

HALAMAN PENGESAHAN SKRIPSI

**DISCOURSE AND SOCIAL DEIXIS ANALYSIS IN THE LYRIC OF
COLDPLAY AND DORMAN MANIK SONGS: A COMPARATIVE STUDY
OF ENGLISH AND BATAKNESE DEIXIS**

A THESIS

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**Dinyatakan Benar Telah Mengikuti Ujian Akhir Meja Hijau dan Telah
Memenuhi Syarat Dengan Hasil Nilai A dan Memperoleh gelar**

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CHAPTER I

INTRODUCTION

Background of the Study

Song is a means of communication to convey what is in the heart, through the tone and lyrics. Manurung, (2019) state communication helps people avoid misunderstandings and know what others think. In an interaction, the speaker and the hearer should naturally and equally aware that there are rules governing their actions in using the language and their interpretations towards what speakers say to the hearer. In a song, which is a tool or a way to convey something there is language. According to Octavianna et al., (2019) language is a social product that is inseparable from culture, as a social product language becomes a forum for social aspirations, and cultural disclosures including works created by the community from the language. One of the results of language is a song. Sinaga, et al (2023 : 2) mentioned Language makes it easier for someone to unite perceptions with others because whatever work we are involved in requires us to communicate using good and correct language. Thus, the position of language cannot be separated from everyday life that occurs today as well as in the past or the future. In its development, language develops by spawning several parts in language study. This phenomenon makes it easier for people to learn the language itself. One of these language developments is discourse analysis. According to Van Thao & Herman (2020:9) song is considered to be a system of communication with other people using sounds and song to express a feeling, sense, idea, emotion or thought. Nowadays people are easy and like to show their

feeling by writing the song. In a song, it is very difficult to interpret what the singer wants to convey, especially for a listener who does not know the context of the song. Therefore, it is necessary to do meaning analysis on songs, such as language analysis of styles, deixis, and so on. The study will analyse the difference between the use of discourse and social deixis analysis in the lyrics of Coldplay and Dorman Manik song. To find out the social deixis and discourse deixis used in lyrics song and to find out the comparison of the use of the social deixis and discourse deixis used in lyrics song.

According to Levinson in Setiakawanti & Susanti (2019: 14) Pragmatics is studies about connection between Language and the context that becomes base determination understanding. Levinson too adds that pragmatics covers discussion about presumption, speech act, implicature conversation, aspects structure discourse and deixis. Parker et al., (1986:32) states the difference semantics is studies about related meaning with meaning of the word or meaning lexical i.e meaning free will context whereas meaning in practical i.e bound context , purpose from speaker or feeling speaker .

Discourse deixis, also referred to as text deixis, refers to the use of expressions within an utterance to refer to parts of the discourse that contain the utterance including the utterance itself. For example :“This is a great story”. ”This” refers to an upcoming portion of the discourse.“That was a great story”. “That” refers to a prior portion of the discourse.

Distinction must be made between discourse deixis and anaphora, which is when an expression makes reference to the same referent as a prior term, as in:

Matthew is an incredible athlete; *he* came in first in the race. In this case, “he” is not deictical because, with in the above sentence, its denotative meaning of *Matthew* is maintained regardless of the speaker, where or when the sentence is used, etc.

Social deixis concerned with the encoding of destination that are relative to participant roles, particularly aspect of the social relationship holding between speaker. Social deixis marks social relationships in linguistic expressions, with reference to the social status or role of participants in the speech event. Therefore, some linguistics see social deixis as a part of person deixis. Utterance settings are influenced by social rank, interlocutors, and relationships with other participants in the speech event. Social deixis concerns to the aspect of sentences in which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs. Social deixis used to code the social relationship between speaker and addressee or hearer. The example of relational deixis likes when the speaker calls the hearer using their nickname, the name position of their family, and using pronoun, then the example of absolute likes when speaker mentions the hearer using the name of their job. For example “*My husband, you are home !*”. “My husband” becomes a social deixis because it is part of the family in a social relationship.

Discourse deixis or text deixis concerns the use of expressions within some utterances to refer to some portion of the discourse that contains that utterance (including the utterance itself). As simply, discourse deixis can be defined as the types of deixis that indicate the location in the discourse or text.

Discourse deixis concerns with the use of expression within some utterance to refer to some portion of the discourse that contains the utterance. The deictic word used here are the demonstratives this and that. This can be used to refer to a portion of the discourse and that to a previous portion. Discourse deixis deals with “the encoding of reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located” (Levinson, 1983:62). For example “*You said that you will concern with your study, do you forget it ?*”. “It” explains the previous meaning of the previous word which is “you will concern your study”.

This study uses songs as a source of data because songs contain words, phrases, clauses, sentences, and expressions in their lyrics. The researcher chooses the English lyrics by Coldplay and the lyric of Batak song by Dorman Manik. Both albums from this singer have many fans in all circles, both young and old, because both singers are also legendary singers. The Coldplay album that will be researched is the album "Parachutes" and the Dorman Manik album that researcher researching is "*Ho Do Sasude*". both albums both consist of ten songs. Songs from the Coldplay album “Parachutes”, they are : Don”t Panic, Shiver, Spies, Sparks, Yellow, Trouble, Parachutes, High Speed, We Never Change, Every Thing Don”t Lost. Next is the song of “*Ho Do Sasude*” by Dorman Manik namely : “*Ho Do Sasude, Ho do Dingolukku, Lungunni Rohakki, Didia Rokkap Hi, Sirokkap Ni Tondi, Boha Nama Ujungna, Marsianjuan, Burju Do Ho, and the last Borngin I*”.

