

**REFERENTIAL MEANING OF DEIXIS IN MAHER ZAIN'S  
*ONE ALBUM***

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor's Degree  
in English Literature



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## **MOTTO**

Turn your failures into stepping stones to success.

**--EXO--**

How the world looks so beautiful from the outside and seems to be going well but if you  
look inside everyone is struggling through it.

**--Woozi--**

For all of you who are striving for your dreams you should believe in yourself and don't  
let anyone bring you down, negativity does not exist it's all about positivity.  
Keep that on mind, have good friends around you have good peers surround yourself  
with good people because you're good Persona too.

**--Mark Lee--**



## **DEDICATION**

This graduating paper is dedicated to:

1. Myself and my lovely parents Pandi and Siti Margiasih
2. My beloved brother and sisters Revalino, Panca Mega and Cici
3. Mam Aninda Aji Siwi S.Pd., M.Pd., as my graduating paper's advisor.



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kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami mengucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb*

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## FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. The opinions or findings of other researchers contained in this research are cited in accordance with ethical standards.

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Yogyakarta, 21 May 2024



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## ABSTRACT

In order for listeners or interlocutors to discern between what the speaker says and what is intended, deixis is crucial. It's possible that the listener will misunderstand the allusion in the ambiguous speech. If the recipient is aware of the speaker, the sentence's meaning can be deduced from who, what, and where of the speech. This research uses descriptive qualitative research methods with the use of George Yule's (1996) theory. This study attempts to examine deixis and interpret deixis meaning allusions found in Maher Zain's *One* album lyrics. Because of the song's widespread appeal, its deictic vocabulary, and its variety of reference meanings, the researcher decided to analyze it. As a result, conducting this research is worthwhile and fascinating. This study focuses on Persona, Spatial, and Temporal deixis, which were developed by George Yule (1996). The study's findings indicate that 103 deixis—57 Persona deixis, 20 spatial deixis, and 26 temporal deixis—were identified among the three categories of deixis. The deixis found has a purpose and a reference to its own meaning. Persona deixis depicts the song's participants. The moral implications of religion are also discussed in this deixis, along with the speaker's Personal experiences. The location and venue of the participants' events are then displayed using spatial deixis. On the other hand, the temporal deixis indicates when the speech utilized in the song actually happened.

**Keywords:** *Maher Zain, Deixis, Song, and Pragmatics.*



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## ABSTRAK

Deiksis penting untuk membantu pendengar atau lawan bicara membedakan antara apa yang dikatakan pembicara dan apa yang dimaksudkan. Terdapat kemungkinan jika pendengar salah menafsirkan referensi dalam ucapan yang tidak jelas. Makna dalam suatu kalimat dapat dipahami apabila penerimanya mengetahui siapa, kapan, dan dimana kalimat tersebut diucapkan. Penelitian ini menggunakan metode penelitian deskriptif kualitatif. Penelitian ini bertujuan untuk menganalisis deiksis dan menginterpretasikan referensi makna deiksis menggunakan teori George Yule (1996) dalam lirik lagu album *One* Maher Zain. Peneliti memilih untuk menggunakan lagu ini sebagai subjek analisis karena popularitas lagu dan kata-kata deiktik serta makna referensi yang beragam. Oleh karena itu penelitian ini penting dan menarik untuk dilakukan. Penelitian ini berfokus pada 3 jenis deiksis oleh George Yule (1996) yakni, Persona, Spasial, dan Temporal. Hasil dari penelitian ini menunjukkan terdapat 103 jumlah deiksis yang ditemukan dari ketiga jenis deiksis tersebut yakni 57 Persona deiksis, 20 spasial deiksis dan 26 temporal deiksis. Deiksis yang ditemukan memiliki peran dan referensi maknanya masing-masing. Deiksis Persona menunjukkan terkait partisipan yang ada dalam lagu tersebut. Deiksis ini juga menceritakan terkait nilai moral beragama dan perasaan penutur dalam kehidupannya. Kemudian deiksis spasial menunjukkan lokasi dan tempat peristiwa dari partisipan tersebut. Sedangkan deiksis temporal menunjukkan waktu terjadinya tuturan yang digunakan dalam lagu tersebut.

