Deixis Used in Top Five Waldjinah's Popular Keroncong Song Lyrics

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A B S T R A C T

This study aims to describe the types of deixis used in top five Waldjinah's popular *keroncong* song lyrics, to find out the dominant types and the reason why the type of deixis was dominantly used. The song lyrics are associated in the study of deixis since they express the singer's or song writer's feeling or emotion represented by some expressions of human thoughts, ideas, opinions. The descriptive method with qualitative approach was involved in this study. The data were obtained from top five popular *keroncong* songs lyrics performed by Waldjinah entitled *Walang Kekek, Yen Ing Tawang Ana Lintang, Anoman Obong, Tanjung Perak and Rondo Kempling.* Based on the findings, the person deixis was found as the most dominant type. It is in accordance with the function of person deixis that mostly deals with people interaction. The person deixis found in this study is used to maintain interaction between Waldjinah as a singer and her audience. The importance of using person deixis especially in *keroncong* song lyrics should be included by the song writers in order that young generations as the listeners who will preserve the *keroncong* song existence, become more understand even enjoy listening to.

1. Introduction

Communication is described as a process of gaining information or expressing thought and feelings. It is in accordance with Yoder statement in [1], he defines communication is the process of interchange of information, ideas, attitudes, thoughts, and opinions. People use language when conducting communication. Lyon (2002) in [2] describes language as a tool or system of symbol created used as for the objectives of communicating and interacting with others. The language is used as the way of transmitting and expressing their ideas, emotions, or desire in spoken or written form. Related to that, language has a variety of informal and formal purposes with specific grammatical structure also vocabulary used such as comparing and contrasting, persuading, asking questions, expressing likes and dislike. In addition, language also represents the personality and behavior of people as the most fundamental aspects of human life.

When understanding language, I can investigate language from pragmatic point of view. According to [3], pragmatic is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Then, he tries to emphasize that pragmatics as the analysis of what people mean by producing some utterances then what the words or phrases in the utterance might be interpreted. In relation to that, it can be concluded that pragmatics deals the study about speaker meaning, contextual meaning, implied meaning, and the expression of relative distance.

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Further, there are small set of words in all languages whose meanings are different systematically along with some aspects used including context such as whom, where, and when. According to [4], pragmatics is described as the study on how to use linguistic knowledge in context. This context is interpreted by [5] as the key aspect of interpreting utterances and expression. It means that the context can convey the people's proposed meanings, their purposes or goal, even any kinds of actions.

The study of pragmatics is also associated with the study of deixis. It is in line with [3] statement that defines deixis as a technical term for pointing via language, originally from Greek. Regarding to deixis, Elizabeth (2002) in [6] adds that deixis has pointing function of words that are affected by context. When using these deictic words, we need to know who is speaking; who is listening, or what the words mean. It indicates that deixis helps to understand the use of language in communication.

The song lyrics are associated in the study of this deixis since it expresses the singer's or song writer's feeling or emotion including, for example, some expressions of human thoughts, ideas, opinions. According to [7], the song lyrics aim not only to take the audience to the world established by the song writers' imagination but also to make them think and react. To interpret these conveyed messages, listener should understand the deixes written on song lyrics. Furthermore, the types of deixes are categorized into five including person, spatial or place, temporal or time, discourse, and social deixes explained as follows:

1.1 Person Deixis

According to [8], person deixis is concerned with participants' role or person as a speaker as the first person, an addressee as the second person, and other participants (neither speaker nor hearer) either male or female as the third participant. In addition, [9] notes that person deixis is usually represented by pronoun. The follwoing table will show further examples of person deixis proposed by [10].

Table 1. Types of Person Deixis

Person	Singular	Plural
1st Person	I/me/my	We/us/our
2nd Person	You/your	You/your
3rd Person	He/him/his She/her	They/them/their

To understand the use of person deixis, we should understand the roles of the speaker, source of utterance, recipient or target of the utterance, and hearer who does not belong to addressee or targets. The following sentences show some examples of person deixis:

- First Person: *I* can't agree with you, papa.
- Second Person: Would *you* like to have lunch
- Third Person: Yesterday, I met *him* in the office.