Researcher wanted to know more about what deixis is used in song. Because in previous research many people have conducted research on the use of deixis in songs, but specifically discourse deixis and social deixis do not yet exist. The reason why the researcher choose Parachutes and *Ho Do Sasude* album songs to study, because when the researcher listened to the songs, the researcher founded several deixis discourse and social deixis on both albums, so the researcher was interested in examining both albums. In addition, the singers of these two albums are famous and the songs sung are for all groups of both young and old people. Another reason the researcher examined discourse and social deixis in the lyrics of English songs and Batak language songs because in previous research several similarities were found, including both analyzing deixis in song lyrics but in previous studies only examined the comparison of the use of deixis, types of deixis in songs, and no research has been found that examines songs with different languages. To see the comparison of the use of discourse deixis and social deixis, researchers will look at the dominant use of deixis used in English song lyrics and Batak song lyrics.

The Problem of the Study

Based on the research background above, the author formulates the research problem as follows:

1. How does the use of discourse deixis in the lyric of English song by Coldplay and of Batak song by Dorman Manik ?
2. How does the use of social deixis in the lyric of English song by Coldplay and of Batak song by Dorman Manik ?

The Objective of the Study

Based on the research statement, the research objectives is:

1. To describe the use of discourse deixis in the lyric of English song by Coldplay and of Batak song by Dorman Manik.
2. To describe the use of social deixis in the lyric of English song by Coldplay and of Batak song by Dorman Manik.

The Scope of the Study

Based on the existing problems, the scope of this research is to analyze the comparison of the use of discourse deixis and social deixis between English song lyric by Coldplay "Parachutes" album and Batak song lyric by Dorman Manik "Ho Do Sasude" album. Levinson's theory (1983) will be used by researchers to analyze the lyrics of the album song Parachutes and the lyrics of the album Holan Ho. But, in this research researcher is more specific in the additional types namely discourse and social deixis.

The Significances of the Study

The aim of this research is to contribute to a better understanding of the types of deixis used in the lyric of English and Batak song. The significance of this research is expected to be theoretically and practically useful:

1.5.1 Theoritacally

It is hoped that the results of this research will provide benefits regarding the use of deixis in the lyric of English and Batak songs. It is also hoped that the results of this research can contribute to the field of linguistics, especially in the field of pragmatics, which discusses the comparison of the using of discourse

deixis and social deixis between the lyrics of English song by Coldplay and Batak song lyrics by Dorman Manik.

1.5.2 Practically

a. For Students

For students, it is hoped that this research analysis will be useful and beneficial to students, especially English Department students who are interested in the field of pragmatics, especially those discussing deixis to gain more understanding and insight into deixis.

b. For Teacher

For teacher, the result of the study is expected that the teacher can use this research as the source in providing the material especially in the deixis area.

c. For Other Researcher

For other researchers it is hoped that this research can become additional learning material and reference for conducting further research on the use of discourse deixis and social deixis and than the comparisons of the use of deixis between the lyric of English song and Batak song.

CHAPTER II

REVIEW OF LITERATURE

Pragmatic

According to Tarigan (in Yunanda et al., 2022:5) pragmatics is a study of the relationship of signs with interpreters. It brings an approach to studying the meaning and truth of a language based on practical and material reality. Meanwhile according to Agustina (Yunanda et al., 2022:13) pragmatics is a study of the relationship between language and context that is the basis for a note or report on language understanding. The study of pragmatics examines the connections between language and any such field of pragmatics that includes the study of deixis is context that is grammaticalized in language structure (Levinson 2005:119).

In pragmatic, we can learn deixis. Deixis is one part of the study in pragmatics that studies about appointment something by language. Deixis is important to learn of language especially for us learns English as second language because usually some people have difficulties to understand the intention of the speaker, by study deixis it will make easier to communicate using context. Deixis is important part to learn language especially more important to us when learn second language. Deixis is one of the subjects covered in pragmatics. The references in Deixis change based on the context in which they are utilized. Deixis organizes and streamlines linguistic meaning to prevent misunderstandings or divergent viewpoints among language recipients.

Based on the explanation provided above, the author draws the conclusion that pragmatics is a field of linguistics that investigates how language's external environment affects spoken meaning by interpreting the circumstances in which is said. How can we interpret a linguistic context that can be found in a song's lyrics.

2.1.1 Deixis

In Ainiyah & et. al (2019), Levinson defines deixis as the structure in language with the aim to indicate person, place, time, social distinctions and roles in discourse. Deixis focuses in analysing word, phrase and or utterance which directly relates to a person, time, place, social and discourse. It concerns with the encoding of many different aspects of the circumstances surrounding the utterance and the relationship between the structure of language and context in which they are being used.

Furthermore, Renkema (in *State University of Semarang Khusnul Yatima*, 2019) states that the word "deixis" which is derived from the Greek word meaning "to show" or "to indicate" is used to denote the elements in a language which refer directly to the situation. It means that what the speakers or writers want is not always the same with the readers and listeners view so deictic words need to be explained in order to have the same view between the reader and the writer or between the speaker and the listener.

In addition, Yule (in *State University of Semarang Khusnul Yatima*, 2019) states that in a consistent way, some words in the language cannot be interpreted at all unless the context like here, there, this, that, now, then, yesterday as well as

most pronouns such as I, you, him, her, and them. For example: *"They'll have to do that tomorrow, because they aren't here now"*. Out of context, this sentence is extremely vague. It contains a large number of deictic expressions (*they, that, here, tomorrow and now*) which depend on their interpretation on the immediate physical context in which they were uttered (Yule, 2006:96). Deixis concerns the ways in which languages encode or grammatical features of the context of an utterance or a speech event.

