

DEIXIS IN NIKI ZEFANYA'S SONG LYRICS *LIVE AT WILTERN ALBUM*

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Abstract

The present study attempts to investigate the types of deixis in Niki Zefanya's song lyrics *Live at Wiltern* album. Furthermore, it also investigates the most dominant deixis type realized in Niki Zefanya's song lyrics *Live at Wiltern* album. To analyze the findings, Levinson's theory (1983) on deixis is used. The study employs descriptive qualitative method. The data are taken from five songs within *Live at Wiltern* album (2023). The findings of research reveals a total of 522 data on the whole deixis type. Starting from the most dominant one, person deixis was found in a total of 312 findings or equal to 60% of the whole findings, followed by temporal deixis, 115 findings (22%), spatial deixis 56 findings (11%), social deixis 31 findings (6%), and discourse deixis 8 findings (1%). Based on the result of the study, it is highly suggested for other researcher to consider expanding the analysis to a broader range of musical genres and artists.

Keywords: Pragmatics; Deixis; Song Lyrics; *Live at Wiltern* Album

INTRODUCTION

In real life communication, language takes a crucial and significant role (see Nurwanti, 2020; Arifin, 2023; Nuryani et al, 2023; Harida et al, 2023). Afiansyah (2023) emphasizes that language serves as a means of communication conveying ideas. Additionally, language is a tool for transferring and receiving information (Dewi, et al., 2023). Another perspective on language is also emphasized by Simanjutak, et al. (2021) who pointed out that language is a tool for social control, influencing the actions and beliefs of individuals in society. It represents the personality and behavior of people as essential components of human life (Kurniati, 2021). This implies that human and language are completely connected and cannot be separated. People use it to keep in touch with others and as a bridge for communication or interaction (Illiyin, 2023).

In practice, communication has two modes, spoken and written forms (see Sitorus, 2019; Tiara, 2023; Saputri, 2016; Arifin, 2018). These modes enable the language users to engaged in interaction. The language users are free to choose the modes as long as the communication partners are cooperative to communicate with. Korneeva (2019) adds that language extends beyond oral and written forms, encompassing various media such as songs, movies, novels, and poetry (see also Lusiana, 2021; Aurelia, 2022; Sofya & Arifin, 2023; Qomariyah et al, 2023). These media make it easier for the hearer or listener to achieve the communication's goal.

One of the most prevalent media in society used to convey opinions and feelings is song (Damayanti, 2023; Alfiansyah, 2023; Sukmarini, 2023). Song lyrics as the part of music component, serve to convey feelings, concepts, emotions, or thoughts, perceived as a form of communication with others (Saputra, 2021; Indahwati, 2023). Nowadays, people find it easy and enjoyable to express their feelings by writing songs. They can write the song lyrics starting from the simplest one into the very complex lyrics. Lyrics are not merely a string of words in sentence level, but also an expression of the writer's emotions, describing feelings such as fell in love, sadness, happiness, jealousy, and more (Thao & Herman, 2020).

Keo (2020) points out that song's meanings are interpreted differently by various listeners. Listeners strive to understand a song's meaning or lyrics (Kakiay, 2021). In other words, the listener tries to catch up the song meaning which tried to deliver by the writer. Pragmatics is the study of speaker's meaning (Nisa, 2021). Aritonang (2022) states that "pragmatics is the study of how language is used in contexts". Yule (1996) defines "pragmatics as the study of meaning as conveyed by the speaker (or writer) and understood by the listener (or reader)". It becomes simpler for listeners to comprehend the message and meaning intended by a song's writer when they are aware of the context included in the lyrics (Suktiningsih, 2022). Pragmatics covers various sub themes, including references, deixis, speech acts, politeness strategy, discourse analysis, conversation analysis, cooperative principles, and even implications (Indriani, 2023).

Lyons (1977) described deixis as a complex language phenomenon that modifies how words and expressions are understood in the broad context of communication. Deixis is based on contextual dependencies and is characterized by the dynamic interaction of personal, temporal, and geographical aspects (Levinson, 1983). According to Brown & Levinson (1987), Givón (2001), Comrie (1985), and Levinson (1987), there are five different types of deixis: person, spatial, temporal, discourse, and social. These kinds of deixis all contribute to the complexity of language.