**Kata kunci:** *Pragmatik, Deiksis, Lagu, Maher Zain*



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# CHAPTER I

## INTRODUCTION

### 1.1. Background of Study

The significance of language in human life is crucial. Human may engage and communicate with others all around the world through language (Teguh, n.d. p. 77). The sole general means of executing thought illustrated actions is language. According to Sapir, language is freely created symbolic system that is limited to humans and is not instinctive. It's means of exchanging thoughts, feelings, and wishes (Sapir, 1924, p. 7). In order to avoid miscommunications or misunderstandings between the sender and the recipient of the language, it is imperative that the language employed be meaningful. Language's role as a tool for communication and its role in creating art are inextricably linked. A stunning piece of arts is made using language. An author who employs language as medium is represented in work of art. This is present in many artistic mediums, including music (Griffiths, 2006, p. 150).

Music is the result of combining instrumental or vocal sounds in a way that creates harmony, beauty of form, and emotional expression. Jamalus characterizes music as a work of sound craftsmanship that takes shape of a tune or melodic composition and employments the components of beat, song, agreement, shape, and melody structure and expressions as a unit to communicate the contemplations and sentiments of its maker (Irnanningrat, 2017, p. 1). A design of sounds created by voices, computers, melodic rebellious, or a blend of these is called music, and its reason is to form individuals cheerful who tune in to it. Within the context of craftsmanship, music can be classified as

performance, fine art, or sound-related workmanship. Music can be saved and played back on a smartphone, CD player, MP3 player, radio, or as the soundtrack to a film or television program. It can also be played or sung live, as in an orchestra or concert. Nowadays, music can also be accessed through digital platforms. Some of the platforms that can be used besides the ones mentioned earlier are *YouTube*, *Soundcloud*, *Spotify*, and *iTunes* (Irnanningrat, 2017, p. 3).

These days, listening to music is not only considered a pastime but also a popular activity for people of all ages, particularly teens. Andi Naurah makes the case in a psychological education publication that music is extremely popular right now, especially among teenagers. Today's teens are constantly exposed to songs in their daily lives, ranging from upbeat to depressing genres (Najla, 2020). When they're bored or in need have a mental break, listening to music becomes one of their possibilities. For the majority of young people, in particular, music has always been the most significant component of their activities. Their greatest healing and unifying factor has always been music (Siskova, 2008, p. 10). A strong mindset, stable emotions, a more comfortable and relaxed lifestyle, and increased confidence are all traits of music listeners (Andaryani, 2019, p. 2). One of their delights is discovering artists who share their love of music and sharing it with others. They relate music to various aspects of their existence. Teenagers sometimes look up to musicians, rappers, or other idols who inspire them to have favorite songs. Numerous things, including music or songs sung by the performer in accordance with their conditions or tastes, serve as motivation for this (Najla, 2020, p. 5).

Rock, jazz, pop, R&B, and rap are just a few of the various musical genres. Indonesia has seen the proliferation of many kinds of music genres worldwide. The western music genres that emerge in society can be further classified into multiple categories, such as blues, jazz, rock, pop, R&B, techno, and so forth, in addition to the other genres that have already been discussed (Setiyanto, 2011, p. 4). Numerous well-known vocalists from the West, including Shawn Mendez, Katty Perry, One Direction, Justin Bieber, and Taylor Swift, were born out of this genre. Similar to this, Muslim artists such as Sami Yusuf, Harris J, and Maher Zain, whether hailing from eastern or western nations, are also well-known worldwide and in Indonesia for their songs that tell the story of the prophet Muhammad SAW or Islam.

Other than that, a lot of song lyrics can serve as motivation in daily life. According to Hermintoyo, the poetic effect in song lyrics enhances the liveliness, intrigue, and beauty of music. The words of poetic songs can inspire the listener's imagination and conjure up images (Hermintoyo, 2014, p. 1). Consequently, when someone listens to song lyrics, they occasionally attempt to decipher not just the lyrics' meaning but also the meaning that the writer or speaker intended to convey. Pragmatics is the science that investigates the meanings of speakers.