According to Levinson in Pardede, (2020) deixis unearths the ways wherein language instructs or grammatical elements of the framework of expression or communication event, and in consequence as well unearths customs wherein the understanding of expression depends on the analysis of that framework of expression. Additionally, deixis refers to something in present moment, place, and context of narrator and listener via expression. According to Levinson (1983:65), conventionally deictic term is alienated into five aspects. They are person, place, time, discourse, and social deixis. The five deixis count on the understanding of narrators and communication allies who are in the identical circumstance. Deixis is a technical term (from Greek) for one of the most basic things we do with utterances. It means "pointing via" language. Any linguistic form used to accomplish this "pointing" is called a deictic expression. Levinson (1983:54) says that the single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves, is through the phenomenon of deixis. Deictic expressions are also sometimes called indexical.

2.1.2 Type of deixis

Deixis implicates does not only the characteristic functions of the demonstrative pronouns, but also tense and person, and a number of other syntactically relevant features of the context of utterance. As quoted from Levinson's book "Pragmatics" there are five kinds of deixis, they are person deixis, time deixis, place deixis, discourse deixis and social deixis. According to Levinson (1983:85–94) , there are two more forms of deixis outside the three standards one discourse deixis or textual deixis and social deixis. With the foregoing explanation, we may the three basic types of deixis that are traditionally recognized are person deixis, which indicates people or things; place deixis, or spatial deixis, indicates location; and time deixis, or temporal deixis, indicates the signal of time. In addition, two additional categories are based on Levinson's theory: discourse deixis, which indicates texts or stories; and social deixis, which indicates specific social realities.

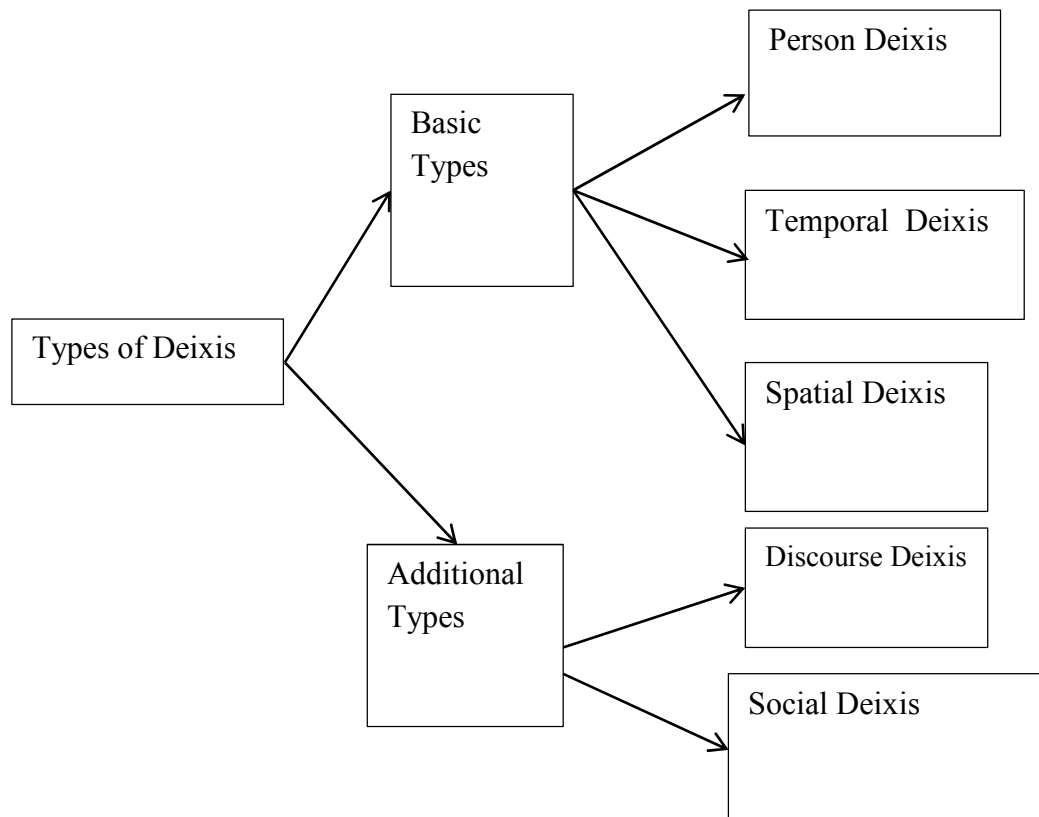


Figure 2.1.2 Type of deixis according to Levinson (1983) there are two types of deixis namely basic type and additional type.

Levinson (1983: 85-94) explained that There are two types of deixis: basic type and additional type. The basic type consists of person deixis, temporal deixis, and spatial deixis, while the additional type consists of discourse deixis and social deixis. The figure above is explain further as this following :

2.1.2.1 Person Deixis

According to Levinson (in Anuvah et al 2019) personal deixis focuses on the role as a participant in an utterance. The role is that the speaker in the first person in the singular is “I or me”, in the plural it is “we or us”. The listener is the addressee or in other words the second person like you. The third person apart

from the first word and the second person such as in the singular form is “He or Her” and that, in the plural form is “They or Their”. Yule (In Aanrrah et al 2019) explains that personal deixis clearly operates on the basis of a three-part division, exemplified by the second person I pronoun You, and the third person *He, She, It*.