1.2 Spatial or Place Deixis

Place deixis also known as spatial deixis is concerned with the spatial location related to the utterance. According to [10], place deixis is described as the contextual information about the specific place or location included in the statements. Hence, it is concerned with the specification of location in speech event that deals with location near to the speaker (proximal) or away from the speaker (distal) in English (Huddleston (2006) in [11]. Kinds of place deixis consist of adverbs of place such as *here* (close to the speaker) and *there* (relatively distant from the speaker. In addition, Fillmore in [12] adds that place deixis can be related to a moving object expressed in certain verbs such as *come* and *go* since this object is moving from its source into its goal or destination. Some examples of place deixis are presented underneath:

- The tree is *behind* the car.
- I live ten minutes from *here*.

1.3 Temporal or Time Deixis

Temporal or time deixis is concerned with the various times involved in and referred to in an utterance. [10] describes this deixis as the information about the temporal points or spans related to the time in which the speech

event occurred. Time adverbs like *now, then* and different tenses types identifies this time deixis in an utterance. Here, some examples of temporal deixis in sentence:

- I fell off my bike *yesterday*.
- A whale *is* a mammal

1.4 Discourse Deixis

Discourse deixis as the use of some expressions with some utterances to refer to some portions of the unfolding discourse in which the utterance (containing the text referring expression) is located [10]. This discourse deixis is beneficial as helping to refer into some portions of discourse. Related to that, the demonstrative *that* and *this* are some deictic words used in discourse deixis. Further, the use of pronoun *it* which has anaphoric sense can be categorized as discourse deixis as well. The examples of discourse deixis can be observed in the following samples. (the bold word is categorized as discourse deixis)

- I am sleepy – *that* is what I said
  The word *that* refers to the previous utterance *I am sleepy*
- I keep my motorcycle in the garage but my next door keeps *it* in his drive.
  The word *it* refers to the unfolding discourse that relates to *motorcycle* since the pronoun *it* has anaphora sense.

1.5 Social Deixis

Social deixis covers social relationship and other social distinction. It is concerned with social relationship between participant, their status, and relation to the topic of discourse. In relation to that, social deixis is considered as a marker to know social relationship between speaker and addressee or audiences [13]. Social deixes are classified into two types [13]. First, it is absolute deictic. This type is related to a social role such as *your Majesty* or *Mr. President*. Second, it is relational deictic that aims to locate person in relation to speaker rather than their roles in society as a whole. The examples of lexical deictic are *my husband, cousin,* and *teacher*.

There are some researchers who have conducted the study of deixis. The first one is a study by [14] investigating the deixis used in Hans Christian Andersen's short story Little Mermaid''. The result showed that person deixis was the dominant used and usually found in subjective, objective, and possessive in the story. The second study conducted by [15] studying the kinds of deixes, the meaning, and the use of deixis affecting the meaning of whole lyrics in Taylor Swift's songs in "Red" Album. She found that there were three types of deixes found in song lyrics of Taylor Swift's "Red" Album including person deixis that aimed to find out the participant role in the song, spatial deixis that indicated the location between the speaker and listener, and temporal deixis that pointed to a time of event. The third study was a study by [16] investigating the types of deixis used in business brochures and the dominant types of deixis used. The result showed that there were five types of deixis used in business brochures including person deixis, spatial dexies, temporal deixis, discourse deixis, and social deixis. Then, the most dominantly used in business brochure text was discourse deixis.

Based on the relevant studies explained before, it can be concluded that the similarity between some studies mentioned early and this research are doing deixis analysis. Meanwhile, there are also some differences. Those are the use of certain types of spoken and written text to analyze. This research is to analyze the deixis in *keroncong* song lyrics performed by Waldjinah. *Keroncong* song is identified as one of the music genres which can be grouped as Javanese lyrics. The data source of this research is different from that in some previous studies which use the data from English language.