Pragmatics originated from the study of language occurrences in the form of utterances that occur in everyday human communication (Amaliyah, 2017, p. 6). Yule (1996) claims that, pragmatics is the examination of significance as it is conveyed through the writer or talker/singer and understood by the reader or hearer. It's evident that understanding the definitions of terms in a sentence or statement is not the only

requirement for effective communication; understanding the speaker's intention is also essential. Language users occasionally make meaningless mistakes. The reference to the statement or speech is connected to the understanding. The observer or hearer must have ability to identify the statement context in order to comprehend the reference (Yule, 1996, p. 13). Cruse lists deixis, presupposition, reference, entailment, and speech acts as some of the contexts in which pragmatics is applied (Cruse, 2006, p. 301). A pragmatic methodology was used in this study to evaluate deixis in song lyrics.

Yule (1996) claims that deixis is among the simplest basic technical concepts of speech. The Greek term deixis, which means to point or show, is the source of the English word. A deictic expression is any verbal form that is employed to do "pointing" (Yule, 1996, p. 9). Furthermore, pragmatics is the study of implication, assumption, verbal acts, and speech characteristics of conversation, according to Levinson (1983:37), at least in the past. Deixis is closely tied to the interaction between the situation and the language, which is mirrored in the discourse framework as well as the language itself (Teguh, n.d. p. 79). The deictic term "it" is used, for instance, to denote anything in the immediate context when you question, "What is it?" after seeing a bizarre object. Three distinct types of deixis exist, according to Yule: temporal deixis ('now', 'then'), spatial deixis ('here', 'there'), and Persona deixis ('me', 'you'). For any of these expressions to make sense, the listener as well as the speaker must be in same background. It is evident that deixis refers to the speaker's context when speaking, and it deals specifically with the interaction between language and context, which is mirrored in language structure (Yule, 1996, p. 9).

Given that every speech has a relationship to the designation of a Persona, item, location, or time, deixis is a useful tool for analyzing language. When a listener or reader is aware of who is saying something, the meaning of the statement becomes evident. Location and timing of the spoken word. Consequently, the problem is solved via deixis. Investigating the many forms of deixis and interpreting the reference will be the main goals of this study. To ascertain the meaning of reference that may be induced by the deixis word, the research will first classify the various types of deixis. The findings will then be analyzed.

Maher Zain has released a total of five popular albums throughout his career, including *Thank You Allah* (2009), *Forgive Me* (2012), *One* (2016), *The Best of Maher Zain Live & Acoustic* (2018), and *Huwa Al-Qur'an* (2020). In this study, deixis in Maher Zain's song *One* album lyrics were examined by researchers since the song is popular among many people, particularly Muslim youths, and because it contains deixis phrases. Released on June 6, 2016, the album is among Maher Zain's most well-liked releases among music enthusiasts. This album is the third most popular among Maher Zain's other five albums because of the album's diverse musical styles. The song "Ummati" from this album has been viewed and listened to 5 million times on Maher Zain's official *YouTube* channel. Other albums have received between 100 and 600,000 views on the same platform. Additionally, he is one of the Muslim artists whose songs are much sought after by music fans worldwide and whose career has received recognition. Additionally, the community can learn positive moral lessons from this record, such as the importance of having confidence in God and his creation.

The study of Maher Zain's song lyrics from the album *One* is the main subject of this research since it will be more engaging to examine a topic that is relevant to everyday life, like music. The researcher believes there are a lot of deixis words in this song, and it is possible to study their meanings. The truth is that listeners occasionally still struggle to understand the precise meaning of the deixis utilized in this English devotional song. Particularly for those listening who are not Muslim in diversity. When comparing the different aspects of religious music with secular music, Indriyana (2010), as cited in Ain, states that there is a fundamental difference: lyrics from religious songs depict relationships between many people who yearn for God's forgiveness and love, whereas pop or secular music typically sings about people falling in love. Lyrics with a deeper meaning are what make religious music so powerful (Ain, 2016, p. 22). For example, in religious-themed songs the second-Persona deixis word “You” does not only refer to the second Persona, but the word can have different meaning references depending on the context when the word is expressed. In this album the word “You” refers to the Prophet Muhammad SAW, because the context in this song is the singer who gives praise and admiration to the prophet Muhammad as the leader of mankind. So from this explanation it can be concluded that the meaning of the word “you” in this song refers to the prophet Muhammad based on the context.