Person deixis involves the linguistic expression of the participants in a conversation. It includes personal pronouns like I, you, he and she as well as other expressions that indicate the identity of the speaker, listener, or others mentioned (Lyons, 1977).

Spatial deixis relates to how language is used to convey and reference spatial relationships. It involves expressions that help locate or identify things in space. Examples include demonstratives like this, that, here and there as well as directional terms like above, below, near and far. (Levinson, 1983).

Temporal deixis involves the linguistic expressions used to convey and reference time. This includes words and phrases that help situate events or actions in relation to the speaker or listener's perception of time. Examples of temporal deixis include words like now, then, today, yesterday and tomorrow (Comrie, 1985).

Discourse deixis refers to linguistic elements that help signal how certain parts of a conversation or text relate to the overall discourse. It involves expressions that reference elements within the ongoing discourse. Examples include this point, the following or as mentioned before (Givón, 2001).

Social deixis involves linguistic elements that convey the social relationships and roles of participants in a conversation. This includes terms and expressions that indicate social status, familiarity, or politeness levels. For instance, using titles like Mr., Mrs., or addressing someone by their first name can be examples of social deixis (Brown & Levinson, 1987).

For instance, the sentence I'll meet you there tomorrow provides a concise yet compelling illustration of deixis, showcasing its multidimensional nature. In accordance with Lyons (1977), the pronouns I and you within the sentence exemplify person deixis, carrying semantic weight intricately tied to the specific identities of the speaker and listener. This facet of deixis introduces a nuanced layer to the communication process, emphasizing the significance of understanding the relational dynamics between conversational participants. Additionally, spatial deixis, as elucidated by Levinson (1983), is manifested in the word there, which draws significance from the contextualized location specified in the conversation. This spatial deixis element transforms language into a navigational tool, anchoring the interpretation of the sentence within a defined space. Furthermore, the inclusion of tomorrow in the sentence encapsulates temporal deixis, as explained by Comrie (1985).

So far, a number of investigations on deixis in song lyrics and other sources have been conducted by researchers. Some are cited in the report, including Yuliningrum (2020),

Nurmalika (2023), Danial (2023), and Erdianto & Arifin (2024). Yuliningrum (2020) investigated the kind of deixis in Justin Bieber's My World album lyrics and analyzed it using Alan Cruse's pragmatic theory. The study's method was descriptive qualitative. The study's deixis analysis focused on person, place, and temporal deixis. The investigation found 800 deixis. There are 197 spatial and 82 temporal deixis in this album.

Similarly, Lailiyah (2023) analyzed the various types and meanings of deixis found in Halsey's songwriting lyrics. The study includes qualitative data analysis. The findings revealed a total of 130 data of deixis, divided into findings on person deixis (105 data), place deixis (5 data), time deixis (1 datum), discourse deixis (17 data), and social deixis (2 data). In short, person deixis was clearly recognized as the most dominant type of deixis.

Equivalently, Hamdani (2023) examined the Deixis in Maher Zein's song For the Rest of My Life to expose the multiple levels of meaning hidden inside the lyrics. The study utilizes a descriptive qualitative methodology, with a focus on Levinson's Deixis in the lyrics and the intended meaning conveyed by the music. The findings indicate that the song primarily employs person, place, and time deixis, emphasizing the singer's emotional connection and continually commitment.

In contrast, Erdianto & Arifin (2024) explored the deixis type in movie. They employed qualitative method to conduct the research on investigating deixis type in *Bullet Train* movie. Their study revealed a total of 179 data on deixis. As other previous studies, person deixis took first place in number. A total of 159 findings were classified as person deixis. The rest are identified as place, time, social, and discourse deixis. The study also revealed that the few findings go to the use of time, social, and discourse deixis. Each of them showed only 2 findings. Based on some of the results above, it simply identified that the dominating form of deixis found is person deixis. While the other type of deixis are not frequently found. In this case, the researchers aim to investigate the deixis types within the song lyrics taken from *Live at Wiltern* album. This album was intentionally chosen because it contains various deixis words in song lyrics. Dealing with the previous concept, song lyrics depict the writer's feelings, emotions, and even life meaning, such as true love, life struggle, sadness, jealousy, and feeling of peace. For illustration, some of Niki's famous songs from her album called *Live at Wiltern* will be provided.