Music is considered as a tool of culture that is present in society as the construction of social reality as outlined in the form of song lyrics. The song lyrics can be associated with the study of deixis. They are believed to be the music part that may express the singer's or song writer's feeling and emotion including some expressions of human thought, ideas, opinion, and others. It relates to [17] who describes music as an essential aspect of human nature which expresses a daily basic human activity inspired generally with love and experience. Then, the genres of song lyrics are divided into pop, rock, jazz, *dangdut*, and so on.

In addition to that, this study was conducted to describe the pragmatic study on the type of deixies, the dominant types of dexes, and the cause of the most dominant type of deixis used in top five popular *keroncong* song lyrics performed by Waldjinah, one of the icons of *keroncong*. The deixis in Waldjinah's song is very interesting to explore. *Keroncong* song is considered as one of the music genres belonging to the Indonesia identity in the form of spoken one.

However, the existence of *keroncong* song nowadays needs preservation because the Indonesian young generation prefers to listen to another song genre. They do not know that the *keroncong* song lyrics represent some important social values even Indonesian culture. After they listen to *keroncong* song lyrics, they will know the importance of the keroncong music as the Indonesian identity. According to [18], there are some functions of *keroncong* song in society. They are (1) education function of moral value; from the *keroncong* lyrics they can more understand religion and social value, (2) entertainment function; listening to the *keroncong* song can be one of the alternative ways to relax, (3) economic function; the technology influences the *keroncong* song package into some products in the form of CD or VCD, hence singer and song writer will get royalty, (4) social function; the lyrics on *keroncong* song can sometimes influence public or society to take some actions after listening to the song.

2. Methods

This study is descriptive research with qualitative approach to identify the deixis found in top five Waldjinah's popular *keroncong* song lyrics. According to [19], qualitative research does not use a certain approach dealing with population. Hypothesis and data analysis are conducted at once with data collection. Qualitative research involves analysis of data such as words in the form of interviews, transcripts, pictures, video, recordings, notes, documents, audio visual materials, and personal experiences material (such as artifacts, journal, diary information, and narrative).

This study tried to investigate the type of deixes, the dominant types of dexes, and the cause of the most dominant type of deixis used in top five popular *keroncong* songs lyrics performed by Waldjinah. The data were top five popular *keroncong* song lyrics performed by Waldjinah entitled *Walang Kekek, Yen Ing Tawang Ana Lintang, Anoman Obong, Tanjung Perak and Rondo Kempling.* For collecting the data, I used some steps. The first step was printing out the lyrics. The second step was identifying and classifying the deixis into their types (person deixis, place deixis, time deixis, social deixis, and discourse deixis), the third step was underlining each type, tabulating, and calculating the types of deixis found in top five Waldjinah's popular *keroncong* song lyrics to find out the dominant type. After that, the analysis was continued to find the cause of the most dominant type of deixis used in the song lyrics.

There were some techniques used to analyze the data about top five Waldjinah's popular *keroncong* songs lyrics based on the deixis theory proposed by [3] and [10]:

1. Identifying, classifying, and underlining the deixis into their types including person deixis, place deixis, time deixis, social deixis, and discourse deixis;
2. Tabulating and calculating the types of deixis used in top five Waldjinah's popular Keroncong song lyrics;
3. Converting the frequency of each kind of deixis into percent by following formula:

$$X = \frac{F}{N} \times 100\ \%$$

Where:
X= Percentage of each types deixis
F= Frequency of each types deixis
N= Amount frequency off all types of deixis

4. Finding the most dominant deixis
5. Interpreting the result of deixis found and the cause of most dominant deixis used.

3. Discussion

After collecting the data, the types of deixis in the top five *keroncong* song lyrics performed by Waldjinah are classified based on the type of deixis. This study found that there are 57 person deixes, 48 spatial or place deixes, 10 temporal or time deixes, 9 discourse deixes, and 26 social deixes.The detail explanation will be presented in the following:

Table 2. The total frequency and percentage of the types of deixes found in top five Waldjinah's popular *keroncong* songs lyrics.

