

PRAGMATIC STUDY IN THE FUNCTION OF DEIXIS IN KENNY ROGERS' SONG LYRICS

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ABSTRACT

This paper aims to present the types of deixis and finding the effect deixis on the meaning of the song lyrics. The writer takes the data from five song lyrics of the Love of God album by Kenny Rogers. The type of research is descriptive qualitative method. In clarifying the type of deixis, the writer uses pragmatics analysis especially deixis theory. In finding out the effect deixis on meaning the writer applies deixis theory by Levinson. Then, the technique analyzing data, firstly in the analysis the data by representing the lyrics of the songs and all types of deixis. Secondly, analyzing the whole data based on the theory of deixis to get the answer of research question. Finally, the writer concludes the whole data analyzed by interpreting the result. The research finding of the study shows that there are five types of deixis, they are person, time, place, social and discourse deixis. The dominant deixis occurs in four songs lyrics are the first person and social deixis. In one song lyric, the first person and place deixis become dominant ones. The first person deixis is used to explain the speaker' experience, the social deixis is taken to know the relation inside the song and the place deixis is applied to make the interpretation about place. The effect deixis on meaning as a whole in five song lyrics is that the hearers know the intention of the song lyrics. In four songs, these lyrics tell the speaker' journey of faith to be close to God and in one song, the lyric tells the speaker' experience in finding the right place on the religious community. It is reflected in the structure of language themselves, is through the phenomenon of deixis..

Keywords: *deixis, pragmatics, descriptive qualitative, meaning, context.*

INTRODUCTION

Pragmatics is a branch of linguistics concerned with the use of language in social contexts and the ways people produce and comprehend meanings through language. The term pragmatics was coined in the 1930s by psychologist and

philosopher Charles Morris. Pragmatics was developed as subfield of linguistics in the 1970s (Nordquist,2019).

Pragmatics is very relevant to be applied in everyday life, because it deals with communication between humans, the context of speaking and with art as well, be it literature, drama or music, since pragmatics is the study of speaker's meaning, and how that meaning can be communicated properly by speakers and listeners. Levinson (1983, p.21) deliver an argument about pragmatics as follow, pragmatics is the study of the relations between language and context that are basic to an account of language understanding. Learning pragmatics mean learning to assume an utterance correctly and context plays an important role in pragmatics. Pragmatics has many elements, one of which is deixis. So that according to Levinson it also can be said that pragmatics is the study of deixis (1983, p.27).

Deixis is the use of general words and phrases to refer specific time, place or person in context. Levinson (1983, p.54) implies deixis and its relation to language context as follow, 'The single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves, is through the phenomenon of deixis. The term is borrowed from the Greek word for pointing or indicating. Deixis has a focus on the use of demonstratives, first and second person pronouns, tense, specific time and place adverbs like now and here, and a variety of other grammatical features tied directly to the circumstances of utterance.'

Levinson (1983, p.68-94) also proposed that person deixis, place deixis, time deixis belongs to the tradisional categories. He expanded it to a wide array of deixis types which are social and discourse deixis. Each of these types of deixis has the following function.

- Person Deixis is related directly in the grammatical categories of person. The function of person deixis is to indicate person. According to Lyons (1968, p.276), person deixis is not only referring someone or somebody, but also it can refer something. Therefore, by using personal deixis, the speaker can refer to anything, It can be someone (human) or something (thing).
- Time Deixis is references that it is used to state the time when the utterance is uttered. The function of time deixis is to indicate time.
- Place Deixis indicates location in space relative to the speaker.

- Social Deixis 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, p.166).
- Discourse Deixis refers to a previously occurring item, and this to something which is still to come.

In this paper the writer choose the function of deixis in the song lyrics as the topic. This is important to research because we need to understand the content of the songs correctly based on the contexts, and this can be obtained by using deixis as a tool. Deixis word can be found in any kind of texts, nevertheless, the writer define to analyze deixis expression in a song lyric because the writer wants to know the meaning conveyed in the lyrics of the song based on its context through deixis. Lyric is part of music which can express the deep personal feelings or emotion. Lyric can be categorized as part of discourse because it is the context of language in a communication interaction. Discourse is a language context that exists in a conversation or communication interaction. Therefore, lyrics are also a language context that the writer of the song conveys to listeners, and to conceive the context of the language, we need to understand who is speaking as well, with whom it is spoken, where and when it is spoken.

My research material is the songs contained in the album *The Love of God* by Kenny Rogers. The number of songs in this album is twelve song titles, but the writer chooses only five titles for this research. The titles of the songs are *Amazing Grace*, *Circle of friends*, *Peace*, *Grace* and *For the Love of God*. In this paper, the writer wants to know how many types of deixis are used in the lyrics of five titles Kenny Rogers' songs, what kind of deixis is the most dominant and the effect deixis words on meaning.