As a result, the analysis of how deixis is used in song lyrics takes on new significance. The study's findings should be helpful to music fans in deciphering the meaning of allusions found in Maher Zain's songs on the *One* album. They may also help readers learn more about deixis and its significance.



## 1.2. Research Question

Seeing the articulation of the issue raised above, this study will focus on:

1. What type of deixis are used in the lyrics of the album *One*?
2. What references meaning are revealed in the lyrics of the album *One*?

## 1.3. Objectives of Study

This research was carried out in accordance with the above-mentioned research questions as follows:

1. To identify the types of deixis used in the album lyrics *One* by Maher Zain.
2. To analyzing deictic references meaning revealed in the lyrics of the *One* album.

## 1.4. Scope of Study

Throughout this research, the researcher will focus on the types of deixis used and analyze what deictic meaning references are revealed in the lyrics of Maher Zain's album *One*.

## 1.5. Significance of the Study

The importance of this study is that the researcher was able to demonstrate the use of deixis in English songs. Apart from that, it is also the song's lyrics to demonstrate the usage of deixis and to offer details regarding any allusions to its meaning of album song *One*. By understanding the meaning of deictic references, researchers hope to help readers and listeners understand more deeply song lyrics and their meaning. Such as who the speaker is, when and where the speech occurred.

Researcher also hope that the results of this research can help other researcher who are interested in researching the same topic and use this research as a reference for



further and more in-depth research. Apart from that, it is also hoped that this study will be beneficial for music lovers to comprehend more deeply lyrics of the songs on the album *One* by Maher Zain.

### 1.6. Literature Review

Similar research was also written by Khofidah Hidayati (2022) with the journal title *An Analysis of Deixis in One Direction's Best Song Ever lyrics*. This study used descriptive qualitative method. This research aims to analyze and identify deixis contained in the song "Best Song Ever" by One Direction. Researchers analyzed and studied each verse in the song lyrics to get samples of deixis contained in the song lyrics. The data obtained will be reviewed in order to identify and categorize the types of deixis. In this research, the author has analyzed and found several deictic errors that often appear in each stanza of the song's lyrics, namely Persona deixis, temporal deixis. And what type of deixis is dominantly used in the song. The difference between this research and previous research is that this research focuses on the 3 types of deixis used in Yule theory while previous research only focuses on Personal deixis. Apart from that, the difference between the research object and the previous research used was Maher Zain's *One* album. The similarity is the use of theory from Yule (1996) to research related deixis.

The second is research from Baiatun Nisa (2020) with the journal title *The Context Meaning of Deixis in Soundtrack Lyrics of The Greatest Showman Movie*. This study used descriptive qualitative method. The aim of this research is to discover the types of deixis and reveal the functions applied in the speaker's speech. The results of the analysis found that there are 5 types of deixis, there are spatial, temporal, discourse and

social deixis. The function of deixis found is to show that deixis provides information and provides a reference to the deixis word. The difference between this research and previous research is the difference in the object and research carried out, as well as the difference in the theory used. This research uses the theory of Buhler, Lyons, and Levinson in Dylgjeri and Kazazi (2013), while this research uses the theory of George Yule (1996).

The third research is from Sugiyarti (2022) in his thesis entitled *Social Deixis in Four Lions*. This research analyzes the meaning contained in 3 songs sung by Irfan Makki, there are "I Believe", "Al-Amin", "Waiting for The Call". This research analyzes the social deixis in the film Four Lions. The purpose of this research is to determine the types of deixis found in the film Four Lions. This research uses a qualitative descriptive research method. The results of this research are that there are five types of social deixis used in the film Four Lions. This research uses Fillmore's research theory.

