O Muhammad, You, Your*”. The last is song “You Are My Life” which uses social deixis in the song lyric. In this song the researcher found five words as social deixis that are words “*Allah, The One, The light, You, Your.*”

Based on explanation above, the researcher concludes that social deixis is mostly used in the song of Salam album. The use of social deixis indicates social status or intimacy relative to the participants in the speech event.

3.1.5 Discourse Deixis

Discourse deixis refers to such matters as the use of “*this*” pointing to future discourse elements (Cruse, 2000: 323). The use of discourse deixis is also referring to certain text that contains the utterance as a signal and its relation to surrounding text. This table gives information about twelve songs which use discourse deixis in the song lyrics.

Table 3.5: discourse deixis in twelve songs

No.	Song	Discourse Deictic Words
1.	Salam Alaikum	-
2.	Good Life	-
3.	Rasool Allah	-
4.	I Promise	That
5.	The One	-
6.	Worth It	That, But, So, This, Then
7.	Love Who You Are	So
8.	Eid Mubarak	-
9.	Let Me Breathe	But, So
10.	Paradise	Then, So, That
11.	My Hero	-
12.	You Are My Life	So

From the table above, it can be seen that twelve songs in Harris J's Salam album, only six songs which use discourse deixis. The use of discourse deixis can be seen in the song "I Promise". In this song the researcher found one deictic word that indicates discourse deixis which is the word "*That*". The other song which uses discourse deixis is "Worth It". In this song, discourse deixis occurs in five deictic words which are "*That, But, So, This, Then*". Moreover, discourse deixis also can find in the song "Love Who You Are". In this song, it is represented by the use of word "*So*". Then, discourse deixis occurs in the song "Let Me Breath". In this song, it is represented by the use of words "*But, So*". Next, discourse deixis also occurs in the song "Paradise". In this song the researcher found three words are represented by the words "*Then, So, That*". The last is song "You Are My Life" which uses discourse deixis in its song lyric. In this song the researcher only found one word as discourse deixis that is word "*So*".

Based on explanation above, the researcher notes that discourse deixis is used less than the other types of deixis which are personal deixis, spatial deixis, temporal deixis and social deixis in the song of Salam album. The use of discourse deixis indicates that the word has connection or relation with the text before.

3.2. Reference Meaning of Harris J's Salam Album

In this part, the researcher shows the reference meaning of deixis types that are used in every song in Harris J's Salam album. The core purpose of this part is to answer the second question which has been presented in Chapter I.

3.2.1 Reference Meaning of Song “Salam Alaikum”

Corpus/Data 01

You can try and turn off the sun
I'm still going to shine away, yeah
 And tell everyone
We're having some fun today
We can go wherever you want to
 And do whatever you like
 Let 's just have a real good time
I just want to spread love and peace
 And all of my happiness, yeah
 To everyone I that meet
 Cause I'm feeling spectacular
I love it when we love one another
 Give thanks every day
 For this life, living with a smile on our face

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

The existing personal deixis in this song is encoded by use of deictic words “*I, We, Us, My, Our, You, It*”. Here, the researcher starts from the deictic word “*I*” that indicates first person deixis and can be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self who asks the others for enjoying the days and spreading love and peace by saying Salam ‘Alaikum. Then first person deixis in this song is “*My*”. It is categorized as the possessive pronoun for singular person. The deictic word “*My*” is interpreted as belonging to the speaker. In the second stanza, the word “*My*” as the possessive pronoun of first singular person refers to the happiness. It means the speaker’s happiness. Then, for first person deixis “*We*” is interpreted as first plural person. The word “*We*” in this song is interpreted as the speaker and the

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

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

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

Next type of deixis in this song is spatial deixis which uses the deictic words “*This, Go, On the earth, Around*”. The first is the use of word “*This*”. This word indicates proximal temporal deixis which refers to the place that near from the speaker. In the second stanza, the word “*This*” means the life of the speaker. Then, the word “*Go*” means moving to another place. In the first stanza, the word “*Go*” can be interpreted as moving to the place that they want to. Next, the word “*on the earth*” indicates the specific location. In the third stanza, the word “*on the earth*” refers to the earth that will be spread by peace. Moreover, the word “*Around*” indicates the position that is near from the place or something. In the

third stanza, the word “*Around*” means the love in the earth that near from the speaker and addressee. It means that love should be protected.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Today*” which can be interpreted as the day when the speaker delivers the utterance. In the third stanza, the word “*Today*” means the day when the speaker and addressee have some fun at that day. Next, the word “*Every day*” occurs in the second and third stanza. In the second stanza, it refers to the time when the speaker can give thanks each other. In the third stanza, it refers to the time for reminding each other between the speaker and addressees about the peace on the earth. Then, the words “*I am still going to*” indicates the future time. It means that the event will happen. Then, the words “*we’re having*” indicates about the verb tense that the time is continuous. Similarly, the words “*I’m feeling*” which is in the second stanza indicates that the time is continuous. It refers to the time when the speaker feels spectacular. Furthermore, the researcher does not find the use of social deixis and discourse deixis in this song.

3.2.2 Reference Meaning of Song “Good Life”

Corpus/Data 02

Good life, good life

Allah I want to thank You for the good life

I want to wake up in the morning with the sun

Wear a smile, go out and have some fun

Going to take away the worries on my mind, oh

Put them to one side

‘Cause every day is like a brand new story

With unwritten lines

And no matter the weather

It's going, going to be alright

I know my life ain't perfect

But I don't have to worry

‘Cause I’ve got all that I need
Right here in my, in my life
 Thank You for the good life, good life
Allah I want to thank You for the good life
I leave it all in Your hands, oh

Hey, listen!
There are things in life that money just can't buy
 Happiness and love don't have a price
 All good people that surround me every day, oh
I just appreciate
I love living in a brand new story with unwritten lines
 Yes I want to thank You O Allah!
 Thank You for the good life, good life
Allah I want to thank You for the good life

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

Then, for third person deixis “*Them*” is interpreted as objective case for third plural person. It can be indicated as people or anything else. In the first stanza, the word “*Them*” indicates the worries of the speaker’s mind. Next, the

third person deixis “*It*” in this song can be interpreted as all other inanimate subject or object. In the first stanza, the word “*It*” refers to the weather. It means that the weather will be beautiful. But, in the second stanza, the word “*It*” refers to the life of the speaker.

Next type of deixis in this song is spatial deixis which uses the deictic words “*There*, *Right here*, and *Go out*”. First, the use of deictic word “*There*” indicates distal temporal deixis which refers to the place that away from the speaker. In the fourth stanza, the word “*There*” refers to the location of an event which is in life. Next, the word “*Right here*” indicates proximal temporal deixis which refers to the place that near from the speaker. In the second stanza, the word “*Right here*” means the life of the speaker. Then, the word “*Go out*” means moving to other place. In the first stanza, the word “*Go out*” can be interpreted as moving to the place that they can have some fun.

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

The next type in this song is social deixis. The social deixis in this song is represented by use of word “*Allah, O Allah, You and Your*”. The words “*Allah, O Allah, You, Your*” refer to the human’s God. It indicates the social status between the God and the human that the human’s life depends on the God’s power. It is

also as an honor from the human to the God that has given the good life for the speaker. Therefore, the researcher does not find the discourse deixis in this song.