METHODOLOGY

In this paper the writer uses descriptive qualitative method. It means that the research is based on the characteristics of phenomena and the data were analyzed the description not number. According to Crocker (2009, p.5), qualitative research entails

collecting primarily textual data and examining it using interpretive analysis. It means that the method provides clear description about the problem of research. Thus, the writer uses descriptive method, this is because the writer will solve the problem based on the data that comes from the song lyrics, by presenting, analyzing and interpreting. According to Narbuko (2015, p.44), descriptive research is research that seeks to describe problem solving based on data by presenting, analyzing and interpreting it.

DISCUSSION

After analyzing five songs lyrics of Kenny Rogers The Love of God album, the writer got some notation contain types of deixis as follow

No	Songs	Person	Time	Place	Social	Discourse
1	For the Love of God	18	2		7	3
2	Amazing Grace	9	3		6	4
3	Peace	22	3	2	8	2
4	Grace	21	6	2	16	2
5	The Circle of Friends	17	3	6	3	3

Table 1 For the Love of God

Pr : Person Tm : Time Pl : Place Sc : Social Dc : Discourse

Lyrics	Pr	Tm	Pl	Sc	Dc
<i>I</i> could follow <u>Him</u> , <i>I</i> could pledge <u>my</u> faith	√			√	
Bound by duty <i>I</i> could honor and obey	√				
<u>But</u> the love <i>I</i> found is compelling <u>me</u>	√				√
To serve <u>Him</u> from a heart that's been redeemed				√	

Lyrics	Pr	Tm	Pl	Sc	Dc
<u>I</u> would give <u>my</u> all, everything <u>I've</u> got To <u>the highest</u> call, for the Love of <u>God</u> <u>Every day I</u> live, <u>I'd</u> give no matter what <u>I</u> will do <u>it</u> all, for the love of <u>God</u>	√ √ √	√		√ √	
May <u>I</u> never serve from a heart of fear Thinking only <u>that the end is drawing near</u> Oh but <u>Lord I</u> pray, <u>that</u> in all <u>I</u> do <u>I'll</u> be driven only by what pleases <u>You</u>	√ √ √	√		√ √	√ √
No greater motivation, there is no higher cause <u>My</u> one and only reason remains the love of <u>God</u>	√			√	
	18	2		7	3

Table 2 *Amazing Grace*

Lyrics	Pr	Tm	Pl	Sc	Dc
Amazing <u>Grace</u> , how sweet the sound, <u>That</u> saved a wretch like <u>me</u> . <u>I</u> once was lost <u>but now</u> am found, Was blind, <u>but now I</u> see.	√ √ √	√ √		√	√ √ √
<u>It</u> was <u>Grace</u> that taught <u>my</u> heart to fear. And <u>Grace</u> , <u>my</u> fears relieved. How precious did that <u>Grace</u> appear <u>The hour I first believed.</u>	√ √	√		√ √ √	
Through many dangers, toils and snares That <u>we've</u> have already come; 'Tis <u>Grace</u> that brought <u>us</u> safe <u>so far</u> <u>And Grace</u> will lead <u>me</u> home.	√ √ √	√		√ √	√
	9	3		6	4

Table 3 Peace

Lyrics	Pr	Tm	Pl	Sc	Dc
<i>I have come <u>from so far away</u></i>	√		√		
<i>Down the road of <u>my</u> own mistakes</i>	√				
<i>In the hope <u>You</u> could hear <u>me</u> pray</i>	√			√	
<i>Oh, <u>Lord</u> keep <u>me in Your reach</u></i>	√		√	√	
<i>How <u>I've</u> longed through <u>these wasted years</u></i>	√	√			
<i>To outrun all the pain and fear</i>					
<i>Turned to stone from <u>my</u> uncried tears</i>	√				
<i><u>And now it's Your Grace I seek</u></i>	√	√		√	√
<i>Love won't compromise</i>	√				
<i><u>It's</u> a gift, <u>it's</u> a sacrifice</i>	√				
<i><u>My</u> soul renewed and <u>my</u> heart released</i>	√				
<i>In <u>You</u> <u>I'll</u> find <u>my</u> peace</i>				√	
<i>Oh <u>wondrous child</u> of whom <u>the angels</u> sing</i>	√			√	
<i>Know <u>my</u> joy, feel <u>my</u> suffering</i>					
<i>Shining star make this love <u>You</u> bring</i>	√			√	
<i>So bright <u>that I</u> may believe</i>					√
<i>That <u>my</u> way will not be lost</i>	√				
<i><u>From now on, 'til that river's crossed</u></i>	√	√			
<i><u>My</u> soul renewed, <u>my</u> spirit free</i>	√				
<i>In <u>You</u> <u>I'll</u> find <u>my</u> peace</i>	√			√	
	22	3	2	8	2