No.	Songs Lyrics Title	Types of Deixis					Total Frequency of Each Deixis Types Found in Waldjinah's Lyrics
		Person	Place/Spatial	Temporal/Time	Discourse	Social	
1	*Walang Kekek*	4	10	3	1	5	23
2	*Yen Ing Tawang Ana Lintang*	8	4	2	0	8	22
3	*Anoman Obong,*	22	11	0	4	3	40
4	*Tanjung Perak*	14	20	4	4	2	44
5	*Rondo Kempling*	9	3	1	0	8	21
Frequency of Each Deixis Types Found		57	48	10	9	26	150
The Percentage		38%	32%	6.7%	6%	17.3%	100%

Further, some following tables would show some examples of types of deixis found in top five *keroncong* song lyrics performed by Waldjinah:

Table 3. Examples of Person Deixis

Title of The Song	Person Deixis
Walang Kekek	*Yen kepingin yo mas, arep melu <u>aku</u>* (If you want brother, to go with me)
Yen ing Tawang ono Lintang	*<u>aku</u> ngenteni teka<u>mu</u>* (I wait your coming)
Anoman Obong	*Rahwono rojo ar<u>ane</u>* (His name is King Rahwono)
Tanjung Perak	*Belum berapa lama <u>saya</u> duduk dengan bimbang* (Not long, I sat down with worry)
Randa Kempling	*<u>kulo</u> gelem ngancani* (I want to accompany)

Regarding to the Table 3 above, all types of person deixis are found in the form of first, second, and third person. The first person is indicated by the use of pronoun *aku, kulo* and *saya* (I). However, the use of second person is found in the form of possessive pronouns such as your, his, and my in the words *teka<u>mu</u>, ar<u>ane</u>,* and *kanggo<u>ku</u>*.

Then, the third person is recognized by the use of some pronouns or words related to gender such as Rahwono and Shinto. The most common use of person deixis in the form of first person; *aku, kulo, saya* (I) and second person; *mu* and *ku* relates to the function and messages conveyed in the song. *Walang Kekek, Yen ing Tawang ono Lintang, Tanjung Perak* and *Rondo Kempling* try to create close relationship between the singer as the speaker and the listeners or audiences so the messages included can be grasped by the audience clearly such as telling experience or fun sense (*Tanjung Perak* and *Rondo Kempling)*, the feelings of missing someone (*Yen ing Tawang Ono Lintang),* and the persuasion not looking down on women (*Walang Kekek).*

However, the third person deixis in the form of some pronouns and words related to the gender used to tell the story behind the lyrics such as in *Anoman Obong,* the lyrics are to tell characters in Ramayana Story such as Shinta, Rahwana, Anoman, and Indrajit.

The result shows that the person deixis is frequently found in the *Anoman Obong* and *Tanjung Perak* songs. Both songs try to set up the place which becomes the background inside the lyrics. The *Anoman Obong* lyrics tries to set up *Ing Projo Ngalengko dirojo* as one of the backgrounds included on the lyrics while *Tanjung Perak* presents the location on which the background on the lyrics takes place. On the contrary, the place deixis found in *Walang Kekek, Yen ing Tawang Ono Lintang,* and *Rondo Kempling* also demonstrate some places as the background. However, the lyrics on those songs do not include specific purpose such as telling story or experience so the number of place deixis is less than the others. The following table would show the examples of place deixis found in top five keroncong song lyrics performed by Waldjinah:

Table 4. Examples of Place Deixis

Title of The Song	Place Deixis
Walang Kekek	*Golek ono ngendi <u>omahe</u>* (Please find where his house is located)
Yen ing Tawang ono Lintang	*Yen <u>ing tawang</u> ana lintang, cah ayu* (If there is a star in the sky, sweetie)
Anoman Obong	*<u>Ing projo ngalengko dirojo</u>* (In Ngalengko Dirojo Kingdom)
Tanjung Perak	*<u>Tanjung perak. tepi laut</u>* (Tanjung perak. Seaside)
Randa Kempling	*ning <u>pasar pahing</u> wing wing?* (In Pahing Market wing wing?)