Table 1.2 Type of Person Deixis

English	Singular	Plural
First Person	I / Me	We / Us
Second Person	You	You
Third Person	He / Him, She / Her, It	They / Them

There kinds of person deixis, first person, second person and third person. The first person aims for the speaker, the second person aims for the intended target of the utterance, and the third person aims at the other participant. The intended participant in the event not about first person or second person.

2.1.2.2 Temporal Deixis

Time deixis is also called temporal deixis. Temporal deixis is used to locate points on the time exist using the moment of speaking. The example of temporal deixis, like now and then. The examples of temporal deixis in the following utterances are: *Tomorrow is my special moment. “Tomorrow”* is the temporal deixis.

Time deixis is reflected in tense marks and temporal adverbs. Temporal adverbs vary depending on the time span and how they work. many distinctions are made although english distinguishes between yesterday, today, and tomorrow, which all refer to time coordinated with reference to the present spoken time, other languages make different distinctions. Levinson (in Aniyah & et.al 2019:13

)defines time deixis as a reference to time, mostly to time adverbs, when an utterance is uttered.

2.1.2.3 Spatial Deixis

Place deixis or spatial deixis is the location of the people and objects shown in this song. This passage is mostly expressed in the words *this, these, that, that, there, and here*. The adverb of place “here” means close to the speaker’s location (proximal), and there means far from the speaker’s location (distal). Meanwhile, the demonstrative pronoun “this” means an object that is close to the speaker’s location and “that” means the distance of the object to the place where the speaker’s speech event occurs (Amiyah et al., 2019:10).

2.1.2.4 Discourse Deixis

Discourse deixis describes deictic expressions which indicate prior or succeeding parts of the discourse. In other word, the words and phrases that indicate the relationship between an utterance and the prior discourse. It is a kind of commentary on the text or conversation by the speaker. Discourse deixis is used for words which refer backgrounds (by what is called “anaphora”), or forwards (another term “cataphora”) (Suleymanova, 2018:11). For example, the use of the proximal demonstrative “this” in “*This is how birds evolved from predatory dinosaurs*” anticipates information to be conveyed in an upcoming stretch of the discourse. The same is true for the use of the proximal adverb of place “here” in “Here goes the same argument”.

Levinson (1983) stated that the distinction should be made between discourse deixis and anaphoric expression. Discourse deixis shares with anaphora

and cataphora the capacity to function as a text cohesion device. Anaphora is concerned with the use of a pronoun to refer to the same referent as some prior term. It can hold within sentences, across sentences, and across at speaking in a dialogue. Deictic expressions are used to introduce a referent, and anaphoric pronouns are used to refer to the same entity thereafter. When a pronoun refers to a linguistic expression itself, it is discourse deixis, otherwise, if the pronoun refers to the same entity as a prior linguistic expression refers to, it is anaphoric.

Levinson (1982:62) states that discourse deixis has to do with the encoding of reference to portions of the unfolding discourse in which the utterance (which including the text referring expression) is located. Moreover, Levinson (1983:85) explains that discourse or text deixis concerns the use of expressions within some utterances to refer to some portion of the discourse that contains that utterance (including the utterance itself). As simply, discourse deixis can be defined as the types of deixis that indicate the location in the discourse or text. Additionally, Levinson (1983:85) gives more explanation; since the theory of discourse deixis unfolds in time, it seems natural that time-deictic words can be used to refer or indicate to the portions of the discourse. But not only time deictic, place deictic also can re-used in discourse deixis, such as demonstrated by words “this” and “that”. Thus, the word “this” can be used to refer to a forthcoming portion of the discourse, while the word “that” can be used to a preceding portion of the discourse. The using of words “this” and “that” in the discourse context can be seen in the examples following.

a. I bet you haven't heard *this* story

b. That was the funniest story I've ever heard

The word "this" and "that" in the examples above cannot be categorized or included in place-deictic or place deixis, but it categorized as discourse deixis because they refers to such kind of discourse that is story.

2.1.2.5 Social Deixis

The last types of deixis called social deixis. Levinson (1983:63), "social deixis concerns that are relative to participant-roles, particularly aspect of the social relationship holding between speaker and addressee(s) or speaker and some referents". Levinson 1975 in Levinson, (1983:89), explain that social deixis concerns to the aspect of sentences in which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs. Based explained by Levinson above, that social deixis is related to the social aspect of the speaker and the addressee, such as between a speaker or addressee with higher social status versus speaker or addressee with the lower social status.

In addition, Yule (1996:10) explains that expressions which indicate higher status are described as honorifics. The discussion of the circumstances which lead to the choice of one of these form rather than another is sometimes described as social deixis. Social deixis shows how different social ranks and communication participants speak in society through language. The examples of social deixis namely my husband, uncle, Mr. Mrs, and others. Homby (in Amryah & et. al 2019) explains that there are aspects that influence the social deixis of distance and power, and social distance means a lack of friendly feelings in personal relationships. Power is used for people, groups, or countries.

2.1.3 Context

Cruse & et.al (2006:315) state context has a significant role on how words and phrases are understood. Furthermore, clarifying misunderstandings in written or spoken language is essential. An action is the context. In other words, how individuals, places, and times may generate signals that consistently allude to a person or object. Yet Purwo et.al (2001:4) clarify that context is the primary consideration in a pragmatic analysis. This context includes the subjects and objects, the place, the time, and everything that is mentioned in the relevant literature. According to Preston in Supardo, (2000:46) context refers to any information that is present in the vicinity of language learners, including language learners who are nearby. This means that certain things, including circumstances, might be considered the background of language learning. This emphasizes the importance of context in language, namely the ability to discern meaning and accuracy of a given text.