METHOD

The research used descriptive qualitative methods which focuses on providing a detailed account and understanding of a phenomenon within its natural context (Smith, 2015). This approach involves rich descriptions, allowing researchers to explore the intricacies of the subject matter (Creswell, 2013). The research process commences with problem formulation, followed by data collection, classification, and the descriptive explanation of results. This sequential approach ensures a systematic and thorough exploration of the research inquiry.

This study sourced its data exclusively from the lyrics of Niki Zefanya's *Live at Wiltern* album. First, the researchers carefully listened to all the chosen songs within the album. Then, the researcher specifically chose five songs from the same album. An online search was conducted to retrieve the lyrics of Niki Zefanya's *Live at Wiltern* album.

After gathering the data, the researcher conducted an analysis through various stages. Initially, the researcher identified and isolated phrases encompassed within deictic expressions. Subsequently, the deictic expressions were categorized according to specific criteria. Thirdly, the data underwent scrutiny based on Levinson's theory, specifically investigating person, spatial, temporal, social, and discourse deixis. Following this, a quantitative approach was employed, involving the tabulation of deixis occurrences. Lastly, the researcher employed analysis descriptively to interpret the findings.

RESULTS AND DISCUSSION

Results

The results of this research indicate the presence of five types of deixis: person deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis, as presented in the table below:

Table 1. Types of Deixis in Five Songs of Niki Zefanya’s *Live at Wiltern* Album

No	Types of Deixis	Frequency	Percentage
1.	Person deixis	312	60%
2.	Spatial deixis	56	11%
3.	Temporal deixis	115	22%
4.	Social deixis	31	6%
5.	Discourse deixis	8	1%
Total		522	100%

The table illustrates various types of deixis, revealing their frequencies and percentages. Person deixis dominates, with 312 instances, constituting 60% of the total. Spatial deixis appears 56 times, making up 11% of the occurrences. Temporal deixis occurs 115 times, representing 22% of the instances. Social deixis is present in 31 occurrences, comprising 6% of the total. Discourse deixis is the least frequent, with 8 instances, constituting 1%. In total, the dataset comprises 522 instances, offering insights into the distribution of deixis across different categories.

Discussion

This section discusses the analysis of Niki Zefanya’s song lyrics from the *Live at Wiltern album*. The primary objective is to answer questions based on the research objectives, which aim to analyze the different forms of deixis and identify the most dominant type used in the album. The songs evaluated include *Every Summertime*, *High School in Jakarta*, *Lowkey*, *La La Lost You and Before*.

Following data collection, the researcher categorizes the types of deixis, identifying the utilization of person deixis, temporal deixis, social deixis, and discourse deixis in six tracks from Niki Zefanya’s *Live at Wiltern* album. The researcher has performed an investigation of the deixis in five songs. It consists of the following five types of deixis; person deixis, person deixis, temporal deixis, social deixis and discourse deixis. The detailed of the investigation are presented in the following paragraphs.

Person Deixis

Person deixis essentially revolves around the speaker and is closely related to pronouns. Its primary function is to indicate the person uttering the sentence, distinguishing between the first person (speaker), second person (addressee), and third person (neither speaker nor addressee) roles in a speech event (Cruse, 2000). Cruse further lists person deictic words, which cover pronouns, such as *I, you, mine, yours, hers, him, herself, himself, and myself*, possessive adjectives such as *my, your, his, and her* and verb inflections like *I read, you read, and he or she reads*.

