A Pragmatic Analysis of Deixis and Reference on Kim Hanbin Songs: Lost At Sea & Got It Like That

Parjolo Aritonang[1],
Pattimura University, Indonesia

Claurin Sahusilawane[2*],
Pattimura University, Indonesia
Corresponding E-mail: claurin.sahusilawane@gmail.com

Abstract
This pragmatic study aims to examine the different types of deixis from Cruse's theory and references using pragmatic analysis in *Lost at sea* and *Got it like that* songs using descriptive qualitative. The result found from the analysis is that both songs use all five types of deixis. The personal deictic words occ. The first person mainly refers to the singer or the songwriter. The second person refers to the addressee that is remarked by *"you and your"* and the last is third person *"it"* refers to something or someone that becomes the main thing or character in songs. Furthermore, the use of spatial deixis is quite a lot for both songs. Next, the temporal deixis that appeared in both songs is similar. Temporal deixis has two types of deixis; in "Lost at sea" and "Got it like that," the pure deictic and verb tense occurred. The last, the social and discourse deixis with different deictic words, also occurred in both songs. Hopefully, the result could be a reference for students in the Linguistic Field in analyzing the written discourse with a Pragmatic Approach.

Keywords: *Deixis, Pragmatic, Reference, Song*

INTRODUCTION

Listening to music is no longer merely a pastime. It can improve a person's mood when listening to music or analyzing the lyrics. Therefore, by listening to music, individuals will experience pleasure and mood alteration (Piragasam et al., 2013). Numerous types of music, including rock, jazz, pop, R&B, rap, and K-Pop, have expanded globally. Among the prominent music genres, Elektro is one of the most popular. Consequently, musicians in this genre are well-known. Kim Hanbin, a popular performer at the top of the K-Pop charts, is one of them. He is a rapper, singer, songwriter, and record producer from South Korea. His music is predominantly hip-hop, although he also integrates R&B, pop, soul, and acoustic instruments. In 2018, B.I (the stage name of Hanbin) addressed the process behind his songwriting, acknowledging that he lacked life experience. He implies that he typically derives inspiration from the work and emotions of others. He said it was his way of compensating for things he could not feel or experience.

In addition, his words are difficult to comprehend, so his songs are primarily composed of images, according to the authors. Nonetheless, it can be construed to mean anything if we so choose. Crowther (1995) defines a song as "a typical brief musical composition consisting of song lyrics." It is another method of communicating sentiments and emotions through songs.

The lyrics try to transport the listener to a world formed by his or her imagination, provoking thought and action (Raj & Muniapan, 2012). People listen to a song while attempting to absorb its lyrics and meaning. In other words, the listener will actively seek to understand the songwriter's intent. Pragmatics is the study of what the speaker means. In addition, pragmatics is the study of how we apply language information in context, according to Saeed (2003). In this article, the author uses a practical technique to examine the songwriter's lyrics to determine their meaning.

In this study, Deixis and Reference will focus on the pragmatic analysis based on the Cruse theory. Deixis analyzes a dialogue, speech, or sentence because every utterance is related to referring to someone, something, a place, or a time. If the listener or reader knows who, where, and when the utterance is made, the meaning will be clear. Numerous scholars have undertaken similar experiments in the past. For instance, "A pragmatic study on deixis in the song lyrics of Deen Squad Album" by Rahmi (2018). Based on their criteria, the researcher studied ten religious songs categorized as deixis. Amaliah (2017) analyzed the three categories of deixis using George Yule's (1996) theory and interpreted the reference meaning of deixis discovered in the religious song lyrics of Harris J.'s Salam Album. Hasanah (2016) did a study to identify five types of deixis, analyze the reference meaning of deixis, and determine which type of deixis was more prevalent in the song lyrics. The lyrics were evaluated using a practical method by employing Alan Cruse's theory on deixis. Islamic music in the British pop style.

However, the writers selected two songs by Kim Hanbin, I was lost at sea and Got it like that, because these songs have a similar concept of life's ups and downs. The song's genre differs from the initial research, which was pop Elektro. Furthermore, the author analyzed Cruse's theory. Thus, the following aspects will be examined: 1) What types of deixis do songs contain? What is the significance of references in songs? And 3.) What form of deixis is most prevalent in songs?

LITERATURE REVIEW

Pragmatic

Pragmatic research investigates meaning in the context of how it is conveyed by the writer or speaker and how it is understood by the listener or reader (Yule, 1996). Therefore, it is about recognizing what the writer means by their writings, and the researcher, in their capacity as the analyst, has to interpret the meaning from the written material; in this instance, they were lyrics. According to Amaliyah (2017), the following are some of the scopes that may be found in pragmatics:

Figure 1 Scope of Pragmatic. (Amaliyah, 2017)
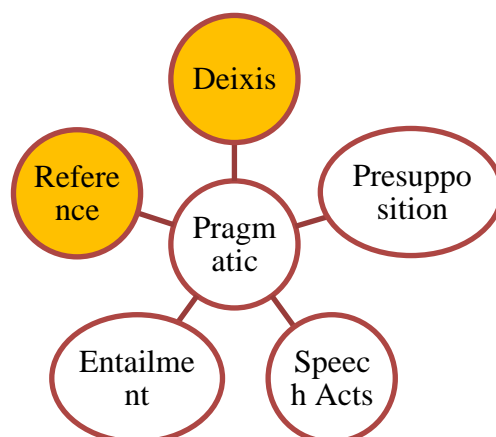
Definition of Deixis