3.2.3 Reference Meaning of Song “Rasool Allah”

Corpus/Data 03

Oh, You came into this life
Brought up as an orphan child
Through a time of deep despair, O Muhammad!
Your days at work began
As a fair and honest man
You showed just how much you cared
And one night in that cave
When the Archangel came
And your life in this world
Would never be the same

Rasool'Allah habib'Allah
(O Messenger of Allah, O beloved of Allah)
Your light is always showing me the way
Rasool'Allah habib'Allah
I'm longing for the day I see your face
You brighten up my day
And in my heart you'll stay
With every breath I take
I'll never leave your way

Eyes that could light up any soul
You became the Chosen One
To proclaim the word of God, O Muhammad!
In the brightness of the sun
Or the stillness of the night
You would never ever stop
Being kind, giving hope
And serenity and love
To a divided world
That didn't have enough

Rasool'Allah habib'Allah
(O Messenger of Allah, O beloved of Allah)
Peace be upon you
Rasool'Allah habib'Allah
I really love you

The existing personal deixis in this song is encoded by use of deictic words “*I, Me, My*”. Here, the researcher starts from the deictic word “*I*” that indicates first person deixis and is interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self who tells about Rasool Allah’s life as the Messenger of Allah. The speaker wants to meet Rasool Allah, and then he will always love and obey the way of Rasool Allah. Next, the first person deixis in this song is “*Me*”. It can be categorized as the objective case of first singular person, especially for the speaker. The objective case is usually placed after verb or preposition. Then, first person deixis in this song is “*My*”. It is categorized as the possessive pronoun of singular person. The deictic word “*My*” can be interpreted as belonging to the speaker. In the sixth line of second stanza, the word “*My*” refers to day. It means the speaker’s day. Next, in the seventh line of second stanza, the word “*My*” refers to the heart. It means the speaker’s heart.

Next type of deixis in this song is spatial deixis which uses the deictic words “*That, This, Came*”. The first is the use of word “*That*”. This word indicates distal temporal deixis which refers to the place that away from the speaker. In the first stanza, the word “*That*” means the cave that is stayed by Rasool Allah in one night. Next, spatial deictic word is “*This*”. This word indicates proximal temporal deixis which refers to the place that near from the speaker. In the first stanza, the word “*This*” means the world that the speaker and Rasool Allah live in. Then, the word “*Came*” means moving towards a certain place. In the first stanza, the word “*Came*” can be interpreted as the coming of Rasool Allah to the life in the past.

The next type in this song is social deixis. The social deixis in this song is represented by use of words “*O Muhammad, O messenger of Allah, O beloved of Allah, Rasool Allah, The Chosen One, God, You, Your*”. The word “God” refers to Allah as the human’s God. Then the words “*O Muhammad, O messenger of Allah, O beloved of Allah, Rasool Allah, The Chosen One, You, Your*” are the predicates or expressions of honors from the speaker to Muhammad as the Allah’s prophet that proclaimed the word of Allah. Therefore, the researcher does not find the discourse deixis in this song.

3.2.4 Reference Meaning of Song “I Promise”

Corpus/Data 04

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

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

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

There are days when I just don't want to talk
 And your feelings hit a wall
 But that won't change
 The love you've raised inside this family
 Everything that I do is to make you proud
I just want to say it, and say it loud
You're my heat when I'm cold

The place I call home, and always will be
 Know that I'll be there for you, for you

Having someone to go to
 Having someone to love
 Having both is a blessing
That was sent from above
 Oh I know that wherever I'll go
You'll be forever in my heart

The existing personal deixis in this song is encoded by use of deictic words “*I*, *Me*, *My*, *It*”. Here, the researcher starts from the deictic word “*I*” that indicates first person deixis and is interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self. The speaker promises to his parents that he will be beside them wherever and whenever they are. Next, the first person deixis in this song is “*Me*”. It is categorized as the objective case for first singular person, especially for the speaker. The objective case is usually placed after verb or preposition. Then, first person deixis in this song is “*My*”. It is categorized as the possessive pronoun for singular person. The deictic word “*My*” can be interpreted as belonging to the speaker. In the second stanza, the word “*My*” which is in the first line refers to the side. It means the speaker’s side. Next, in the second line, the word “*My*” refers to the way. It means the speaker’s way. Then, in the third line, the word “*My*” refers to the speaker’s circle. In the fifth stanza, the word “*My*” refers to the speaker’s heart.

Then, for third person deixis “*It*” in this song can be interpreted as all other inanimate subject or object. In the first stanza, the word “*It*” refers to position of the speaker. But, in the second stanza, the word “*It*” refers to the speaker who will

be depended on by his parents. In the fourth stanza, the word “*It*” means that what the speaker does is just to make his parents proud.

Next type of deixis in this song is spatial deixis which uses the deictic words “*There, Right over, Closer, Behind, Go, Anywhere*”. The first is the use of word “*There*”. This word indicates distal temporal deixis which refers to the place that away from the speaker. The next is the word “*Right over*”. It means that the speaker will come directly to the place of his parents when they need him. Next, spatial deictic word is “*Closer*”. This word indicates that the location will be nearer than before. Then, the word “*Behind*” means the abstract location of speaker’s parents who are always behind of him. Then, the word “*Go*” means move to a certain place. It refers to the speaker himself. The last is “*Anywhere*”. This word indicates spatial deixis which refers to the place where the location does not know exactly. It means that the speaker will go to any place for his parents.

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

family. Then, the word “*Will*” indicates that it happen in the future. Next, the word “*Taught*” indicates that it happen in the past time.

The next type in this song is social deixis. The social deixis in this song is represented by use of words “*You, Your*”. The word “*You*” refers to speaker’s parents. The word “*Your*” indicates the possessive pronoun of second person. It refers to the parents’ feeling. These words indicate the close relation between the speaker and his parents.

Next is use of discourse deixis in this song represented by use of word “*That*”. In the fifth stanza, the word “*That*” refers to previous portion of discourse “Your feeling hit a wall”. It means about the parent’s feeling. In the sixth stanza, the word “*That*” refers to the previous portion of discourse “having both is a blessing”. It means that a blessing for the speaker who has parents like them.

3.2.5 Reference Meaning of Song “The One”

Corpus/Data 05

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

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

I'm not saying I'm perfect
I haven't read all the pages

But I know that You're The One
It's the way that You turn mess
 Into a beautiful message
It's You I place my trust upon

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

The existing personal deixis in this song is encoded by use of deictic words “*I, Me, My, It, Its*”. Here, the researcher starts from the deictic word “*I*” that indicates first person deixis and is interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self. That he begins knowing about the meaning of “Allah” for his life and also knowing that Allah is The One. Next, the first person deixis in this song is “*Me*”. It is categorized as the objective case of first singular person, especially for the speaker. The objective case is usually placed after verb or preposition. Then, first person deixis in this song is “*My*”. It is categorized as the possessive pronoun of singular person. The deictic word “*My*” can be interpreted as belonging to the speaker. In the first stanza, the word “*My*” refers to the heart. It means the speaker’s heart. Next, in the second stanza, the word “*My*” refers to the life. It means the speaker’s life. Then, in the third stanza, the word “*My*” refers to the speaker’s trust. The last, in the fourth stanza, the word “*My*” refers to the speaker’s hand.