Table 2: Person Deixis in Five Songs of Niki Zefanya’s *Live at Wiltern* Album

No.	Song Title	Person Deixis			Total
		First	Second	Third	
1	every summertime	I (9), we (6), my (3), me (2)	you (8), your (4)	it (1), them 9 (2)	44
2	high school in Jakarta	I (32), we (11), my (2), me (4)	you (30), your (6)	he (2), she (6), it (7)	100
3	Lowkey	I (12), we (2), my (3), me (5), us (1)	you (6), your (4)	he (1), she (1), it (3), they (1)	39
4	la la lost you	I (12), we (1), my (12), me (4)	you (16), your (6)	it (2)	53
5	before	I (16), we (9), my (1), me (2) mine (2), our (1)	you (22), your (5)	it (11), they (7)	76
Sub-total		152	107	53	312

From the table above, it could be concluded that the three types of person deixis (person deixis, second deixis and third deixis) occurs in 5 song lyrics of Niki Zefanya, *Live at Wiltern* album. This research found that the first person leads with a total of 152 instances, followed by the second person with 107 occurrences, and the third person with 53 instances. The cumulative total of person deixis across all songs is 312.

Data 1: from song lyrics *Every Summertime*

I fall in love again come every summertime.

My daddy taught me to choose 'em wisely, but *you* don't have to try.

In this context, *I* refer to the singer or song writer itself, representing the speaker who utters the sentence. The use of *I* emphasizes a personal and subjective perspective, indicating that the speaker, during every summertime, experiences the act of falling in love again. This choice of language makes the sentiment more individualized, suggesting that the singer is sharing a personal pattern or recurring emotion tied to the season of summertime. Additionally, the deictic word *You* is utilized to signify singular second-person pronouns, referring to the addressee or someone who has direct contact with the singer or songwriter in the song lyrics. Specifically, in the song lyrics from *Every Summertime*, as performed in the *Live at Wiltern* album, *You* points to the man she was with.

Spatial Deixis

Spatial deixis, also recognized as locative expressions, refers to expressions that indicate location or place. According to Cruse (2000), spatial deixis is categorized into three types: specific place or location, distal (e.g., *here, this, now*), and proximal (e.g., *there, that*). Yule (1996) further explains that proximal terms represent locations near the speaker, while distal terms indicate positions farther away. The distinction depends on the position of people or things in relation to the deictic center, which is the speaker. Cruse (2000) emphasizes that spatial deixis not only pertains to general positions but also specific locations like in the living room or in Jakarta.

Table 3: Spatial Deixis in Five Songs of Niki Zefanya’s *Live at Wiltern* Album

No.	Song	Spatial Deixis			Total
		Proximal	Distal	Specific Location	
1	every summertime	-	-	class, outer Richmond, church, on the way, at work, the way home, boulevard, under streetlights, your side	9

2	High school in Jakarta	this	there	Colorado, Jakarta, Vall’s place, New York, Singapore, Kendra’s, Rachell’s	8
3	Lowkey	this (2)	-	downtown, bedroom, somewhere,	5
4	La La Lost You	now	-	on the sub way, L-train, Manhattan, Malibu, K-town, upper west side, Brooklyns (2), Chelsea (2), in my mind, in the city of angels (6), New York (2), Silverlake, Hollywood, Noho, Taxis	23
5	before	now (2), this	that	dorm room, the globe, the way, downtown, south of the Mason-Dixon, shop, New York	11
Sub-total		7	2	48	56

The findings on spatial deixis are shown in table 3, categorized into 3 specific distances where the deixis used or occurred (proximal, distal and specific location). The researchers found fifty six (312) deictic words belonging to spatial deixis. divided by seven (7) deictic words indicating spatial deixis as proximal terms, two (2) deictic words representing spatial deixis as proximal terms and forty eight (48) deictic words indicating spatial deixis as proximal terms. It meant the examination of spatial deixis across the specified songs illuminates a rich tapestry of location references. While proximal and distal spatial deixis are used moderately, the songs predominantly employ specific locations to paint vivid imagery and convey a sense of place.