Similar to place deixis, the number of time or temporal deixis is more frequently used in the *Tanjung Perak* song than the others. This deixis aims to present the time as the setting on the lyrics. The other time deixis found in *Walang Kekek, Yen ing Tawang Ono Lintang,* and *Rondo Kempling* illustrates specific time as the setting. However, they do not have specific purpose such as telling experience. Therefore the number of place deixis is less than the others. In addition, time or temporal deixis is not found in the lyrics *Anoman Obong* since the time or temporal deixis is implicitly established by the use of story *Ramayana* which relates to an event occurred in the past. The table underneath would display some examples of time or temporal deixis found.

Table 5. Examples of Time Deixis

Title of the Song	Time Deixis
Walang Kekek	*<u>Bengi</u> ngimpi <u>awan</u> ketemu* (Night dream, day meet)
Yen ing Tawang ono Lintang	*<u>Dhek semana</u> janjiku disekseni* (In long time, my promise is witnessed)
Anoman Obong	-
Tanjung Perak	*<u>Waktu terang bulan,</u> udara bersinar terang* (When bright moon, the air shined brightly)
Randa Kempling	*<u>awan awan</u> lungo blonjo* (In the afternoon, going to shop)

As stated in the previous part, discourse deixis is used to refer to some portions of discourse. In relation to that matter, only some discourse deixis found on the lyrics *Walang Kekek, Anoman Obong,* and *Tanjung Perak.* They would refer or relates to some previous information mentioned early in the previous even included or excluded on the lyrics. In contrast both lyrics on *Yen ing Tawang Ono Lintang* and *Tanjung Perak* do not include the discourse deixis since those songs try to deliver the feeling of missing lover and the fun experience. Thus, It can make the listener grasped the message conveyed directly and clearly without refer to some early part of the lyrics. To understand the use of person deixis, the following table would show the example of discourse deixes found.

Table 6. Examples of Discourse Deixis

Title of the Song	Discourse Deixis
Walang Kekek	*<u>Sing</u> wis duwe putu, ra tau mulih* (Someone that have had grandchildren never go back)
Yen ing Tawang ono Lintang	-
Anoman Obong	*Anoman, <u>si kethek putih</u>* (Anoman, the white monkey)
Tanjung Perak	*<u>Siapa</u> suka boleh ikut* (Anyone who liked could come)
Randa Kempling	-

The word *Sing* in *Walang Kekek* and *Siapa* in *Tanjung Perak* lyrics refers to someone excluded and included on the lyrics. Meanwhile, *si kethek putih* in *Anoman Obong* refers to some information mentioned early that is *Anoman.* The last finding is related to social deixis. This deixis wants to cover social relationship and other

social difference. Thus, it relates to some social relationship among participants, their status, and relation to the topic of discourse. The social deixis is dominantly found in *Yen ing Tawang Ono Lintang* and *Rondo Kempling.* The social deixis found in *Yen ing Tawang* are in the form of *cah ayu* and *nimas*. These forms would show the close social relationship between speaker in the song who want to express his missing feeling to a woman as his lover.

In *Rondo Kempling, mas, sampean* and *mbak ayu* are used to maintain close relationship between male and female speaker included in the lyrics. Other social deixis in the forms of *mas, Gusti Allah* are also found in the lyrics *Walang Kekek* and *Tanjung Perak.* Then, social deixis that shows social status is also found in *Anoman Obong* lyrics such as *rojo, ratu, patih.* The table presented below would present the examples of social deixis found.