Then, for third person deixis “*It*” in this song can be interpreted as all other inanimate subject or object. In the third stanza, the word “*It*” which is in the fourth line refers to the way. But, in the sixth line, the word “*It*” refers to Allah. In the

last stanza, the word “*It*” refers to speaker’s feeling which is in good feeling. Then, the third person deixis is “*Its*”. The word “*Its*” as the possessive pronoun of third person “*It*” refers to the wings of bird which is showed in the last line of first stanza.

Next type of deixis in this song is spatial deixis which uses the deictic words “*There, Right there, Right here, Beside*”. The first is the use of word “*There*”. This word indicates distal temporal deixis which refers to the place that away from the speaker. Then, the word “*Right there*” as distal spatial deixis also indicates that the place is away from the speaker. Then, the word “*Right here*” as the proximal deixis indicates that the place is near from the speaker. Next, the word “*Beside*” which is in the second stanza indicates that the location is at the side of the speaker.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Now*”. This word refers to the time when the speaker knows that life without Allah is nothing. Then, the word “*Know*” indicates that the timing is in the present. Next, the word “*Learnt*” indicates that it happen in the past.

The next type in this song is social deixis. The social deixis in this song is represented by use of words “*O Allah, The One, You*”. The word “*O Allah, The One, You*” refer to the human’s God. It indicates the social status between the God and the human. The human knows that life without Allah is nothing. It is also as an honor from the human to the God that as the One. Therefore, the researcher does not find the discourse deixis in this song.

3.2.6 Reference Meaning of Song “Worth It”

Corpus/Data 06

It's way too late, but I'm still wide-awake
 ‘Cause I can't sleep yet, I can't sleep yet
 Got a thousand words,
That won't stop running circles
Around in my head, around in my head
Sometimes I feel just like these days and nights will never end
But will I ever get this chance again?

So I pray, yes I pray
 ‘Cause I know the life I want
 When it's hard, I keep working
I'll never give this up

Because I know, it's worth, it in the end
 I know it's worth, worth, worth
 Worth it in the, in the end

Yeah I know sometimes I should relax my mind
 And take it easy, take it easy
 If I fight my way through every single page
Then I'm a winner, I'm not a quitter, no!

My father said to me
 Plant one seed and you can grow a tree
That tree will grow in your field of dreams
 If you just believe then one day you'll see, yeah!
 When I'm on the case I know it's worth it
I'm on the path now I'm running like a circuit
 Got my dreams in sight and I'm ready for the fight
Now it's time to put all of the work in, yeah!
 One chance, one shot, no I won't give up
 All my faith in God that will keep me strong
 As I'm sitting here thinking about this world that we're living in
 Some wasting all their time
 When others aim for the sky
I sacrifice sometime for my success

The existing personal deixis in this song is encoded by use of deictic words “*I, Me, My, We, You, Your, Their, It*”. Here, the researcher starts by the deictic word “*I*” that indicates first person deixis and is interpreted as a person

who has a role as the main subject of the song. It refers to the speaker, singer or writer his self who feels confused about a chance that comes to him. Finally, he feels sure to stand the chance because he knows that it will be worth in the end. Next, the first person deixis in this song is “*Me*”. It is categorized as the objective case of first singular person, especially for the speaker. The objective case is usually placed after verb or preposition. Then, first person deixis in this song is “*My*”. It can be categorized as the possessive pronoun of singular person. The deictic word “*My*” can be interpreted as belonging to the speaker. In first stanza, the word “*My*” refers to the head. It means the speaker’s head. Next, in the fourth stanza, the word “*my*” which is in the first line refers to speaker’s mind. In the third line, the word “*My*” refers to the speaker’s way. In the fifth stanza, the word “*My*” which is in the first line refers to the speaker’s father. Then, in the seventh line, the word “*My*” refers to speaker’s dream. In the tenth line, the word “*My*” refers to the speaker’s faith. In the last line, the word “*My*” refers to the speaker’s success. So, we can see that the word “*My*” has many references depending on the subject or object in the utterance. Then, for the first person deixis “*We*” is categorized as combination of pronoun I and you. In this case, the pronoun deixis “*We*” means between the speaker and the addressee who live in the world.

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

Then, for third person deixis "*Their*" is interpreted as possessive pronoun of third plural person. It refers to the time. It means that the other people use their time for wasting. Next, the third person deixis "*It*" in this song can be interpreted as all other inanimate subject or object. In the first stanza, the word "*It*" refers to the way. It means that the way is too late. But, in the second stanza, the word "*It*" refers to the life of the speaker. In the third stanza, the word "*It*" refers to the chance that is worth. In the fifth stanza, the word "*It*" refers to the speaker's mind. In the sixth stanza, the word "*It*" which is in the eighth line refers to the time that is put by the speaker.

Next type of deixis in this song is spatial deixis which uses the deictic words "*That, This, These, Here, Around, On the path*". The first is the use of word "*That*". This word as distal temporal deixis indicates that the place is away from the speaker. The word "*That*" which is in the fifth stanza refers to a tree which has been planted before. Then, the word "*This*" as the proximal temporal deixis indicates that the spatial is near from the speaker. In the first stanza, the word "*This*" refers to the chance. In the fifth stanza, the word "*This*" refers to the world. Next, the word "*These*" is the plural term of the word "*This*". In the first stanza, the word "*These*" refers to the days and the nights. Then, the word "*Here*" as the proximal deixis indicates the location is near from the speaker. In the fifth stanza, the word "*Here*" refers to the place where the speaker is sitting on. Moreover, the word "*Around*" indicates that the position is near from the place or something. In the first stanza, the word "*Around*" refers to the speaker's head. Then, the word "*On the path*" indicates that it is the track where the speaker is running on.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Yet*” indicates that it is still happen until the present time. Then, the word “*Sometimes*” which is in the first stanza indicates that it is in the certain time when the speaker thinks that the day and the night at that time will never end. Then, the next temporal deixis is “*Now*”. This word refers to the time when the speaker puts all of the work for reaching the dream. Then, the word “*Too late*” means that the time has been in the midnight. Next, the word “*The end*” which is in the third stanza indicates that it will happen in the future time. Then, the “*Never end*” indicates that the time is longer exist. Next, the word “*One day*” means that in the future time, the other people will see the speaker. The next is word “*Will*” indicates that is the verb tense which is future time. Meanwhile, the words “*Know, am sitting*” indicate that the timing is in the present. Then, the word “*Said*” indicates that it happened in the past.

The next type in this song is social deixis. The social deixis in this song is represented by use of word “*God*”. The word “*God*” refers to Allah as the human’s God. It indicates the social status between the God and the human that the human knows that all of everything in this word depends on the God.

The next type in this song is discourse deixis. The discourse deixis in this song is represented by use of words “*That, But, So, This, Then*”. The word “*That*” which is in the first stanza refers to previous portion of discourse “*Got a thousand words*”. It means that the speaker has many things to be taught in his mind. Meanwhile, the words “*But*” which is in the first stanza, “*So*” which is in the third stanza and “*Then*” which are in the fourth and fifth stanza, they indicate the relationship between an utterance and the prior discourse. Then, the word “*This*”

which is in the second stanza refers to previous portion of discourse “when it’s hard, I keep working”. It means that the speaker will never give up.