The three primary characteristics that have been recognized and theorized to ascertain contextual aspects when it comes to language usage and context are field, mode, and tenor stated (Halliday & Hasan 1985: 185). The area is concerned with social conduct, or the real events that take place in the text or speech. The character must take part in texts or talks, and the tone is connected to the character's construction. The researcher concludes that context is the part of a description or sentence that can support or clarify the meaning of a situation relating to an event.

2.1.4 Coldplay's Song "Parachutes" Album

As writer in Wikipedia <https://id.m.wikipedia.org/wiki/Parachutes> sources (Wikipedia, 2000), Coldplay is a band from England which was formed in 1997 and currently consists of Chris Martin as vocalist, Jonny Buckland as guitarist, Guy Berryman as bassist, Will Champion as drummer and Phil Harvey as creative director. They met in college and started making music since 1997. Coldplay has 9 studio albums, 17 extended albums, 37 singles, 6 live albums and compilation albums. Coldplay's first release, the limited demo *Safety*, was released in 1998, and its first studio album *Parachutes* was first released on 10 July 2000 under the record label Parlophone and can be heard on various music platforms <https://g.co/kgs/k7ebdBd>(Coldplay, 2000).

On this *Parachutes* album, Coldplay has 10 songs, the first is *Don't Panic* which tells the story of Chris Martin's love to a woman who is much younger than him. Second, there is *Shiver*, which again Martin was inspired by his love to a woman. Not only that, but also this song tells the story of Martin's obsession with singer from the United States, Jeff Buckley. Third, there is the song *Spies*. This song was inspired by Coldplay's passion for watching spy agent James Bond films and the work of the film's music composer, John Barry. Next there is *Sparks*. In contrast to the song *Shiver* which depicts Martin as a man who is unlucky in love, this song depicts the vocalist as an ex-lover who has made many mistakes but still wants to return to love with his woman.

Next there is the song *Yellow* which tells the story of Martin looking at the stars in the Welsh sky when he briefly left Coldplay's recording studio there. He

titled the song *Yellow* after seeing a pile of yellow address books, *Yellow Pages*, on the reception desk. Then there is the song called *Trouble*. Many people interpret this song as being about a dispute between lovers. However, Martin said, this song is about a dispute between Coldplay band members. Next there is the *Parachutes* song which is the same as the title of this album. Martin explained that this song tells the story of love which can help someone. "In a haze, a storm haze, I'll be round, I'll be loving you always," reads part of the lyrics. Next there is the song *High Speed*. This song tells the story of someone who no longer wants to continue their love story, rather than continuing to hurt their partner. The lyrics read, "Can anybody fly this thing? Before my head explodes or my head starts to ring?". Next there is the song *We Never Change*, where when making this song, Martin was experiencing a crisis of hope that almost made him not want to continue his life. He shouted his sorrow through the lyrics, "I want to fly and never come down." The last song on this album is *Everything's Not Lost*, which is the tenth and closing song from Coldplay's debut album, *Parachutes*. The song that closes the *Parasute* album is a song about remaining hopeful. Coldplay vocalist Chris Martin positions it as the core message of the album, namely "I did exactly what the song does. Thinking everything is bad and there's no point, then thinking that the point isn't that bad and you have to keep going," said the singer to *Select Magazine*.

2.1.5 Dorman Manik's song "Ho Do Sasude" Album

Dorman Manik is a Batak-born musician who started his career in 2013. He has composed many songs and sung familiar songs and his songs have always

been famous in his time. Dorman has 1 album entitled *Ho Do Sasude* with 10 (ten) songs in it. The first is the song *Ho Do Sasude* (You`re all), which is the same as the title of the album. This song tells that his lover is everything to him and will not be replaced. The second is *Ho Do Dingolukku* (You`re In My Life), not much different from the first song, this song also tells the story of his lover who will forever live with him. Third, there is a song entitled *Lungun Ni Rohakki* (My Heart Break), which tells the story of Dorman who misses his lover and he is willing to do anything to keep his lover with him. Fourthly, there is the song *Didia Rokkap Hi* (Where is My Soul Mate), which tells the story of Dorman`s destiny in life or his hope to be matched with his lover. Next there is the song *Sirokkap Ni Tondi* (My Soul Mate) which tells the story of his life`s destiny, a person who meets his soul mate. Sixth, there is a song entitled *Boha Nama Ujung Na I* (What Next), which tells the story of how the relationship between lovers will be clear in the future.

Next, there is a song entitled *Marsianjuan* (Understand Each Other), which has the meaning that in the relationship they are currently in, they are able to understand and understand each other. Next, there is a song entitled *Medan Jakarta* which tells the story of their love story, namely Dorman and his girlfriend separated by a long distance. Ninth, there is a song entitled *Burju Do ho* (Good for You), which tells the story of the singer`s lover`s kindness to him. His lover has genuine love for him. The last song is *Borning I* (That Night), which tells the story of the singer`s longing for his lover and at night, he thinks about it and always remembers his lover. On his official YouTube <https://g.co/kgs/vRTB2eV>

channel he has 196,000 subscribers and has 75 videos and so far his videos have been watched 76 million times on his YouTube channel (Manik, 2017).

Previous Study

The researcher takes the previous research to strengthen the researcher data about deixis. The first a research study by Afiefah et.al (2021:10) entitled *A Comparative of Deixis Found in the Speech of Mike Pompeo and Retno Maarsudi*. This research uses a qualitative method using descriptive analysis as a data analysis technique. The data collection technique uses documentation techniques sourced from speeches by Mike Pompeo and Retno Marsudi. Research data was collected from 6 speeches sourced from 3 speeches delivered by Mike Pompeo and 3 speeches delivered by Retno Marsudi. Data analysis techniques were used to identify and interpret all types of deixis in the speech, classify the types of deixis found in the minister's speech, and make conclusions.