The fourth study from *The Inferences in Finding Referents of Persona Deixis in Kingsman: The Secret Service Movie Script* by Rendy Lancerianda (2016) is part of his thesis. This study examines the Persona deixis referents that are present in the film script and the deductions that are required to recognize them. The descriptive-qualitative research method is used in this study. As a result of the investigation, the writer classified the data into three categories: *anaphora*, *katafora*, and *exfora*. 480 expressions were determined to include Persona deixis. There are then 26 *anaphora* referents, 9 *katafora* referents, and 16 *exofora* referents, according to the data gathered. It was discovered that the kind of inference required fell into five categories: (1) illicit narcotics, (2) military, (3) beverage science, (4) English proverbs, and (5) music. The theory employed in this

research is similar to that of George Yule (1996); the differences lie in the data analyzed and the research target. While the current research employs music as the object and uses three types of deixis—Persona, spatial, and temporal—the author of this study uses movies as the object of research and focuses on Persona deixis.

The journal article *Deixis Analysis on Halsey's Song Lyrics Maniac Album* is the fifth study by Nurmalila Bulqis, Sufil Lailoyah, and Yopi Thahara (2023). The kinds and definitions of deixis that are employed in Halsey's lyrics were investigated this study. According to the research's findings, there are 130 deixis data total, which are broken down into 103 Persona, 5 location, 1 time, 17 discourse, and 2 social deixis data. Levinson's theory informs this study. While using distinct songs, the utilization of song objects is where this research and the author's research are similar. The distinction is that the researcher focus in this study is on analyzing the various forms of deixis and the most prevalent deixis that was employed.

Based on several previous studies above, researchers have conducted a lot of research on the types of deixis that are often used in song lyrics, and which type of deixis is the most dominant. This finding is different from this research where this study is mainly concerned with the significance of deictic references song lyrics. As well as differences in song objects used and theories used in research.

### **1.7. Theoretical Approach**

This study was conducted to examine and analyze references to the meaning of deixis in the lyrics of the album *One* by Maher Zain using theory of Deixis Yule (1996). Yule notes that the word deixis is Greek in origin and means “to indicate through

language”. Yule (2019) defines deixis as an expression related to context. Deixis is undoubtedly a reference type that is connected to the context of the speaker (Yule, 1996, p. 9-10). Yule (2010:130) says that deixis consist of pronouns like you, me, he, it, and they, as well as terms like here and there, this or that, now and later, yesterday, today, or tomorrow.

Yule (1993) also states that references show a speaker’s or writer’s capacity to help readers or listeners recognize something. As previously explained, Yule has broadly defined linguistic forms which also involve deictic expressions which are referred to as reference expressions. As a result, if the listener is already familiar with the details of the reference expression, then it is possible to determine the reference of any expression that contains assumptions. However, inference also plays a crucial role in producing a solid reference when the speaker and listener have different background from the particular referent context. The listener uses inference, or extra information, to draw a relationship between what was said and what he meant (Yule, p. 132). Based on the previously provided rationale, the researcher come to the conclusion that deixis and reference are related in terms of identifying the source of speech. To put it briefly, reference is the speaker’s activity of referring to something in his speech, while deixis is the term used to refer to something in his speech.

Context is obviously relevant to research on pragmatics, deixis, and references. The study of pragmatics focuses on meaning’s contextual dependencies. Meanwhile, to understand speech references that use deictic phrasing, readers should be capable of determining the speech’s context. Interpreting speech and expressions effectively requires

consideration of context Cruse claims that circumstance plays a crucial role in speech and expression (Cruse, 2006, p. 35). Apart from that, according to Mey (2001:41) states that context is not merely a source of information. An action is the context. This means that references that are constantly related to someone or something can be produces based on a persona's time and place (Yule, p. 109). Therefore, researcher conclude that context is any information needed to interpret utterances or sentences consisting of people, places, or objects, whether in spoken or written form. This is an important factor to complete a speech or sentence.

The researcher chose to employ the three deixis types persona, spatial, and temporal that Yule (1996) had classified based on the justification given above.