3.2.7 Reference Meaning of Song “Love Who You Are”

Corpus/Data 07

6am, when he wakes up
He wipes the sleep from his eyes
Another day, at school again
 Weighing heavy upon his mind
 Standing tall, trying to keep it cool
 Saying "yes" to everything
He's lost in doubt, all he cares about
 Is to find a way of fitting in

Don't ever forget to love
 Keep loving who you are
 Don't ever forget you shine
 Shining like a star
There's something so perfect
 Courage in everyone
So don't ever let yourself, stop
 Loving who you are

She stood, by her mirror
She's wondering how to fix her scarf
 Filled up, with a fear of
 People staring from afar
 At the way she talks, just how she walks
It's tearing up her self-esteem
She's lost in doubt, all she cares about
 Is to find a way of fitting in

No matter, ooh
You are always beautiful
 No matter, you
You are incredible

The existing personal deixis in this song is encoded by use of deictic words “*You, Yourself, He, His, She, Her, Herself, It*”. Here, the researcher starts from the deictic words “*You, Yourself*” that indicate second personal deixis in this song. The word “*You*” can be interpreted as the addressee or someone who has

directly contact with the first singular person. The word “*You*” refers to the addressee or the main subject of this song and also can be interpreted for the reader or listener of this song. Next, the word “*Yourself*” as reflective pronoun that refers to the subject you.

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

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

Next type of deixis in this song is temporal deixis which uses the deictic word “*Another day*”. The word “*Another day*” which is in the first person refers to the next day in habitual activity. Furthermore, the researcher does not find social deixis type in this song.

The last type is discourse deixis which is encoded by the use of word “*So*”. The word “*So*” which is in the second stanza indicates the relationship between an utterance and the prior discourse. The word “*So*” means that nothing perfect in this life then we have to love who we are.

3.2.8 Reference Meaning of Song “Eid Mubarak”

Corpus/Data 08

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

Feeling joy on this wonderful occasion
 Sending peace and salutation

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

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

Then for the second personal deixis in this song is encoded by the use of word “*You*”. The word “*You*” can be interpreted as the addressee or someone who has directly contact with the first singular person. It refers to the readers or the listeners of this song as the addressees who celebrate a great day.

Then, for third person deixis is the word “*It*”. The word “*It*” in this song can be interpreted as all other inanimate subject or object. In the first stanza, the word “*It*” refers to the heavy mind. But, in the first stanza, the word “*It*” refers to the time to celebrate a great day.

Next type of deixis in this song is spatial deixis which uses the deictic words “*This, Come, Around*”. The first is the use of word “*This*” indicates proximal temporal deixis which is refers to the place that near from the speaker. In the second stanza, the word “*This*” refers to the wonderful occasion. In the third stanza, the word “*This*” refers to the day. Then, the word “*Come*” which is in the first stanza indicates that the speaker and addressee gather together in a certain location. Moreover, the word “*Around*” indicates the position that is near from the place or something. The word “*Around*” which is in third stanza means that the smiles and laughter surround the speaker and addressee.

Next type of deixis in this song is temporal deixis which uses the deictic word “*Today*”. The word “*Today*” can be interpreted as the day when the speaker delivers the utterance. In the first stanza, the word “*Today*” means the day when the speaker and addressee come together.

The next type in this song is social deixis. The social deixis in this song is represented by use of word “*Allah*”. The word “*Allah*” refers to the human’s God that shows and gives a piece for people. Furthermore, the researcher does not find the type of discourse deixis.

3.2.9 Reference Meaning of Song “Let Me Breath”

Corpus/Data 09

I know you’ve walked in my shoes
 And get just what I’m feeling
I know you’ve brought me up
 To always do the right thing
You don’t need to solve all of my problems
I can try
 Let me feel naïve, let me feel alive

I just need a little more space
 To live my life
 And make my own decisions
 Looking through my eyes, oh
I’m not trying to break your trust
It’s all I need
But I’m growing up now, so let me breathe

I can make the right choices
 ‘Cause of all you taught me
 And you know that I’m always going to call
 If I say I will
You don’t need to stay up and worry
I’ll be alright
 Let me feel naïve, let me paint the sky

You have been my safety
My protector from the start ‘n
There’s no way, no one
 Could try replacing you in my heart
 ‘Cause you’ve been there for me
You’ve always cared for me
 And I will never let you down

The existing personal deixis in this song is encoded by use of deictic words “*I, Me, My*”. Here, the researcher starts from the deictic word “*I*” that indicates first person deixis and is interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self who asks to his parents for letting him life independently and he promises to his parents that

will not break their trust. Next, the first person deixis in this song is “*Me*”. It can be categorized as the objective case for first singular person, especially for the speaker. The objective case is usually placed after verb or preposition. Then, first person deixis in this song is “*My*”. It can be categorized as the possessive pronoun for singular person. The deictic word “*My*” can be interpreted as belonging to the speaker. In first stanza, the word “*My*” which is in the first line refers to the shoes. It means the speaker’s feet. Next, in the fifth line, the word “*My*” refers to the problems. It means the speaker’s problems. Then, in the second stanza, the word “*My*” which is in the second line refers to speaker’s life. In the third line, the word “*My*” refers to the speaker’s decision. In the third line, the word “*My*” refers to speaker’s eyes. In the last stanza, the word “*My*” which is in the first line refers to the speaker’s safety. In the second line, the word “*My*” refers to speaker’s protector. While in the fourth line, the word “*My*” refers to speaker’s heart.

Next type of deixis in this song is spatial deixis which uses the deictic word “*There*”. The word “*There*” which is in the last stanza indicates distal temporal deixis which refers to the place that away from the speaker.

Next type of deixis in this song is temporal deixis. The first temporal deixis is the deictic word “*Now*”. This word refers to the time when the speaker has grown up. The next temporal deixis is the word “*The start*” that refers to the time which is the speaker’s parents always protect him from the beginning. Then the temporal deixis also uses the verb tense such as the words “*Am feeling, Have brought up, Need*” that indicate the timing is in the present, “*Taught*” that indicates that the timing is in the past and “*Going to, Will*” indicate that the timing is in the future.

The next type in this song is social deixis. The social deixis in this song is represented by use of words “*You, Your*”. The word “*You*” refers to speaker’s parents. The word “*Your*” indicates the possessive pronoun of second person. In the second stanza, the word “*Your*” refers to the parents’ trust. The words “*You, Your*” indicate the close relation between the speaker and his parents.

The next type in this song is discourse deixis. The discourse deixis in this song is represented by use of words “*But, So*”. The words “*But*” and “*So*” which are in the second stanza indicate the relationship between an utterance and the prior discourse.

3.2.10 Reference Meaning of Song “Paradise”

Corpus/Data 10

Got a dream in my life, yeah!
I pray that it will happen
 Devote all my time, yeah!
 More than you could ever know
 Ooh, I do it all with a smile, yeah!
 Ooh, I’d go a million miles yeah!