The results show that there are types of deixis found in Mike Pompeo's speech, namely: person deixis, time deixis, place deixis, social deixis, and discourse deixis. Meanwhile, in Retno Marsudi's speech, only four types of deixis were found, namely, person deixis, time deixis, social deixis, and discourse deixis. The difference is shown in the use of place deixis. The most dominant deixis used is personal deixis in both speeches. Thus, the type of deixis that is dominant in speech can reflect the relationship between language structure and context which cannot be separated and must be communicated contextually and pragmatically. This research has similarities with current research, namely the use of qualitative methods and the theory used is also same, but the research

problem is different. Where in the previous research the use of deixis was analyzed as a whole, whereas in the current research the deixis analyzed in the lyrics is only additional types.

The second is a research by Wasdili & Santoso et . al (2021:5) *An Analysis Deixis in "Nom nom"s Entourage" Manuscript on We are Bare Bears Movie Seaso*. The aim of this research is to know and identify the type of deixis in Nom Nom"s Entourage movie season. This research uses a descriptive qualitative method to analyze the data. The results from This research shows that there are five types of deixis: person deixis, time deixis, place deixis, social deixis and discourse deixis. Person deixis divided into three parts; first person as speaker, second person as listener and third person as other, with 195 words in that movie. Time deixis shows a certain period of time, consist of 10 words in that movie. Place deixis describes the location of a conversation, consist of 26 words in that movie. Social deixis is showing how social differences when talking with other, consist of 18 words in that movie. Discourse deixis shows deitic expressions that point to prior succeeding part of the discourse with four words in that movie. This research has similarities with current research, namely the use of qualitative methods, but the research problem is different. Where in the previous research the use of deixis was analyzed as a whole, whereas in the current research the deixis analyzed in the lyrics is only additional types.

The third is a research by Dewi, et al (2023:2) which the title is *Analysis of Deixis in Song Lyric in "Plastic Heart" by Miley Cyrus*. The aim of this research is to analyze the types of deixis found in the song lyric "Plastic Heart" by Miley

Cyrus from Plastic Heart Album. This research applied for descriptive qualitative method and supported by simple quantitative calculate the percentage of each type of deixis. The observation methods were employed in this research to collect the data. Based on the result can be concluded that three main types of deixis are found in the song lyric, there are 56 data found of person deixis with a percentage of 61%. Next, 31 data found of time deixis with percentage 34% and last there is 4 data found of place deixis with percentage 5%. The most dominant data found in the song lyric is person deixis which refers to the speaker or the singer itself in the song. This research is expected to provide an understanding of deixis and the context that is conveyed by the speaker. This research has similarities with the current research namely, the use of qualitative methods and both analyzing songs, but the research problem is different. Where in the previous research the use of deixis was analyzed as a whole, whereas in the current research the deixis analyzed in the lyrics is only additional types. In addition, the current research includes a comparative analysis of the use of deixis in song lyrics in different languages.

The four is a research by Meriska Yosiana (2023:7) *Type of Deixis In Song Lyric Snowman by Sia*". The aim of this study is to find out types of deixis and the dominant deixis used in Song Lyrics Snowman by Sia. Sia is an Australian singer and songwriter who has unique characteristics. The method used descriptive qualitative because the data are in the form of words and phrases. The source of the data was taken from Sia's song entitled Snowman. The results of study showed that 65 words of deixis. 40 or 65.5% personal deixis, 15 or 23%

spatial deixis, 10 or 15.5% temporal deixis in Sia's song lyrics Snowman. There are person deixis words used such as *I, Me, My, You, Your, we, and Mrs.* While in spatial deixis, there are some deixis words used such as *this, that, where, below, home, in North pole, and from.* Temporal deixis used in this song are *now, forever, all seasons, till, and Christmas.* This research has similarities with the current research, namely the use of qualitative methods, both analyzing songs and the theory used is also same, but the research problem is different. Where in the previous research the use of deixis was analyzed as a whole, whereas in the current research the deixis analyzed in the lyrics is only additional types. In addition, the current research includes a comparative analysis of the use of deixis in song lyrics in different languages.

The next is a research by Putri et. al (2023:10) *Analysis of Deixis in Spider Man : No Way Home Movie*, This research aims to analyze the deixis applied in the film *Spider Man; No Way Home* and is referenced using deictic theory by Levinson (1983) and the role of context theory by Dijk. This research uses descriptive qualitative research methods, deixis analysis methods and references applied in the *Spider Man; NoWay Home* film script. This research applies the theory of deixis by Levinson (1983) and Dijk. Data analysis and presented descriptively using informal methods. The findings show that all types of deixis are applied to the data sources with a total of 920; person deixis: 692 data, spatial deixis: 28 data, temporal deixis: 18 data, social deixis: 14 data, and discourse deixis: 168 data. Person deixis consists of first person ixis to identify the speaker, second person deixis is used to refer to the headdress, and third

person deixis refers to a person who is not the speaker or headdress. utterance. Social deixis describes certain relationships between characters. Lastly, discourse deixis function to refer to something that is being discussed. about the same saying. The similarity between this research and the current research is that they both use Levinson's theory and use the same method in analyzing data. The difference between this research and the current research is the difference in data sources, where the previous research analyzed films and the current research analyzed songs and compared the use of deixis in two different languages.