Table 4 Grace

Lyrics	Pr	Tm	Pl	Sc	Dc
<i>I was lost <u>when You found me here</u></i>	√	√			
<i><u>You</u> pulled <u>me close</u> and held <u>me near</u></i>	√		√	√	
<i>And <u>I'm</u> a fool <u>but</u> still <u>You</u> love</i>	√			√	√
<i><u>I'll</u> be a fool for <u>the King of love</u></i>	√			√	
<i><u>You</u> gave <u>me</u> wings <u>so</u> I could fly</i>	√			√	√
<i>Gave <u>me</u> a song to color <u>the sky</u></i>	√		√		
<i>And all <u>I</u> have is all from <u>You</u></i>	√			√	
<i>And all <u>I</u> want is all of <u>You</u></i>	√			√	
<i><u>Your Grace, Your Grace</u></i>				√	
<i><u>I'm</u> nothing without <u>You</u></i>	√			√	
<i><u>Your Grace, Your Grace</u>, shines on <u>me</u></i>	√			√	
<i>And there've been <u>days when I walked away</u></i>		√			
<i>Too much to carry, nothing left to say</i>					

Lyrics	Pr	Tm	Pl	Sc	Dc
Forgive <u>me</u> , <u>Lord</u> , <u>when I'm weak and lost</u> <u>You</u> traded heaven for a wooden cross	√	√		√ √	
And <u>all these years</u> <u>You've</u> carried <u>me</u> <u>You've</u> been <u>my</u> eyes <u>when I could not see</u> And beauty grows in the driving rain <u>Your oil of gladness in the times of pain</u>	√ √	√ √ √		√ √ √	
Shines on <u>me</u> , shines on <u>me</u> <u>Your Grace</u> <u>it</u> shines on <u>me</u> <u>It's Your Grace</u>	√ √ √			√ √	
	21	6	2	16	2

Table 5 The Circle of Friends

Lyrics	Pr	Tm	Pl	Sc	Dc
<u>We</u> were made to love and be loved <u>But</u> the price this world demands Will cost <u>you</u> too much <u>I</u> spent <u>so many lonely years</u> Trying to fit in <u>Now</u> I've found a <u>place</u> in this <u>circle of friends</u>	√ √ √	√			√
<u>In a circle of friends</u> <u>We</u> have one <u>Father</u> <u>In a circle of friends</u> <u>We</u> share this prayer <u>That</u> every orphaned soul will know <u>And</u> all will enter in <u>To the shelter of this circle of friends</u>	√ √		√ √	√	√ √
If <u>you</u> weep, <u>I</u> will weep with <u>you</u> If <u>you</u> sing for joy The rest of <u>us</u> will lift <u>our</u> voices too But no matter what <u>you</u> feel <u>inside</u> There's no need to pretend That's the way it is <u>in this circle of friends</u>	√ √ √		√ √		
Among the nations, tribes and tongues <u>We</u> have <u>sisters and brothers</u> And when <u>we</u> meet <u>in heaven</u> <u>We</u> will recognize each other With joy so deep And love so sweet <u>We'll</u> celebrate <u>these friends</u>	√ √ √ √		√	√ √	

<u>And</u> a life that <u>never ends</u>		√			√
	17	3	6	3	3

From the previous point, the writer notes that person deixis and social deixis are dominantly used in the songs entitled “For the Love of God, Amazing Grace, Peace and Grace.” In these songs, the first person deixis often appears together with the social deixis word. Whereas in the song entitled “the Circle of friends” the first person deixis dominant appears followed by place deixis. This shows that the dominant types of deixis also plays a role in determining the meaning of the song based on its context. The deictic marker of first person in four songs above are I, me, my, we, us, our. This type is dominant appears. In these songs lyrics, person deixis is used to show the role participant in the story of the song. Therefore the hearer will know who utters the sentence and who do the event of the song. First person deixis is used to explain the speaker’s experience in the song. The effect on meaning to the use of first person deixis is the hearers know the story of the song is about the speaker’s experience. The first person deixis in four songs lyrics refer to the speaker with his faith journey to be close to God.