In this world
I dedicate my life to just dream about it
 In this world
I’ll never be afraid to dream big about it
Come on let’s dream big about it
 About it: Paradise

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

Yo, I’m dreaming big about it
 So many days and counting
I got a blessing in my life,
I couldn’t live without it
So that means that
I’m never doubting

No I'm never doubting, no!
 And that's everyday
 Jae Deen on this track, I've got
 Harris J It's your biggest dream that means you've got to strive
I know you want it so bad just make du'a Yeah, you want Paradise
 'Cause everything ain't about this worldly life
You won't party or go club at night
 Won't do bad things, no no 'cause that ain't your type
 Yeah, here's what you do
You've got to work hard 'cause it's coming soon
So let me tell you one thing that will help you through Just know that...

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

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

Then for the second personal deixis in this song is encoded by the use of word “You”. The word “you” can be interpreted as the addressee or someone who has directly contact with the first singular person. It can refer to the readers or listeners who are asked by the speaker for dreaming about the paradise.

Next is third person deixis in this song which is represented by using the word “It”. The word “It” in this song can be interpreted as all other inanimate subject or object. In this song, the word “It” refers to the paradise.

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

Next type of deixis in this song is temporal deixis. The first temporal deixis is the deictic word “*Every day*” which is in the fourth stanza refers to the time when the speaker never doubts. The next temporal deixis “*Many days*” in the fourth stanza refers to such days when the speaker dreams about the paradise. Then, the deictic word “*Night*” which is in the fourth stanza refers to the time when the others or the addressees go to club. Next, the word “*Soon*” refers to the time when paradise will come in a short time. The next temporal deixis are “*One day*” and “*At a time*”. These words which are in the fifth stanza refer to the day

when the paradise comes true. Then the temporal deixis also uses the verb tense such as the word “*Will*” that indicates the timing is in the future. Moreover, the researcher does not find the social deixis type in this song.

The next type in this song is discourse deixis. The discourse deixis in this song is represented by use of words “*That, So, Then*”. The word “*That*” which is in the fourth stanza refers to previous portion of discourse. It means that the speaker cannot live without a blessing. Meanwhile, the words “*So*” which is in the fourth stanza and “*Then*” which is in the third stanza indicate the relationship between an utterance and the prior discourse.

3.2.11 Reference Meaning of Song “My Hero”

Corpus/Data 11

You were always unselfish and sacrificed
Everything you risked to change life
Even when there was darkness
You broke the shackles and brought light
You called everyone to believe in Allah
O Muhammad! You are my...

You are my hero, you are my Hero
You are my hero, always my Hero

It's the way that you smiled with serenity
And how you forgave all your enemies
I will always hold your love
And all your teachings in my heart

You are my hero
and I'll keep you safe in my heart
You are my hero
till the end and from the very start
You are my hero
and you'll always be the best part
Of every single day
I will follow you

The existing personal deixis in this song is encoded by use of deictic words “*I, My, It*”. Here, the researcher starts from the deictic word “*I*” that indicates first person deixis and is interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self who tell about Prophet Muhammad who is speaker’s Hero. Then first person deixis in this song is “*My*”. It can be categorized as the possessive pronoun for singular person. The deictic word “*My*” can be interpreted as belonging to the speaker. In this song, the word “*My*” as the possessive pronoun of first singular person refers to the speaker’s Hero who is Prophet Muhammad.

Next is third person deixis in this song which is represented by using the word “*It*”. The word “*It*” in this song can be interpreted as all other inanimate subject or object. In this song, the word “*It*” refers to the way of Prophet Muhammad that always smiled with serenity.

Next type of deixis in this song is spatial deixis which uses the deictic word “*There*”. The word “*There*” which is in the last stanza that indicates distal temporal deixis refers to the place that away from the speaker.

Next type of deixis in this song is temporal deixis. The first temporal deixis is the deictic word “*Every single day*” which is in the fourth stanza refers to the time that Prophet Muhammad is always in the speaker’s heart. Then, the word “*The very start*” which is in the fourth stanza refers to the time when the speaker keeps Prophet Muhammad as his Hero in his heart. Then, the verb tense such as “*Broke and called*” as the past time also represents the temporal deixis.

The next type in this song is social deixis. The social deixis in this song is represented by use of words “*O Muhammad, Allah, You, Your*”. The word “*Allah*” refers to the human’s God. Then the words “*O Muhammad, You, Your*” are the predicates or expressions of honors from the speaker to Muhammad as the Hero that makes people believing in Allah.

3.2.12 Reference Meaning of Song “You Are My Life”

Corpus/Data 12

O Allah!

You’re the light that shines *above*

You’re the reason *I* never give up

You’re *The One* *I* try for, live *my* life for

Give up all *I* have

You’re the melody, *You’re* the key

All the inspiration *I* need

And when times get tough

I know *You’ll* stand by *me*

You are the love *I* need

The One who is guiding *me*

And *You* know *my* destiny

For *You* are *The Light*

And *You* are *my* life

Oh oh oh

O Allah!

Your words light up *my* heart

This connection *I’ve* felt from *the start*

I’ll never lose sight of *my* dreams

Without *You* where would *I* be?

And although *I* feel like *I’m*

A million miles *away* from home

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

I know that *I* can count on *You*

When *I* reach the final chapter

I know *it’s* only *You* that matters, oh

So I give *it my* all

‘Cause *I’ll* stand alone *that* day

The existing personal deixis in this song is encoded by use of deictic words "*I, Me, My*". Here, the researcher starts from the deictic word "*I*" that indicates first person deixis and can be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer his self who tells that Allah is everything for him in his life who has brightened his heart. Next, the first person deixis in this song is "*Me*". It can be categorized as the objective case of first singular person, especially for the speaker. The objective case is usually placed after verb or preposition. Then, first person deixis in this song is "*My*". It can be categorized as the possessive pronoun of singular person. The deictic word "*My*" can be interpreted as belonging or the speaker. In first stanza, the word "*My*" refers to the shoes. It means the speaker's life. Then, in the second stanza, the word "*My*" refers to speaker's destiny. In the third line, the word "*My*" refers to the speaker's decision. While in the fourth stanza, the word "*My*" refers to speaker's dream.

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

Next type of deixis in this song is spatial deixis which uses the deictic words "*That, This, Away, Above*". The first is the use of word "*That*". This word indicates distal temporal deixis which is refers to the place that away from the speaker. The word "*That*" which is in the fifth stanza refers to the day when the speaker will stay alone. Next, spatial deictic word is "*This*". In the fourth stanza, this word indicates proximal temporal deixis which refers to the connection which has been felt by the speaker. Then, the word "*Away*" which is in the fourth stanza

refers to the distant that is not near from home. The last spatial deixis in this song is “*Above*”. The word “*Above*” which is in the first stanza refers to the higher position of degree of shine.

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

The next type in this song is social deixis. The social deixis in this song is represented by use of words “*Allah, The One, The Light, You, Your*”. The word “*Allah, The One, The Light, You, Your*” refer to the human’s God. It indicates the social status between the God and the human. Allah as the God is the One who guides the human’s life. It is also as an honor from the human to the God that has created the human.