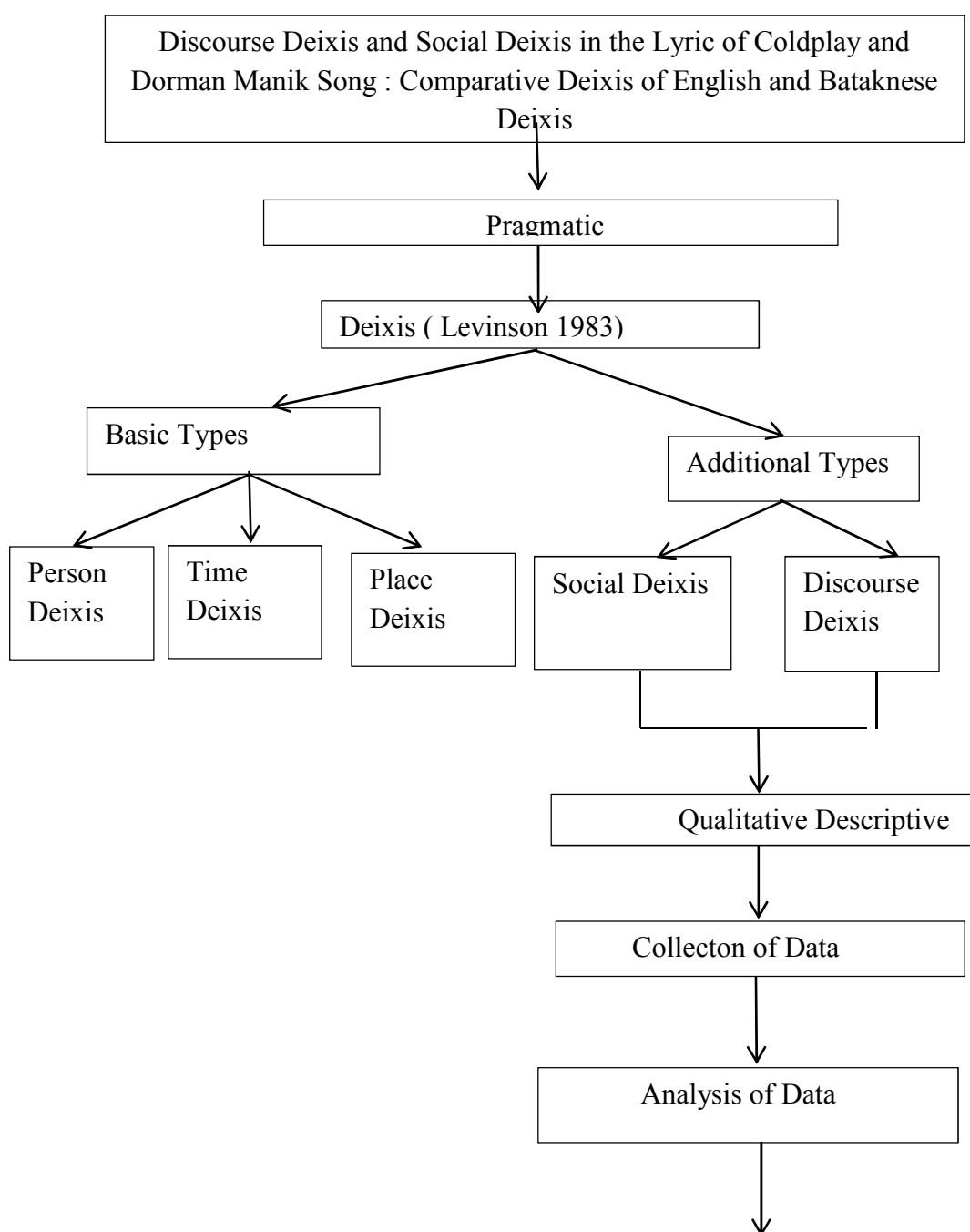
From previous research related to deixis, it is different from the research that the researcher will carry out, it can be seen from the data sources used, the theories used in the research and the methods used. In previous studies, it is very rare to find research that compares the use of deixis between two different languages as in this study, so this research really needs to be done to see a comparison of the use of deixis in two different songs and different languages as well.

Conceptual Framework

This research begins with an understanding of the concept of deixis theory. In this conceptual framework, it can be seen the parts to be studied, which using deixis. The researcher examines the deixis contained in discourse deixis and social deixis between English song lyrics by Coldplay and Batak song lyrics by Dorman Manik who used the study in a pragmatic approach. According to Levinson (1983) there are two type of deixis namely basic type ; person deixis,

temporal deixis, spatial discourse deixis and social deixis between English song lyrics by Coldplay and Batak song lyrics by Dorman Manik will use qualitative method.

Figure 2.3 Conceptual Framework



Findings

CHAPTER III

RESEARCH METHODOLOGY

3.1 The Research Design

In this research, the researcher used the qualitative descriptive. This design was used to analyze the discourse and social deixis in the lyric of Coldplay and Dorman Manik songs. Based on Emilia et al., (2018:9), a descriptive qualitative research is a research design that describes the who, what and where of events or experiences from a subjective point of view. Qualitative research focuses on understanding social phenomena from the perspective of the human participants in natural setting. The purpose of descriptive qualitative research is to describe a place, facts and population characteristics systematically, factually and accurately. It usually collects multiple forms of data, such as interviews, observations, documents, and audiovisual information, rather than relying on a single data source.

3.2 Instrument of Collecting Data

Instrument of collecting data in qualitative research was a tool to obtain data. Muhyidin et.al (2020: 12) mention the types of instruments of collecting data, namely, observation, questionnaires, interviews, document analysis, and visual materials. In this research, researcher was used the type of observation instrument. The observation stage was explained at the stage of the technique of collecting data.