Table 7. Examples of Social Deixis

Title of the Song	Social Deixis
Walang Kekek	*Yen podo seneng yo <u>mas</u>, ojo mung mandeng* (If you like brother, do not just look)
Yen ing Tawang ono Lintang	*Yen ing tawang ana lintang, <u>cah ayu</u>* (If there is a star in the sky, sweetie)
Anoman Obong	*Rahwono <u>rojo</u> arane* (His name is King Rahwono)
Tanjung Perak	*Datang kawan saya <u>mas</u> dukun itu namanya* (My friend came, Mr. *Dukun* was his name)
Randa Kempling	*Ojo ngenyek yo <u>mas</u>, karo wong wedho* (Don't tease female, brother)

Based on some tables findings presented before, the five types of deixis can be found in *Walang Kekek* and*Tanjung Perak* song lyrics. Here is the examples of (1) person deixis: *aku, saya, wong wedhok*, (2) place deixis: *ngomah,tanjung perak tepi laut,*(3) time deixis: *bengi*, *waktu terang bulan,* (4) discourse deixis: *Sing wis duwe putu ra tau mulih, siapa suka,*(5) social deixis: *mas.*

There are four types of deixis found in *Anoman Obong.* The examples are presented as follows: (1) person deixis: *Rahwana*, (2) place deixis: *praja Ngalengka Dirojo,* (3) discourse deixis: *si kethek putih* (5) social deixis: *ratu, raja.* Meanwhile in *Yen ing Tawang ono Lintang* and *Rondo Kempling* song lyrics, four types of dexis are also found. The following are examples: (1) person deixis: *aku,*kulo, (2) place deixis: *tawang, pasar,*(3) time deixis: *awan awan, sekas* (4) social deixis: *cah ayu, mas.*

Related to that, it also shows that the message of the song could influence on what types and how many deixes are involved. The example is *Walang Kekek.* The lyric of the song tries to express specific message that we should not underestimate women since they have the important role in our live. A kind of fun rhyme is used to make Waldjinah's male fans not feeling intimidate and understand the message better. Thus, the five types of deixis are contained in the song. On the contrary, the lyrics in *Anoman Obong, Tanjung Perak, Yen Ing Tawang ono Lintang,* and *Randa Kempling* do not perform specific message. These lyrics just express the feeling of missing lover, story, and experience even just delivering fun sense.

Furthermore, 0 reveals that person deixis identified as the most dominant types used. There are 4 occurrences for *Walang Kekek* song lyric, 8 occurrences for *Yen Ing Tawang Ana Lintang* songlyric, 22 occurrences for *Anoman Obong* song lyrics, 14 occurrences for *Tanjung Perak* song lyric and 9 occurrences for *Randa Kempling* song lyric. The person deixis is found as the most dominant types used since itwould identify the role of participant in which the song delivered. It tries to build communication between Waldjinah and her audience when performing these songs. Further, the use of pronouns I (*aku* and *saya)* and your (such as *tekamu*) aims to create the close relationship and interaction between Waldjinah to their audience as well. They will make her audience understand better about the message included in keroncong song lyrics even imagining that Waldjinah tries to express their thought, feelings and emotion to them directly by using the songs lyrics. The reasons are seemed in accordance with the function of person deixis that mostly deal with the people interaction.

4. Conclusion

By the discussion about deixes found in top five Waldjinah's popular *keroncong* songs lyrics, it can be concluded that that there are five types of deixis found.The number and the percentage of the use of deixis in top five Waldjinah's popular *keroncong* songs lyrics also show that the use of person deixis is more dominant

than other types of deixis. The person deixis is the most dominant types used since it is not only identifying the role of participant in which the song delivered but also building interaction among the participant. In addition, the dominant deictic words pointing to the person in this type are in the form of I (*aku* and *saya)* and your (such as *tekamu).*Those pronouns aimto create the close relationship or interaction between Waldjinah to their audience. The reasons are seemed in accordance with the function of person deixis that mostly deal with the people interaction.

In relation to the conclusions presented above, the use of person deixis especially in *keroncong* song lyrics is beneficial so that the *keroncong* singers and their audience or listener can maintain interaction between each of them. Thus, especially for the keroncong song writers, they are expected to use many popular person deixis so the young generations as the listeners who will preserve the *keroncong* song existence in the future can become more understand even enjoy to hear the *keroncong* song. Further, it implies to accommodate kinds of deixes to understand the use of language in communication especially person deixis that can create close relation between participants in speech event.

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