



An Analysis of Deixis Used in Palembang's Traditional Song Liryc

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Abstract

The thesis entitled "An Analysis of Deixis Used In Palembang's Traditional Song Liryc". The objective of this study was to identify the types of deixis used in Palembang's traditional song liryc and to find out the dominant types of deixis used in Palembang's traditional song liryc. In this study, the writer used descriptive qualitative method, because the data in this research are liryc of the song. The object of the study is Palembang's traditional song liryc that consist of five song liryc, they are Gending Sriwijaya, Dek Sangke, Palembang Darussalam, Cuk Mak Ilang, and Bumi OKU Timur. The data was analysis through several steps including determained and classified word deixis expresssions, and then analyzes the types of deixis, and the last the researcher calculated the types of deixis used in each song liryc. Based on the data finding, the researcher found that there are five types of deixis found in five of Palembang's traditional song liryc, namely person deixis, place deixis, time deixis, discourse deixis, and social deixis with a frequency appearance 82 times. The types deixis that is often used in each song is person deixis with a percentage 41.5% with a frequency appearance 34 times. And the types of deixis that is rarely used is discourse dexis with percentage 4.9% with a frequency appearance 4 times. It can be concluded that the dominant types deixis are used in the Palembang's traditional song liryc is persn deixis.

Key Words: *Palembang's Traditional Song Liryc, Deixis.*

INTRODUCTION

Pragmatic is the study of language which is related to the context in which it is used. According to (Yule, 1996) state that pragmatic is connected by the study of communication meaning and it requires interpretation of what someone means in particular context. 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.

Pragmatic is related to language and context. The context referred to an element outside the utterance that can affect the meaning of the utterance. In the other word, pragmatic is study about the ability to use language in connecting and harmonizing sentence and context. Pragmatic include discussion of deixis, presuppositions, speech acts, and conversational implicature.

Deixis is a branch of study in pragmatic. Deixis has a very important function to answer confusion, ambiguity, and misunderstanding of the meaning of an utterance in speech. 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. In addition to Wibowo & Naulfar as cited in (Nisa et al., 2020) deixis refers to some other word or something else to understand the meaning of specific words and phrase in an utterance based on the context.

Deixis is found in one of the arts of language, namely song. According to (Piragasm, 2013) Music is a basic instinct of human being, a daily basis human activity which is universally engaged with love and experience. Each song has lyrics that become a form of communication from the songwriter to the listener. Usually songwriters will express their emotions in every word in song lyrics. Song itself has vari ous types, there are pop, jazz, rock and traditional.

Traditional songs are songs that are characteristic of a country or region. Basically each region has its own cultural wisdom. This is the same for the Palembang area. Palembang itself also has traditional songs that characterize the region. Some of the most popular Palembang's songs include Gending Sriwijaya, Dek Sangke, Palembang Darussalam, Bumi Oku Timur and Cuk Mak Ilang.

Based on the statement, the researcher wants to analyze the deixis in traditional Palembang's song lyric, not only because it has deictic word but also many people especially the society of Palembang don't know the meaning of their traditional song. Based on the explanations of the background above, the writer conducted a research, entitled "*An Analysis of Deixis Used in Traditional Palembang Song Lyric*"

Based on the problem above, the objective of this study is to identify the types of deixis that are used in the traditional Palembang's song lyric and to find out the dominant types of deixis that are used in the traditional Palembang's song lyric.

METHOD

In this research, the researcher used descriptive qualitative, because the data in this research are lyrics in the song. According to Creswell as cited in (Herdiyanti, 2020), qualitative method is descriptive in the research that is interested in process, meaning, and understanding gained through words or pictures. The research does not use any statistical procedure, so that the researcher will describe the data obtained to answer the research questions. This research used descriptive qualitative because the data of the research is word and it will be analyzed by explaining the data descriptively.