3.3 Tehnique of Collecting Data

Data collection technique is a method used by researcher to collect research data from data sources. Mazhar et.al (2021) mentions the types of data collection techniques including observation, interviews, documentation and group discussions. According to Padmomartono (2014), observation is one of the data collection techniques carried out by observers, on individuals or materials. The steps in observation include determining the topic to be observed and its purpose, understanding the observation material, reviewing the indicators to be observed, compiling the observation results. The explanation is as follows:

1. Determining the topic and purpose of observation, where in this study researcher chose the song lyrics of the Parachutes album and the *Ho Do Sasude* album from the youtube source <https://g.co/kgs/k7ebdBd> <https://g.co/kgs/vRTB2eV> as the topic to be analysed which aims to find the use of discourse deixis and social deixis.
2. Understanding the observation material, in this research the researcher must understand the material to be observed, namely the types of discourse deixis and social deixis.
3. Examining the observation indicators, the researcher has analysed by marking the types of additional deixis contained in the song lyrics of Parachutes and *Ho Do Sasude* albums.
4. Compiling observation results, namely researchers has compiled data results from the third stage. To be continued to the data analysis stage.
- 5.

3.4 Tehnique of Analyzing Data

The researcher used Miles dan Huberman (2014:27) theory to analyze data, in which there are three steps that must be taken, namely; data condensation, data display, and conclusion or verification drawing. To be more precise, the following stages will be implemented in accordance with Miles dan Huberman (2014:30-33) theory :

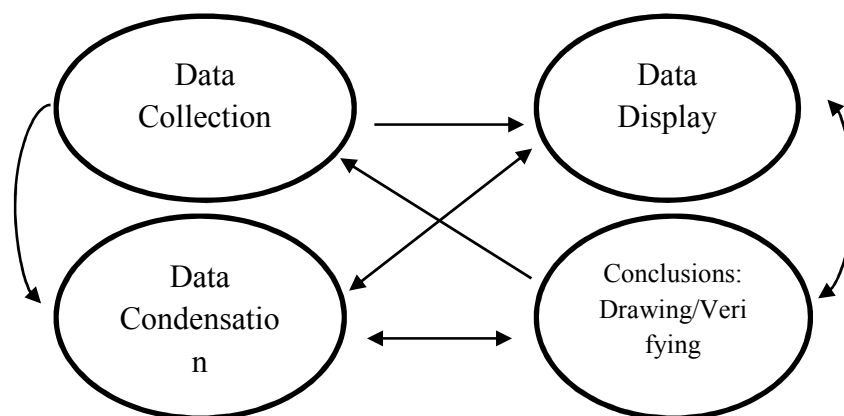


Figure 3.1 The technique of analyzing data based on Miles and Huberman (2014 : 33).

Miles and Huberman (2014: 30-33) state that there are three steps in a systematic approach to data processing. First, data condensation involves simplifying the data by identifying patterns and main themes. The next step, data display involves visual representation of the data using graphs or tables.

1. Data Condensation

Miles and Huberman, explained that in data condensation there are four stages that must be done, namely: selecting, focusing, abstracting, simplifying and transforming. The explanation is as follows :

1. Selecting

The first stage in qualitative data analysis is the selection of units of analysis, such as cases, samples, or qualitative data relevant to the research question. In this study, researcher chose deixis as the data to be analysed. careful selection of these units is important to ensure representativeness, relevance, and depth of analysis.

2. Focusing

The next step is to focus attention on particular aspects of the data has scrutinised further. This involves identifying themes or patterns that emerge from the selected data and determined a more specific focus of analysis. In this research the researcher will focus on analysing discourse deixis and social deixis.

3. Abstracting

The next stage is abstraction, where qualitative data is analysed to extract emerging concepts or themes from the data. This process involves simplifying complex data into concepts or categories that can be understood and analysed further. In this section the researcher must categorize the types of discourse deixis and social deixis.

4. Simplifying and Transforming,

After abstraction, the data is then further simplified by identified common patterns, relationships, or emerging themes among the extracted concepts. The aim of this stage is to generate a deeper and more systematic

understanding of the data. And next, is transformation. This is where the results of the analysis are rearranged or reinterpreted to generate deeper understanding or to make broader generalisations. This process may involve developing theories, forming conceptual frameworks, or creating narratives that describe the meaning of the analysis findings.

2. Data Display

The second step is data display. In general, display is a set of organised information that gives the possibility of drawing conclusions and taking action. In this step, the researcher shows or displays the data containing deixis, not only in general but specifically and clearly. The writer shows which sentences or utterances contain deixis, what deixis categories are found in the sentences, why they are categorised as deixis categories, and then extracts the meaning of deixis contained in the analysed data.

3. Conclusion Drawing

In this section, the researcher draws the final conclusions or interpretations based on the findings identified during the analysis. This stage involves understanding the meaning of the data, checked the consistency and relevance of the findings to the research questions, and forming conclusions based on rigorous analysis. Drawing conclusions at this stage involves synthesising the findings that emerged from the data analysis with use formula $X = \frac{F}{N} \times 100\%$

X= The percentage of the types of grammatical cohesion;

F = Frequency of grammatical cohesion;

N= The total number of grammatical cohesion devices.

The researcher has explored common patterns, relationships, and other significant findings that have been identified during the analysis process. Furthermore, the researcher will interpret the meaning of the findings, relating them to relevant theories, related literature, or the broader research context. The purpose of this interpretation is to understand the implications of the findings in the wider context. The researcher will then check the consistency of the findings with the data collected, the research questions, and the theoretical framework established earlier. This is important to ensure that the interpretations and conclusions are justified.