Data 2: from song lyrics *La La Lost You*

I'm missin' our drunken 2 a.m. strolls *in K-Town*

Feelin' low on the low, drivin' through *NoHo*

In the first lyrics, the spatial deixis is evident in the reference to *K-Town*. *K-Town* is an abbreviation commonly used to refer to Koreatown, a specific area or district within a city. The singer reminisces about missing the shared experience of drunken 2 a.m. strolls in Koreatown. Here, *K-Town* serves as a specific location, and the use of spatial deixis, in this case, helps to anchor the memory or experience to a particular place. The reference enhances the lyrical narrative by providing a tangible and contextual setting for the described moments, creating a sense of connection between the singer and the listener through shared spatial references.

Similarly, in the second song lyric, *NoHo* typically refers to North Hollywood, a specific area or district within a city. The singer describes feeling low and driving through this location. Here, *NoHo* serves as a specific location, and the use of spatial deixis helps anchor the emotional state of the singer to a particular place. The reference to *NoHo* adds a contextual and geographic dimension to the lyrics, connecting the emotional experience of feeling low with a specific location, possibly influencing or reflecting the mood of the singer as they drive through that area.

Temporal Deixis

Temporal deixis, also known as time deixis, involves the consideration of different times of utterance as expressed by the speaker. According to Cruse (2000), he highlights that temporal deixis is concerned with the specific times of utterance, such as *now*, *tomorrow*, and *last year*. Additionally, Cruse notes that verb tense serves as a deictic element in expressing temporal relationships.

Table 4: Temporal Deixis in Five Songs of Niki Zefanya’s *Live at Wiltern Album*

No	Song	Spatial Deixis		Total
		Specific Time	Verb	
1	every summertime	18, every summertime (6), 25, every year, on your side, inside your mind, every day (3)	Were (2), stayed, made, caught, would (2), taught	22
2	High School in Jakarta	2013, the end of my life, Halloween night, now (3), August, summer, this year, March, American summer	Kissed, saw, bleached, was (3), needed, headed, hated, hoped, found, met, had (2), made, were (3), loved (2), came out, ended (3), went (2), got, could, gave(2)	41
3	Lowkey	Half past two, when the cops come through, the sun's down, now, the sun starts waking,	Said (2)	7
4	La La Lost You	On sunset, night (2), winter, 2 a.m, now (2), summer, last winter	Stayed, left, thought, was (2)	14
5	before	Halloweekend, 20 hours, Carolina autumn, a year (2), now (2), 48 hours, at nine	Hid, was (3), flew, met, dated, left, had (2), saw, ended, thought, slanted, did, 2 years, known, were (4), seem	31
Sub-total		48	67	115

From the table above, it is evident that temporal deictic words can be categorized into two terms: specific location and verb tense. Notably, all song lyrics from Niki Zefanya's *Live at Wiltern* album contain instances of temporal deixis. The researchers identified a total of 48 instances of specific time references and 67 instances of verbs across the songs, contributing to a comprehensive total of 115 occurrences.

Data 3: from song lyrics *Lowkey*

Oh, oh, oh, oh, oh my, don't make me have to spell it ***all night***.

I don't really give a f*** 'bout all the "he ***said***, she ***said***" bullshit.

In the first song lyric, the italicized and bold deictic phrase ***all night*** serves as a specific time deictic word, indicating the duration of an event in relation to the time of speaking. This usage implies that the event described, happening ***all night***, is tethered to a specific time frame within the lyrics. However, it's important to note that the deictic phrase ***all night*** in the first lyric likely refers more to the duration of the event described rather than directly indicating the singer or songwriter.

In the second song lyric, the italicized and bold deictic word ***said*** functions as both a temporal deixis and a verb tense deictic word, signifying the timing of an event in relation to the time of speaking. This usage suggests that the action of saying or narrating is closely linked to a specific point in time within the lyrics, providing temporal context. The deictic word ***said*** in the second lyric refers specifically to the timing of the event being described, aligning the narrative with the moment of communication in the song.

Social Deixis

Social deixis refers to language elements that reflect the social relationships between speakers (Cruse, 2000). This includes pronouns, honorifics, and other linguistic features that convey social status, familiarity, or formality in communication.