Object of the Research

The object of this research is traditional Palembang song which consist of five songs. The five songs are song that already known by many people. In the song lyric, it can be found such deixis expression. Therefore, the researcher will analyze the types of deixis in traditional Palembang song.

Time of the Research

The time of the research was conducted for 1 month starting from the September 9th 2022 until Oktober 9th 2022.

Source of the Data

The data source of this research is the traditional Palembang song lyrics that consist six song, namely : Gending Sriwijaya, Palembang Darussalam, Dek Sangke, Cuk Mak Ilang and Bumi OKU Timur.

Technique for Collecting the Data

In collecting the data for this research, the researcher followed these steps:

- 1) The researcher listened to the selected traditional Palembang song one by one several times in order to understand the lyric in detail.
- 2) The researcher searched for each of the script of the traditional Palembang song lyric on the internet and then printing out the lyric.
- 3) The researcher read one by one of the song lyric carefully until several times..
- 4) Then, the researcher chose the lyrics to be analyzed from each song.
- 5) The researcher marked all of the chosen lyrics to be analyzed.

Technique for Analyzing the Data

After collecting the data, the researcher analyzed the data as follows:

- 1) The researcher determined some word expression that include in deixis expression.
- 2) The researcher classified the deixis expression that have been determined based on their criteria.
- 3) The researcher analyzed the data of the types of deixis, namely: person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis.
- 4) The researcher interpreted and described the reference meaning of the deixis expression as the data.
- 5) Next, the researcher calculated the occurrences of each type deixis used in five traditional Palembang song lyrics.
- 6) Last, the researcher describing and explaining the finding.

RESULTS

After collecting the data, the types of deixis in the Palembang's traditional song lyric are classified based on the types of deixis. The detail explanation will be presented in the following:

1. Types Deixis in Palembang's Traditional Song Lyric

Table 1 : Person Deixis in Palembang's Traditional Song

No.	Song	Song Lyric	Person Deixis	Translation of Person Deixis
1.	Gending Sriwijaya	<ul style="list-style-type: none"> Di kala <i>ku</i> merindukan keluhuran dulu kala 	<i>Ku</i>	<i>I</i>
2.	Dek Sangke	<ul style="list-style-type: none"> Dek sangke <i>aku</i> dek sangke <i>Ujiku</i> gadis tabetanye jande mude 	<i>Aku, Ku</i>	<i>I, my</i>
3.	Palembang Darussalam	<ul style="list-style-type: none"> Menambah tekenalnyo, kota kesayangan <i>kito</i> 	<i>Kito</i>	<i>Us</i>
4.	Cuk Mak Ilang	<ul style="list-style-type: none"> Disitu rumah <i>aku</i> 	<i>Aku</i>	<i>I</i>
5.	Bumi OKU Timur	<ul style="list-style-type: none"> Tiyuh say mak pornah <i>ku</i> lupa ko Bangga <i>sikam</i> say jadi wargamu 	<i>Sikam, Mu, Ku</i>	<i>We, I, my</i>

Table 2 : Spatial or Place Deixis in Palembang's Traditional Song

No.	Song	Song Lyric	Place Deixis	Translation of Place Deixis
1.	Gending Sriwijaya	<ul style="list-style-type: none"> Berkumandang dari <i>puncaknya Siguntang Mahameru</i> Memasyurkan <i>Indonesia</i> di <i>daratan se-Asia</i> Dengan kalam pualam bagai di <i>Surga Indralaya</i> 	<i>Puncaknya Siguntang Mahameru, Indonesia, Daratan se-Asia, Surga Indralaya</i>	<i>The peak of Siguntang Mahameru, Indonesia, asian mainland, Indralaya paradise.</i>
2.	Dek Sangke	<ul style="list-style-type: none"> Akhirnya masuk <i>penjare</i> 	<i>Penjare</i>	<i>Prison</i>
3.	Palembang Darussalam	<ul style="list-style-type: none"> Palembang Darussalam, <i>palembang kota kito</i> Menambah tekenalnyo, kota kesayangan <i>kito</i> 	<i>Palembang kota, Kota</i>	<i>Palembang city, City</i>
4.	Cuk Mak Ilang	<ul style="list-style-type: none"> <i>Disitu</i> rumah aku 	<i>Disitu</i>	<i>There</i>
5.	Bumi OKU Timur	<ul style="list-style-type: none"> Cindo nihan <i>tiyuh sikam</i> <i>Bumi OKU Timur</i> 	<i>Tiyuh, Bumi OKU Timur</i>	<i>Village, east OKU earth</i>