The last type is discourse deixis which is encoded by the use of word “*So*”. The word “*So*” indicates the relationship between an utterance and the prior discourse. In the last stanza, it means that the speaker knows that Allah is everything, and then he gives himself only for the God.

3.3 Dominant Type of Deixis in Song Lyrics of Harris J’s Salam Album

After analyzing and determining the types of deixis and also interpreting the references meaning that are used in Harris J’s Salam album, the findings of frequency of each deixis type which is used in the songs of Salam album are presented as follows:

Table 3.6: Frequency of deixis types in Salam album.

No.	Types of Deixis	Frequency
1.	Person Deixis	12
2.	Spatial Deixis	12
3.	Temporal Deixis	12
4.	Social Deixis	9
5.	Discourse	6

From the table above, it shows that the number or frequency of deixis which is taken from twelve songs are person deixis, spatial deixis and temporal deixis appear in every songs of Salam album, social deixis appears in nine songs of Salam album and discourse deixis occurs in six songs of Harris J's Salam album.

There are the data of deixis from twelve songs. The most dominant types of deixis that are used in songs of Harris J's Salam album are person deixis, spatial deixis and temporal deixis. Thus the dominant deictic words of person deixis in Harris J's Salam album use first person which are "I, Me, My, We, Us, Our".

3.4 Reason of the Use of Dominant Deixis Type in Harris J's Salam album

From the previous point, the researcher notes that person deixis, spatial deixis and temporal deixis is dominantly used in the song lyrics of Harris J's Salam album.

Person deixis is able to recognize easily in such lyrics of every song, because it indicates the participant/s who utters the utterance. The singer uses person deictic words to tell about himself as the subject, object, or possessive in the song and also about his relation with the other people as the addressee in the

song. In addition, spatial deixis and temporal deixis are also used as the dominant types of deixis in Harris J's Salam album because the writer or the singer shows the location and the time of an event relative to the speaker in every song. Here are some examples of these dominant types of deixis that are used in the song of Harris J's Salam album.

- Salam 'Alaikum

I just want to spread love and peace
Cherish the love that is around us
Spread peace on the earth
Peace on the earth every day

The lyrics mean that the singer asks for other people to spread peace on the earth every day. Therefore, Harris J. as the singer uses person deictic words "I" to indicate himself as the subject who asks the others to spread love and peace and "us" to indicate him and other people as the addressees, spatial deictic word to indicate location which is "on the earth" and temporal deictic words to indicate the time which is "every day".

- I Promise

I promise anytime you call me
It don't matter where I am
I'll always be there, like you've been there

The lyrics mean that the singer promises to his parents that he will come for his parents whenever and wherever they are. In this song, the singer uses person deictic words "I, Me" to indicate himself as the subject who promises to his parents and "You" to indicate his parents as the addressees, spatial deictic

word to indicate location which is the word "there" and temporal deictic word to indicate the time which is the word "anytime".

Therefore the researcher proposed that via his religious songs, the writer or singer tries to clearly show about the moral values by using deixis types that use person deixis, spatial deixis and temporal deixis dominantly. Moreover, Harris J as the singer mostly conveys about his life, experiences, feelings and emotions inside human being into the song lyrics. He tells about many things that have good moral values such as his good life is because of Allah, we have to say salaam to everyone, the respected and the honor to Allah as the God and Muhammad as His prophet, his promise to his parents, celebration day of Islam, etc. Hence, three types of deixis which are person deixis, spatial deixis and temporal deixis always occur in every song of Harris J's Salam.

To strengthen the reason why person deixis, spatial deixis and temporal deixis become dominant types in the songs of Harris J's Salam album, the researcher took another data as comparator. However, the existence of a comparator is needed to help the researcher solving the research problem. The comparator is another singer in the same music genre and in the same label record which is awakening record, namely Raef. His album is the Path (2014) which consists of twelve songs.

After being analyzed, the occurrences of deixis types in Raef's album shown as follow:

Table 3.7: Frequency of deixis types in the Path album.

No.	Types of Deixis	Frequency
1.	Person Deixis	12
2.	Spatial Deixis	12
3.	Temporal Deixis	12
4.	Social Deixis	10
5.	Discourse	10

The table above shows that Raef's album also uses five types of deixis which are person deixis, spatial deixis and temporal deixis occur in every song of Raef's the Path album, while social deixis and discourse deixis occur in ten songs of the Path album.

From the data and analysis above, Harris J's Salam album and Raef's the Path album that is categorized as religious album use the same dominant deixis types which are person deixis, spatial deixis and temporal deixis. The researcher interim result that; these types become the features of religious songs because of its characteristic as the song where the singer tells about the experience about their life, feelings, emotions and the honor to Allah as the God and Rasoolallah as His prophet, that make the use of personal deictic words, spatial deictic words and temporal deictic words are more often used than others.

CHAPTER IV

CLONCUSION AND SUGGESTION

This chapter consists of two sections which are conclusion and suggestion. The conclusion is obtained based on the analysis of the research questions that are stated in Chapter one. Then, the researcher gives the suggestion to provide information for academic readers especially the next researchers who want to conduct the similar study or to continue this study.

4.1 Conclusion

Following the discussion above, finally the researcher concludes that the song lyrics of Harris J's Salam album use all types of deixis which are personal deixis always occurs in every song of Harris J's Salam Album. Personal deixis that is used includes three types of personal deictic words which are first person deixis, second person deixis and third person deixis. In addition, the other types which are spatial deixis and temporal deixis also occur in every song of this album. For social deixis, it occurs in nine songs of this album. The last type is discourse deixis. Discourse deixis is found in half of twelve songs in Salam album.

Most of personal deixis in Salam album refer to the speaker his self which are encoded by first singular person deixis like "*I, My*". While for first plural person deixis which are "*We, Us*" mostly refer to the speaker and the addressee. Then some of second person deixis which are remarked by pronoun "*You, Your*" refer to the readers or listeners as addressees and in other songs refer to the social deixis which indicates about the social scale and relation social. The third

singular person deixis "*He, She*" refer to someone as the main character in the song. For the possessive pronoun of third plural person deixis "*Them, Their*" refer to the addressee in the song. Then, the third pronoun "*It, Its*" refer to things that have been mentioned earlier. Then, spatial deixis in this song means to know how the distance and where the location that is used and conveyed by the speaker in every song of this album. It is referred by the use of distance terms which are distal term "*There, That*", proximal term "*This, Here*", projected term and specific location such as "*Go, Come*". While, the temporal deixis which is used in this song refers to the information about when the moment is happen. In this Album, the temporal deixis is represented by such of pure time deictic words and specific time such as "*Today, Now*" and also the verb tense that indicates the timing of an action such as "*will, called*". Whereas, most of social deictic words which are used in every song refer to the speaker's parents, Allah as the God and Muhammad as the prophet. It is meant to show the social scale between the speaker as the human and the God and also including the relation social deixis such as the close relation between the speaker and his parents. The last type is discourse deixis which uses deictic words "*That, This*". It refers to certain discourse that contains the utterance in the song lyric as a signal and its relation to surrounding text.

In this research, person deixis, spatial deixis, and temporal deixis is the dominant types in the songs than other deixis types. It is because the singer tells about the moral value, his experience and feelings in his religious album that make the use of these deixis types are more often than others.