## **1.8. Research methods**

The researcher describes the research methodology, data and data sources, data collection, and data analysis procedures in depth in this section, including the following:

### **1.8.1. Types of research**

This research use descriptive qualitative approach. This indicate that the basis for research is qualities of the phenomenon and descriptive rather than numerical methods are used to analyze the data. Additionally, the research data is provide in sentence form taken directly from the song lyrics. Therefore, the aim of this research is to determine the deictic analysis revealed in the lyrics of Maher Zain's album *One* using George Yule's (1996) deictic theory. Researcher assume that many word deixis and their meanings can be found in the lyrics of the song. Nevertheless, in reality, listeners occasionally still have challenges finding precisely what the English word means songs with a religious genre,

particularly for non-Muslim audiences. Consequently, it's interesting to talk about researching the precise lyrics containing the definition of deixis.

### **1.8.2. Data source**

The song that is the data used in this study comes from the lyrics of album *One* by Maher Zain release on June 06, 2016 under the music label *Awakening Records*. This album consists of 10 songs taken from YouTube consisting of: "Peace be Upon You", "Good Day", "By My Side", "Jannah", "Rabbe Yebarik", "True Love", "Let it go", "The way of love", "Close to You", "One Day".

Primary data is data that researcher take directly from the source or main object of the study being conducted. Primary data for this study was extracted from analysis of the lyrics for the album *One* which was carried out by researcher using Yule theory (1996). The secondary data is *Spotify* transcript of the lyrics serves as the data.

Theory states that listener's interpretation of the speaker's meaning occurs in speech or sentences. Nonetheless, there is a particular kind of deixis in the context of referential meaning since expressions of deixis are found that are connected to their purpose.

### **1.8.3. Data collection**

The researcher employed descriptive methodologies in the study. Researcher have gathered data from a variety of sources using a variety of methods. Library research is the method used to obtain research data. Lexy J. Moleong claims that quotations from data are used to summarize the report's presentation of the research findings in qualitative research. Interview scripts, field notes, memos, and other official paperwork are possible sources of the data (Moleong, 2022).



### **a. Observation**

Sutrisno Hadi (1986) in Sugiyono contends that observation is a multifaceted process made up of several psychological and biological mechanisms. The processes of memory and observation are two of the most crucial (Sugiyono, 2010, p. 145). Only data actual facts gathered via observation can be used by scientists in their work. The difficulties encountered during observation are directly associated with the function of the researcher, including whether the researcher adopts a participant, non-participant, or neutral stance. Other difficulties with observation mechanics include remembering to take field notes, accurately quoting sources for field notes, figuring out when to switch from non-participant to participant (if that is the desired role change), avoiding information overload, and figuring out when to shift observations from a wide to a more focused picture over time (Creswell, 2007, p. 139)

Therefore, it can be said that observation is a strategy or approach that involves making direct observations of the research object in order to gather primary data essential for the study. Additionally, observation improves a researcher's ability to perceive phenomena and allows them to perceive things from other perspectives. To learn about the many forms of the songs deixis analyzing and reference meaning, the researcher uses observation, which involves seeing, reading, and analyzing the song scripts.

### **b. Documentation**

A compilation of historical narratives is called documentation. Bogdan in Sugiyono (2010) states that the term "Personal documents" is commonly used in most qualitative research traditions to speak of first Persona narratives created by a single Persona that



describe their own activities, experiences, and opinions (Sugiyono, 2010, p. 329). The challenge in document research is finding resources, which are frequently located in remote areas, and getting authorization to use them (Creswell, 2007, p. 141)

Documents and archive resources are used to get this kind of data, according to Creswell. One of the most prevalent issues with data gathering is material accessibility (Creswell, 2007, p. 121). Moreover, notes were taken while recording the material. To get the findings in this study, the researcher employed document analysis. The researcher employed the following procedures to gather data: (1) locate deixis; (2) classify the type of deixis and its referential meaning; and (3) report or describe the document analysis.

#### **1.8.4. Data analysis**

In analyzing data, researcher used several steps:

First is calcification. In this step, researcher classified utterances in song lyrics that contained deixis and references meaning. Second is analysis, meaning that the researcher analyzes the utterance using Yule's (1996) deixis theory. The aim is to answer research problems which include the types of deixis and references to the meaning of deixis in the lyrics of the song album *One*. Third is discussion. The researcher presents the research findings in this stage based on the findings of the analysis that the researcher has carried out. The final step is that the researcher formulates conclusions according to the research findings.