Table 3 : Time Deixis in Palembang's Traditional Song

No.	Song	Song Lyric	Time Deixis	Translation of Time Deixis
1.	Gending Sriwijaya	<ul style="list-style-type: none"> Di kala ku merindukan keluhuran <i>dulu kala</i> Dalam seni kunikmati lagi <i>zaman bahagia</i> Borobudur candi pusaka di <i>zaman Sriwijaya</i> Saksi luhur berdiri teguh kokoh <i>sepanjang masa</i> 	<i>Dulu kala, zaman bahagia, zaman sriwijaya, sepanjang masa.</i>	<i>Long time ago, happy times, Sriwijaya era, all the time</i>
2.	Dek Sangke	-	-	-
3.	Palembang Darussalam	-	-	-
4.	Cuk Mak Ilang	-	-	-
5.	Bumi OKU Timur	<ul style="list-style-type: none"> Say tinggal di <i>tiyuh sikam ganta</i> Jadi samboyan <i>sikam ganta</i> 	<i>Ganta</i>	<i>Now</i>

Table 4 : Discourse Deixis in Palembang Traditional Song

No.	Song	Song Lyric	Discourse Deixis	Translation of Discourse Deixis
1.	Gending Sriwijaya	<ul style="list-style-type: none"> Kutembangkan nyanyi <i>dari</i> lagu Gending Sriwijaya <i>Dengan</i> kalam pualam bagai di Surga Indralaya 	<i>Dari, Dengan</i>	<i>From, with</i>
2.	Dek Sangke	-	-	-
3.	Palembang Darussalam	-	-	-
4.	Cuk Mak Ilang	-	-	-
5.	Bumi OKU Timur	-	-	-

Table 5 : Social Deixis in Palembang's Traditional Song

No.	Song	Song Lyric	Social Deixis	Translation of Social Deixis
1.	Gending Sriwijaya	• Taman puji keturunan <i>Maharaja Syailendra</i>	<i>Maharaja Syailendra</i>	<i>Majesty Syailendra</i>
2.	Dek Sangke	• Ujiku <i>gadis</i> tabetanye <i>jande mude</i> • Dek sangke <i>bujang</i> tegile • Ujiku <i>bujang</i> tabetanye <i>tue bangke</i> • Anaknye lah <i>gadis</i> gale • Dek sangke <i>gadis</i> tegile	<i>Gadis, Bujang, Jande muda, Tue bangke</i>	<i>Girl, man, young widow, old fart</i>
3.	Palembang Darussalam	• <i>Bujang gades</i> nyo oi belagak nian	<i>Bujang, gades</i>	<i>Girl, man</i>
4.	Cuk Mak Ilang	• Jangan takut dimarah <i>umak</i>	<i>Umak</i>	<i>Mother</i>
5.	Bumi OKU Timur	• Ramah tamah <i>Morli Meranai</i> na	<i>Moorli, meranai</i>	<i>Girl, man</i>