Therefore, the researcher notes that by using the deixis it will make easily to describe the function of personal, pronoun, time, demonstrative and lexical future which are connecting the utterance with relation of space and time and also useful to catch the reference meaning that include who, where and when the utterance is uttered.

4.2 Suggestion

After conducting this research, the researcher would like to give some suggestions especially for English learners. Deixis is important field to learn in order to know the purpose and the meaning of references of utterance. By knowing the types of deixis which are personal deixis, spatial deixis, temporal deixis, social deixis and discourse deixis it can help the readers or the listeners understanding what the speaker means.

For the other researchers who want to analyze the deixis that are available in song lyrics, the first thing that they have to do is deeply listening and reading the song lyrics. It is important to carefully understand the meaning of the lyrics because different people have different interpretation about the meaning of song lyrics. Additionally, the researcher suggests for the reader and the listener for being carefully on the references of the deixis used in song lyrics.

The researcher hopes for the next researchers who study in deixis are able to give more understanding about the deixis especially the types of deixis in the different genre of the song.

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APPENDIX

Song Lyrics of Harris J's Salam Album

1. Salam Alaikum

You can try and turn off the sun
I'm still going to shine away,
yeah
And tell everyone
We're having some fun today
We can go wherever you want to
And do whatever you like
Let's just have a real good time

Reff Chorus:

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

Interlude:

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

Chorus:

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

yeah
Assalamu Alaikum, Alaikum
yeah

Interlude:

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

Chorus:

Assalamu Alaikum, Alaikum
yeah
Assalamu Alaikum, Alaikum
yeah
Assalamu Alaikum, Alaikum
yeah
Assalamu Alaikum, Alaikum
yeah
Assalamu Alaikum, Alaikum
yeah
Assalamu Alaikum
Assalamu Alaikum
Assalamu Alaikum
Wa Alaikumussalam~
Assalamu Alaikum
Assalamu Alaikum
Assalamu Alaikum
Assalamu Alaikum ye

Interlude:

Spread peace on the earth
Cherish the love that is around us
Spread peace on the earth
Everyday

2. Good Life

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

I want to wake up in the morning
with the sun
Wear a smile, go out and have
some fun

Going to take away the worries
on my mind, oh

Put them to one side
'Cause every day is like a brand
new story
With unwritten lines
And no matter the weather
It's going, going to be alright

Chorus:

I know my life ain't perfect
But I don't have to worry
'Cause I've got all that I need
Right here in my, in my life
I know my life ain't perfect
But I like the way it's going
'Cause I've got all that I need
Right here in my, in my life
Thank You for the good life,
good life
Allah I want to thank You for the
good life

I leave it all in Your hands, oh

Thank You for the good life,
good life

Allah I want to thank You for the
good life

Hey, listen!

There are things in life that
money just can't buy
Happiness and love don't have a
price

All good people that surround me
every day, oh

I just appreciate

I love living in a brand new story
with unwritten lines

And no matter the weather

It's going, going to be alright

CHORUS

It's about being thankful and
trying to understand
That the more I learn I want to
leave it all in Your hands
'Cause I know You'll always take
good of care of me
You've given me a good life, a
good life each day

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

Yes I want to thank You O
Allah!

Thank You for the good life,
good life

Allah I want to thank You for the
good life

I leave it all in Your hands

CHORUS

3. Rasool'Allah

Oh, you came into this life
 Brought up as an orphan child
 Through a time of deep despair,
 O Muhammad!
 Your days at work began
 As a fair and honest man
 You showed just how much you
 cared
 And one night in that cave
 When the Archangel came
 And your life in this world
 Would never be the same

Rasool'Allah habib'Allah
 (O Messenger of Allah, O
 beloved of Allah)
 Peace be upon you
 Rasool'Allah habib'Allah
 I really love you
 Rasool'Allah habib'Allah
 Peace be upon you
 Rasool'Allah habib'Allah

CHORUS

Chorus:
 Rasool'Allah habib'Allah
 (O Messenger of Allah, O
 beloved of Allah)
 Your light is always showing me
 the way
 Rasool'Allah habib'Allah
 I'm longing for the day I see your
 face
 You brighten up my day
 And in my heart you'll stay
 With every breath I take
 I'll never leave your way

Eyes that could light up any soul
 You became the Chosen One
 To proclaim the word of God, O
 Muhammad!
 In the brightness of the sun
 Or the stillness of the night
 You would never ever stop
 Being kind, giving hope
 And serenity and love
 To a divided world
 That didn't have enough

CHORUS

4. I Promise

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

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

Chorus:

I promise anytime you call me
It don't matter where I am
I'll always be there, like you've
been there
If you need me closer, I'll be
right over
I swear, I swear
I promise anytime you call me
It don't matter where I am
I'll always care for you, go
anywhere for you
If you need me closer, I'll be
right over
I swear, ooh

There are days when I just don't
want to talk
And your feelings hit a wall

But that won't change
The love you've raised inside this
family
Everything that I do is to make
you proud
I just want to say it, and say it
loud
You're my heat when I'm cold
The place I call home, and
always will be
Know that I'll be there for you,
for you

CHORUS

Having someone to go to
Having someone to love
Having both is a blessing
That was sent from above
Oh I know that wherever I'll go
You'll be forever in my heart

CHORUS

5. The One

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

the truth
Whenever I call out Your Name
Lift up my hands, bow down to
pray
I feel so good, it's all because of
You

Chorus 4x
Oh, oh, oh, oh

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

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

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

Forever I won't be afraid
With You right here I'll be OK
'Cause everything about You is

6. Worth It

It's way too late, but I'm still
wide-awake
'Cause I can't sleep yet, I can't
sleep yet
Got a thousand words,
That won't stop running circles
Around in my head, around in
my head
Sometimes I feel just like these
days and nights will never end
But will I ever get this chance
again?

So I pray, yes I pray
'Cause I know the life I want
When it's hard, I keep working
I'll never give this up

Chorus:
Because I know, it's worth, it in
the end
I know it's worth, worth, worth
Worth it in the, in the end

Yeah I know sometimes I should
relax my mind
And take it easy, take it easy
If I fight my way through every
single page
Then I'm a winner, I'm not a
quitter, no!
Sometimes I feel just like these
days and nights will never end
But will I ever get this chance
again?

So I pray, yes I pray
'Cause I know the life I want
When it's hard, I keep working
I'll never give this up

Chorus:

Because I know, it's worth, it in
the end
I know it's worth, worth, worth
Worth it in the, in the end

It's way too late, but I'm still
wide-awake
'Cause I can't sleep yet, I can't
sleep yet

My father said to me
Plant one seed and you can grow
a tree
That tree will grow in your field
of dreams
If you just believe then one day
you'll see, yeah!