Futhermore, social deixis also has a role to be a dominant deixis in song lyrics “For the Love of God, Amazing Grace, Peace and Grace.” Social deixis concerns the encoding of social status or intimacy which relative to the speaker. In this case, the writer found social deixis also to be a dominant deixis since these songs mostly relate about the love of God and the faith journey of the speaker. Thus, all social deixis that occurs in these four songs lyrics are represented by words of respect “Lord, God, The Highest, Grace.” These words of respect indicate there is relation between the speaker and the Lord as the form of the intimacy and honour. Social deixis has the function which is to indicate intimacy relation within these songs. Then the effect on meaning to the use of social deixis in these songs are the hearers know the relation inside the song and know to whom these songs are directed.

While in the song entitled “The Circle of Friends,” the writer notes that the person deixis and place deixis are dominantly used. The first plural and singular person and place deixis often emerge in this song. This also shows that the dominant type of deixis

in this song plays a role in shaping the meaning based on its context. As for the deictic marker of first person used are *I, we, us, our*. These first plural and singular person deixis words are dominant appears, these point the speaker is not in private involved in this story of the song, he joins his friends in one community. In these songs lyrics, person deixis is used to show the role participant in the story of the song. Therefore, the hearer will know who utters the sentence and who do the event of the song. First person deixis is used to explain the speaker's experience in the song. The effect on meaning to the use of first plural and singular person deixis in order to the hearers know the story of the song is about the speaker's experience with his friends. The singular and plural person deixis in this song refers to the speaker and his friends on their experience together with joy in one religious community.

Then, as for place deixis also has a role to be a dominant deixis in the song entitled "the Circle of Friends." This further proves the role of deixis word in forming meaning based on the context within sentences. Place deixis concern the encoding of place or location relative to the speaker. Spatial or place deixis can be interpreted as some areas or place where the event of the event happens based on its context. Moreover, spatial deixis also consist of specification location which the speaker shares in sentences, especially in this song such as "a place in the circle of friends, inside, in heaven" According to Cruse (2000), the function of spatial deixis is to indicate the place or the location relative to the speaker. It is used to make the interpretation about the place in the song. While the effect on meaning of spatial deixis in this song is about the understanding place. several kinds of spatial or place deixis in this song refer to a place in a community or social group where they have same interests to stay faithful to God and there is one kind of place deixis refer to a place where abode to God.

Result of the analysis, it can be seen how the use of the deixis word can affect meaning clearly seen from the grammatical structure or structure of language themselves. Starting by dividing the type of deixis then looking at the function, it can be seen its effect on the meaning. In addition, the writer found that the dominant deixis in a song lyric plays a role in shaping the meaning of the song.

CONCLUSION

After analyzing five songs lyrics of Kenny Rogers' *The Love of God* album, the writer got some notation contain types of deixis and the effect on meaning of the use of deixis words. There are five types of deixis in five song lyrics of the *Love of God* album, they are person, time, place, social and discourse deixis. Except for the song entitled "For the Love of God, Amazing Grace," place deixis is not occurred. Besides that, the writer also concludes in the four songs entitled "For the Love of God, Amazing Grace, Peace, Grace," person deixis and social deixis are to be the dominant deixis, while in the song entitled "The Circle of Friends," person deixis and place deixis are the dominant ones. The effect of the dominant deixis is very influential on the meaning of the song as a whole.

Person deixis in these five song lyrics has function to find out the participant role, therefore by using person deixis it will make hearers understand the message easier. Based on the data findings and discussion, the writer conclude that there two types of person deixis in five song lyrics of the *Love of God* album. Person deixis is most used by the song writer is singular first person 'I', since all of these five song lyrics tell about the speaker's faith experience itself. The function of time deixis is to indicate time. It is used to know when the event occurred. Place deixis has function to indicate the place or the location relative to the speaker. It is used to make the interpretation about the place in the song. Social deixis has function to indicate intimacy relation within these songs, so the hearers will know the relation inside the song. Then, the function of discourse deixis is that typically refers to a previously occurring discourse, and this to something which is still to come. It concerns the relation between the earlier and the latest sentence. It is used to relate the lyrics of the song. There is no song lyrics above that does not have discourse deixis.

Therefore, the writer conclude that the deixis word is useful to describe the meaning of the song lyrics. In answering the research question, the writer resume that the effect deixis on meaning can be seen from the relationship between language and context. It is reflected in the structure of language themselves, is through the phenomenon of deixis. The term is borrowed from the Greek word for pointing or indicating. The effect deixis on meaning as a whole in five song lyrics is that the hearers know the intention of the song lyrics. In four songs, these lyrics tell the

speaker' journey of faith to be close to God, this is accordance with the emergence of the first person and social deixis as a dominant and in other song the Circle of Friends, the lyric tells the speaker' experience in finding the right place on the religious community, it is also appropriate with the appearance the dominant deixis in this lyric, they are the first person deixis and place deixis.

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