2. Dominant Types of Deixis Used in Palembang's Traditional Song Lyric

Table 6 : Frequency of Types Deixis in Palembang's Traditional Song Lyric

No	Song	Types of Deixis					Total Frequency of Each Deixis Types Found in Palembang's Traditional Songs Lyric
		Person Deixis	Place Deixis	Time Deixis	Discourse Deixis	Social Deixis	
1.	Gending Sriwijaya	4	4	4	4	1	17
2.	Dek Sangke	15	2	-	-	11	28
3.	Palembang Darussalam	4	5	-	-	2	11
4.	Cuk Mak Ilang	3	3	-	-	1	7
5.	Bumi OKU Timur	8	7	2	-	2	19
Frequency of Each Types Deixis		34	21	6	4	17	82
The Percentage		41.5%	25.6%	7.3%	4.9%	20.7%	100%

DISCUSSION

Based on the analysis of data findings, the researcher observed that five types of deixis include person deixis, place deixis, time deixis, discourse deixis, and social deixis can be essential using in the song lyric of Palembang's traditional song. After analysis the data, the researcher found the types and the function of deixis in every song of Palembang's traditional song. Also, the researcher elaborates the types of deixis which are most frequently used in every song. The explanation of the previous data could be seen in the following topics :

First song is *Gending Sriwijaya*, based on the song the researcher found that there are some deixis are found in this song. The first deixis is personal deixis. The type of person deixis in this song is indicated by the words "ku". The deictic word "ku" in this song is as the role participant which is refers to the writer or singer itself. The writer of this song uses first person to explain the story of his own feel. The function of person deixis "ku" in this song is to know the person who has a deep sense of longing during the majesty of the Sriwijaya kingdom.

The next type of deixis in this song is place deixis which uses deictic word "*Puncaknya Siguntang Mahameru, Indoneia, Tanah se-Asia, and Surga Indralaya*". First, the deictic word "*Puncaknya Siguntang Mahameru*". This is a place where writer or singer feel hearing from a specific place. Second is deictic word "*Indonesia and Daratan Se-asia*" which refers to the place where the story in the song takes place. The last is deictic word "*Indralaya paradise*". This is a place where writer or singer imagine the majesty of the Sriwijaya kingdom as if they were in the paradise of Indralaya.

The next type of deixis is time deixis indicated with words "*Dulu kala zaman bahagia, zaman sriwijaya, sepanjang masa*". First, the deictic word "*dulu kala*" has the meaning of the past era from Sriwijaya kingdom where the singer or writer feels longing at that time. Second, deictic word "*zaman bahagia*", referring to the era when the writer or singer was in the era of the majesty of the Sriwijaya Kingdom. Third deictic word "*zaman Sriwijaya*", referring to the heyday of Sriwijaya, which made Borobudur Temple as a heirloom. The last is deictic word "*sepanjang masa*", referring to the present and the future which makes the Borobudur temple a proof of the greatness of the Sriwijaya Kingdom.

The next type of deixis is discourse deixis which is indicated by the deictic words "*dari and dengan*" both deictic word is as a discourse deixis anaphora because they function to show the words that have been mentioned previously. The last deixis is social deixis which is indicated by the word "*Maharaja Syailendra*" which refers to

the social status of a king.

Second song is *Dek Sangke*, in this song there are only three types of deixis they are people deixis, place deixis and social deixis. First type is person deixis, in this song is indicated by the words “aku”. Deictic word “aku” shows as a first person deixis which is defined as a person who has a role as the main subject of the song. This word indicates the singer who has the feeling of disappointment in someone for his action. The next type of deixis is place deixis indicated by the word “penjare”. And the last type of deixis is social deixis which is indicated by the deictic word “bujang, gades, jande mude and tue bangke”. all of these deictic words refer to the age level in the social society.

Third song is *Palembang Darussalam*, the first type of deixis is person deixis that shown by deictic word “kito”. The deictic word “kito” is categorized as a possessive pronoun from the first person plural. This word refers to singer and listener. The next type of deixis is place deixis. The place deixis in this song is encoded by the word “Palembang kota, Kota”. These types of deictic word have the same meaning, referring to the city of Palembang which is the background of the song.