Table 4: Social Deixis in Five Songs of Niki Zefanya’s *Live at Wiltern* Album

No	Song	Social Deixis	Frequency
1	every summertime	undergrads, dad (3), baby (6), man, sister	12
2	High School in Jakarta	freshman’s year, couple, the teenage suburban armadas (2), father (2), mother, friends, the marxist girl, mama	11
3	Lowkey	the cops, queen (2), boy	4
4	La La Lost You	-	0
5	before	friend, girl, lovers (2), children	5
Total			31

The presented table reveals a total of 31 instances across the five tracks. Each song employs social deixis to varying degrees, incorporating terms that reference or signify relationships, familial connections, and social roles.

Data 4: from song lyrics *Before*

Ask your new **lover** what it's like to be given.

In the above song lyric, the deictic word **lover** indeed reflects social deixis, as it denotes an intimate relationship relative to the speaker's ex-boyfriend. The term **lover** specifically refers to the ex-boyfriend's girlfriend, emphasizing her special significance to him. This choice of language underscores the emotional connection and closeness within the social dynamics portrayed in the lyrics.

Discourse Deixis

According to Cruse (2000), discourse deictic terms involve the use of *that* and *this*. The use of *this* pertains to elements of the future discourse, while *that* refers to elements of the past discourse. These terms can connect earlier discourse points to later parts of the discourse.

Table 5: Discourse Deixis in Five Songs of Niki Zefanya’s *Live at Wiltern* Album

No.	Song	Social Deixis	Frequency
1	every summertime	that (the magnolias flashed a smile)	1
2	High School in Jakarta	that (drama), that (2) (tight-lipped father), that (I hated you)	3
3	Lowkey	this (2) (In a king size bed being queen)	2
4	La La Lost You	-	0
5	before	this (relationship), that (plan)	2
Total			8

Based on the table above, it is evident that discourse deixis is present in all four songs out of the five from the *Live at Wiltern* album by Niki Zefanya. The research identified a total of eight (8) deictic words associated with discourse deixis in these songs.

Data 5: from song lyrics *High school in Jakarta*

High school in Jakarta, sorta modern Sparta

Had no chance against the teenage suburban armadas

We were a sonata, thanks to tight-lipped fathers

Yeah, livin' under **that** was hard, but I loved you harder

The use of the italicized deictic word **that** can be interpreted as indicating discourse deixis. The singer or songwriter is describing aspects of her life in high school. The term **that** is often used in discourse deixis to refer back to a previously mentioned or implied subject, contributing to the coherence of the narrative or description. In this context, it serves to connect and contextualize the singer's experiences and sentiments during her time in high school.

CONCLUSION

In conclusion, the research provides a comprehensive exploration of deixis, a linguistic phenomenon, through the analysis of Niki Zefanya's Live at Wiltern album song lyrics. Deixis, encompassing person, spatial, temporal, social, and discourse dimensions, plays a vital role in conveying meaning and enhancing communication within song lyrics.

The research findings reveal that person deixis is the most dominant form across the analyzed songs, reflecting the emphasis on the speaker's perspective, relationships, and self-expression. Spatial deixis contributes vivid imagery by referencing specific locations, enriching the narrative with a sense of place. Temporal deixis, involving specific time references and verb tenses, helps situate events within the temporal context of the lyrics. Additionally, social deixis provides insights into the social relationships and roles portrayed in the songs, enhancing the understanding of the characters and their interactions. Discourse deixis, though less frequent, contributes to coherence by connecting earlier and later parts of the lyrics.

The quantitative analysis highlights the distribution of deixis types, with person deixis comprising 60%, followed by temporal deixis (22%), spatial deixis (11%), social deixis (6%), and discourse deixis (1%). In essence, this study demonstrates the richness and complexity of deixis in song lyrics, showcasing how it contributes to the nuanced expression of emotions, experiences, and narratives. Understanding deixis in this context enhances the listener's comprehension of the songwriter's intended meaning, providing a deeper appreciation of the artistic and communicative aspects of music.

For future researchers exploring deixis in song lyrics, it is recommended to consider expanding the analysis to a broader range of musical genres and artists. Diversifying the sample can offer insights into how deixis operates across different cultural and stylistic contexts, enriching our understanding of its multifaceted nature in the realm of music.

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