### 1.9. Paper Organization

This research is divided into four key discussion chapters:

Chapter one is the Introduction, which is further divided into many sub-chapters, including research background, research questions, research objectives, scope, and significance, literature review, theoretical approach, research techniques, and paper organization. The theoretical framework is provided in the second chapter. The third chapter presents data findings and discussion; here the researcher will discuss information about deixis found in Maher Zain's song album *One*. The findings from this investigation are then presented in the final chapter.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

There are two sections to this chapter: conclusion and suggestion. Based on the findings of the examination of the research questions presented in the first chapter, this conclusion has been reached. Additionally, the researcher makes recommendations for how to further the pragmatic analysis of deixis in song lyrics for the benefit of future researchers conducting relevant studies or academic readers in particular.

#### 4.1 Conclusion

The researcher comes to the conclusion that all three categories of deixis—Persona, spatial, and temporal—that George Yule (1996) postulated can be used to identify the song lyrics in the album *One* based on the discussion above. Persona deixis is used in the song lyrics of the album *One* in three different ways: first-Persona, second-Persona, and third-Persona. The spatial deixis type found in this album is then identified by utilizing both proximal and distal spatial deixis. The temporal deixis included in this album is verb tense and pure or particular time deixis.

The first singular form of Persona deixis, "I, Me, My," refers to the speaker/singer, and indicates that Persona deixis in the lyrics of this album primarily relates to the speaker's self. In terms of first-Persona plural deixis, the speaker and the reader are referred to as "We." Additionally, second Persona deixis is distinguished by pronouns like "you, your," which in the song lyrics of the album *One* refer to the reader or listener as the intended party. Third-Persona deixis is distinguished by the use of third-Persona pronouns, like "it," to refer to the previously named items.

Additionally, spatial deixis refers to the ability to determine the location and distance of the speaker's voice. The record employs spatial deixis to effectively depict the speaker's place within the song. The phrase "this, here, and around" is used to refer to a specific area that is close to the speaker using proximal deixis. Next, the phrase "that, there" is used as a distal deixis to indicate a location that is distant from the speaker.

In this song, temporal deixis is employed to describe details on the exact instant that occurred. Pure and particular time deixis terms, like "sometimes, now, never end, the end, one day, everyday, and forever," are used to symbolize temporal deixis in the lyrics of the album *One*. The verb tense in this song, "know, sitting, learnt," represents temporal deixis, which indicates the present. Additionally employed are verb tenses that indicate that they are future tense, such as "will never, will be, will last forever."

According to this study, first-Persona deixis predominates over other forms of deixis in this song. This is because the singer shares with the creator and his religious role model his moral principles, life experiences, and emotions. For example, the word "You" in this album is interpreted by the author as referring to the Prophet Muhammad SAW as a role model for the author. Therefore, the meaning of "You" here has a special reference other than the actual meaning. Based on this, the author also mentions many other types of deixis which also have special meaning references other than the actual meaning of the deixis. To connect the utterance with the relationship between space and time, the researcher notes that using deixis will make it easier to describe Personal functions, pronouns, location or distance, past, present, or future time. It is also useful for capturing

the intention, meaning reference that includes who, where, and when the speaker's utterance is spoken.

#### **4.2 Suggestion**

The researcher would like to make some recommendations after conducting the study, particularly for readers who study English. One of the key subjects to understand in order to understand the meaning and intent of speakers' words is the study of deixis. It can be beneficial for listeners or readers to comprehend the speaker's intention if they are aware of and comprehend the three different sorts of deixis—Persona deixis, spatial deixis, and temporal deixis—by applying George Yule's theory (1996).

To begin analyzing the deixis in song lyrics, researchers should thoroughly listen to the song and thoroughly examine the lyrics. Comprehending the lyrics is crucial. Because everyone will interpret the music lyrics differently and understand them in different ways. The researcher also advises listeners and readers to exercise caution when interpreting the deixis allusions found in the song lyrics under examination.

More knowledge about deixis, particularly the different forms of deixis found in different music genres, is something the researcher intends to assist future academics who will conduct or study in the pragmatic field, particularly in deixis analysis.

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