The next song is *Cuk Mak Ilang*, the first type of deixis is person deixis that shown by deictic word “aku”. The deictic word “aku” indicates the first person that refers to the singer who is the subject of the song. The next type of deixis is place deixis. The place deixis in this song is indicated by the deictic word “disitu” indicates the place that has distance from the speaker. the word “disitu” denotes the home of the speaker. The last type of deixis is social deixis which is indicated by the deictic word “umak”. The deictic word “umak” show the relationship between the speaker and parent.

The last song is *Bumi OKU Timur*, in this song, the researcher found four types of deixis they are people deixis, place deixis, time deixis and social deixis. First type is personal deixis that indicated by deictic word “sikam” as a plural pronoun. It refers to the singer and listener of the song. The next first person deixis is deictic word “ku” which refers to the singer himself. The last deictic word is “mu” which refers to the listener. The next type of deixis is place deixis which is indicated by the words “tiyuh and bumi oku timur”, where both of place is as a the background of the story. The next type of deixis is time deixis indicated by the word “ganta”. This word refers to the present time. The last type of deixis is social deixis which is indicated by the word “moorli meranai” which refers to young people or adolescents in society.

Based on data found by the researcher, each song has many different deixis. First song is *Gending Sriwijaya* that contained 5 types of deixis. First types deixis is person deixis as much as 4 times appearance, place deixis as much as 4 times appearance, time deixis as much as 4 times appearance, discourse deixis as much as 4 times appearance, and social deixis as much as 1 time appearance. Second song is *Dek Sangke*, in this song that contained 3 types of deixis, first types deixis is person deixis as much as 15 times appearance, place deixis as much as 2 times appearance and social deixis as much as 11 times appearance. Next song is *Palembang Darussalam*, in this song that contained 3 types of deixis, first types deixis is person deixis as much as 4 times appearance, place deixis as much as 5 times appearance, and social deixis as much as 2 times appearance.

Then *Cuk Mak Ilang* song, in this song that contained 3 types of deixis, first types deixis is person deixis as much as 3 times appearance, place deixis 3 times appearance, social deixis as much as 1 time appearance. The last song is *Bumi OKU Timur* that contained 4 types of deixis, first types deixis is person deixis as much as 8 times appearance, place deixis as much as 7 times appearance, yme deixis as much as 2 times appearance, and social deixis as much as 2 times appearance.

CONCLUSION

Based on data found by the researcher, each song has many different deixis. First song is *Gending Sriwijaya* that contained 5 types of deixis. First types deixis is person deixis as much as 4 times appearance, place deixis as much as 4 times appearance, time deixis as much as 4 times appearance, discourse deixis as much as 4 times appearance, and social deixis as much as 1 time appearance. Second song is *Dek Sangke*, in this song that contained 3 types of deixis, first types deixis is person deixis as much as 15 times appearance, place deixis as much as 2 times appearance and social deixis as much as 11 times appearance. Next song is *Palembang Darussalam*, in this song that contained 3 types of deixis, first types deixis is person deixis as much as 4 times appearance, place deixis as much as 5 times appearance, and social deixis as much as 2 times appearance.

Then *Cuk Mak Ilang* song, in this song that contained 3 types of deixis, first types deixis is person deixis as much as 3 times appearance, place deixis 3 times appearance, social deixis as much as 1 time appearance. The last song is *Bumi OKU Timur* that contained 4 types of deixis, first types deixis is person deixis as much as 8 times appearance, place deixis as much as 7 times appearance, yme deixis as much as 2 times appearance, and social deixis as much as 2 times appearance.

SUGGESTION

After conducting this research, the researcher would like to give some suggestion especially for English learner's. Deixis is important field to learn in order to know the purpose and the meaning of utterance. By knowing the types of deixis which are personal deixis, place deixis, time deixis, discourse deixis, and social deixis it can help the readers or the listener to understanding what the speaker means.

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

And for the teacher, the researcher hopes that this research can be a reference for teaching materials and as a way to shape student's character through the deixis contained in folk song.

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