When I'm on the case I know it's
worth it
I'm on the path now I'm running
like a circuit
Got my dreams in sight and I'm
ready for the fight

Now it's time to put all of the
work in, yeah!
One chance, one shot, no I won't
give up

All my faith in God that will
keep me strong

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

Some wasting all their time
When others aim for the sky
I sacrifice some time for my
success

I know it's worth it in the end

Chorus 2x

I know it's worth it in the end

7. Love Who You Are

6am, when he wakes up

He wipes the sleep from his eyes

Another day, at school again

Weighing heavy upon his mind

Standing tall, trying to keep it cool

Saying "yes" to everything

He's lost in doubt, all he cares about

Is to find a way of fitting in

Chorus:

Don't ever forget to love

Keep loving who you are

Don't ever forget you shine

Shining like a star

There's something so perfect

Courage in everyone

So don't ever let yourself, stop

Loving who you are

She stood, by her mirror

She's wondering how to fix her scarf

Filled up, with a fear of

People staring from afar

At the way she talks, just how she
walks

It's tearing up her self-esteem

She's lost in doubt, all she cares
about

Is to find a way of fitting in

Chorus:

Don't ever forget to love

Keep loving who you are

Don't ever forget you shine

Shining like a star

There's something so perfect

Courage in everyone

So don't ever let yourself, stop

Loving who you are

No matter, ooh

You are always beautiful

No matter, you

You are incredible

Chorus:

Don't ever forget to love

Keep loving who you are

Don't ever forget you shine

Shining like a star

There's something so perfect

Courage in everyone

So don't ever let yourself, stop

Loving who you are

Don't ever forget to love

Keep loving who you are

8. Eid Mubarak

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

Chorus:

Chalo chalo sab Eid manayain
Jashan manayain khushion se
Ik dujay ko galay lagayain
Har ik ka dil jeet lain
Eid Mubarak bole sabko
Khushian mil ker baant lain
Eid Mubarak bole sabko
Khushian mil ker baant lain

Feeling joy on this wonderful
occasion
Sending peace and salutation
Alhamdulillah, Alhamdulillah
Such a great day for everybody
Around the world, ooh
It's time to celebrate, oh yeah!

Chorus:

Chalo chalo sab Eid manayain
Jashan manayain khushion se
Ik dujay ko galay lagayain
Har ik ka dil jeet lain
Eid Mubarak bole sabko
Khushian mil ker baant lain
Eid Mubarak bole sabko
Khushian mil ker baant lain

Friends and families all joined
together

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

Chorus:

Chalo chalo sab Eid manayain
Jashan manayain khushion se
Ik dujay ko galay lagayain
Har ik ka dil jeet lain
Eid Mubarak bole sabko
Khushian mil ker baant lain
Eid Mubarak bole sabko
Khushian mil ker baant lain

9. Let me breathe

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

Chorus:

I just need a little more space
 To live my life
 And make my own decisions
 Looking through my eyes, oh
 I'm not trying to break your trust
 It's all I need
 But I'm growing up now, so let me
 breathe

I can make the right choices
 'Cause of all you taught me
 And you know that I'm always going
 to call
 If I say I will
 You don't need to stay up and worry
 I'll be alright
 Let me feel naïve, let me paint the
 sky

Chorus:

I just need a little more space
 To live my life
 And make my own decisions
 Looking through my eyes, oh
 I'm not trying breaking your trust
 It's all I need
 But I'm growing up now, so let me
 breathe

You have been my safety
 My protector from the start 'n

There's no way, no one
 Could try replacing you in my heart
 'Cause you've been there for me
 You've always cared for me
 And I will never let you down

Chorus:

I just need a little more space
 To live my life
 And make my own decisions
 Looking through my eyes, oh
 I'm not trying to break your trust
 It's all I need
 But I'm growing up now, so let me
 breathe

I just need a little more space
 To live my life
 And make my own decisions
 Looking through my eyes, oh
 I'm not trying to break your trust
 It's all I need
 But I'm growing up now, so let me
 breathe

10. Paradise

Got a dream in my life, yeah!
 I pray that it will happen
 Devote all my time, yeah!
 More than you could ever know
 Ooh, I do it all with a smile, yeah!
 Ooh, I'd go a million miles yeah!

Chorus:

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

If I dare to fly higher
 Then I could touch the sky
 It's a really tough climb, yeah!
 But I'm aiming for the next life
 Ooh, I do it all with a smile, yeah!
 Ooh, I'd go a million miles yeah!

Chorus:

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

Yo, I'm dreaming big about it
 So many days and counting
 I got a blessing in my life,

I couldn't live without it
 So that means that
 I'm never doubting
 No I'm never doubting, no!

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

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

Chorus

11. Lirik lagu: My Hero

You were always unselfish and
sacrificed
Everything you risked to change
life
Even when there was darkness
You broke the shackles and
brought light
You called everyone to believe
in Allah
O Muhammad! You are my...

Chorus:

You are my hero, you are my
Hero
You are my hero, always my
Hero

It's the way that you smiled
with serenity
And how you forgave all your
enemies
I will always hold your love
And all your teachings in my
heart
You called everyone to believe
in Allah
O Muhammad! You are my...

Chorus:

You are my hero, you are my
Hero
You are my hero, always my
Hero
You are my hero, you are my
Hero
You are my hero, always my
Hero

You are my hero
and I'll keep you safe in my
heart

You are my hero
till the end and from the very
start
You are my hero

and you'll always be the best
part
Of every single day
I will follow you

You are my hero
and I'll keep you safe in my
heart
You are my hero
till the end and from the very
start
You are my hero
and you'll always be the best
part
Of every single day
I will follow you

Hero, you are my hero
Hero, you are my hero

you are my!

Chorus:

You are my hero, you are my
Hero
You are my hero, always my
Hero
You are my hero, you are my
Hero
You are my hero, always my
Hero
You are my Hero
You are my hero, always my
Hero

12. You Are My Life

And You are my life
Oh oh oh

O Allah!
You're the light that shines above
You're the reason I never give up
You're The One I try for, live my
life for
Give up all I have
You're the melody, You're the
key
All the inspiration I need
And when times get tough
I know You'll stand by me

When I reach the final chapter
I know it's only You that matters, oh
So I give it my all
'Cause I'll stand alone that day

CHORUS

And You are my life
Oh oh oh
And You are my life

You are the love I need
The One who is guiding me
And You know my destiny
For You are The Light

CHORUS:

And You are my life
Oh oh oh

O Allah!
Your words light up my heart
This connection I've felt from the
start
I'll never lose sight of my dreams
Without You where would I be?
And although I feel like I'm
A million miles away from home
I can lose all that I have and
when I feel the pain
I know that I can count on You

You are the love I need
The One who is guiding me
And You know my destiny
For You are The Light

CHORUS:

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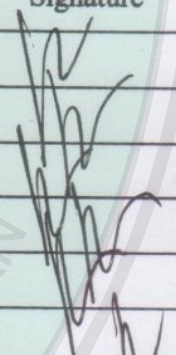
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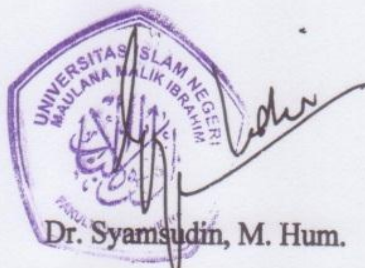
Department : English Language and Letters

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Salam Album

Advisor : Abdul Aziz, Ph. D

No.	Date	Description	Signature
1	26 of February 2016	Topic and title of research proposal	
2	11 of March 2016	Chapter I and II	
3	17 Of April 2016	The revision of Chapter I and II	
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