Deixis, also known as deictic, is a term that is used in linguistic theory to refer to those aspects of language that refer directly to the personal temporal or locational characteristics of the situation in which an utterance occurs and whose meaning is regarding that situation. The term deixis is derived from the Greek word, which means "directly," and "deictic" comes from the Greek word (Crystal,1998). Because every sentence refers to specific individuals, things, locations, or times, the deixis provides an analysis of the conversation, utterance, or sentence. If the listener or reader is aware of who, where, and when the statement was made, then they will have a better understanding of what was meant.

Types of Deixis

According to the postulates made by Cruse (2000), there are five distinct types of deixis: the Person deixis, the spatial deixis, the temporal deixis, the discourse deixis, and the social deixis.

Person Deixis

The subject of person deixis is the speaker, sometimes referred to as the first person in various contexts. In a speech scenario, those who are neither the speaker nor the hearer are referred to as the third person. The speaker is also known as the first person. The addressee are also known as the second person, and those who are neither the speaker nor the hearer are known as the addressee. Each of them can be found in both a singular and a plural form, and the case of some determines how they should be written.

Yule (1996:5) asserts that both the speaker and the addressee are a part of the person deixis, which is broken up into the following three sections:

1. First-person (I). A reference that refers to the speaker or both the speaker and the referent grouped with the speaker and stated in single pronouns (I, me, myself, mine) and plural pronouns (I, me, myself, mine) is considered to be a first-person deixis reference (we, us, ourself, our, ours).

2. Second person (you). The term "second person deixis" refers to a deictic reference to a person or persons named as addressees. Examples of this type of reference include: (you, yourself, yourselves, your, yours).

3. The third party or observer (he, she, it). A third person perspective Deixis is a deictic reference to a referent(s) who are not identified as the speaker or addressee and usually imply the gender the utterance refers to, such as he, she, and they, him, himself, her, and herself. Deixis can also refer to a referent(s) not identified as the speaker or addressee.

Spatial Deixis

It is a specific deixis that conveys information about a geographical location. The presence of deictic elements in a language compels a speaker to construct a personal frame of reference for what they are saying. Demonstratives and determiners, such as this and that, are two instances of spatial deixis. Other examples include locative adverbs such as here and there and locative demonstratives such as this and that (Cruse, 2000).

For Example:
It is too cold **here** in the rain. Can we go **there**, to the bus stop?

Temporal Deixis

Temporal deixis is a sort of deixis that involves a time or times, and it uses the moment of utterance as a reference point to discover points or intervals on the time axis. This deixis is also known as temporal deixis (Cruse, 2000). Finding points or intervals on the time axis, with the moment of speech serving as the most definitive reference point, is the task of temporal deictics. As a result, the time axis can be broken down into three distinct phases: before the moment of utterance, at the moment, and after the moment.

For Example:

we will have dinner **tomorrow (Sunday)** night! Sunday is tomorrow.

Now (at 08;00 pm), Peni wants to eat breakfast. Now refers to 08.00 pm

Discourse Deixis

Conversation deixis refers to terms that refer to a particular part of the discourse, as stated by Cruse (2004). There are a lot of words and phrases in English that are employed in discourse deixis to express the relationship between an utterance and a previous speech. Some examples of these words and phrases are but, hence, inclusion, to the contrary, yet, besides, after all, and so on.

Social Deixis

The employment of forms that express the speaker's social standing in connection to the addressee or someone else is referred to as social deixis—the exhibition of social deixis, for example, in French. Examples of these forms include the familiar form, polite form, and honorific. Both *Vous* and *Tu* translate to "you" in English. When someone is older than the speaker or when the speaker is meeting that person for the first time, they are referred to as "*vous*." In addition to this, Tu characterizes the speaker as being the same age as them or younger and says that they are acquainted with the speaker.

Definition of Reference

According to Cruse (2006: 3), the term "reference" refers to the overarching concept of recognizing things in the world, and "deixis" refers to the process through which references are made. In addition, Yule (1993) suggested that the ability of the speaker or writer to assist the listener or reader in identifying something is what constitutes a reference. In addition, deixis can be defined as "pointing or signaling," as stated by Levinson (1983). The interpretation of utterances as indicating means depends on investigating the context in which the speech was made. In addition, Grundy (2002) states that the reference to the location of the origin of the speech is known as the deixis.

Every language has words that "point" to "things" in the physical-social context of the speaker and addressee, and the only way to establish what those "things" are is to know the context in which those words are being used. As a consequence of this, the reference of each expression can be determined, provided that the listener is assumed to be already familiar with the information contained within the referring expression. In conclusion, the authors concluded that there is a connection between deixis and reference in locating the source of an utterance.

METHOD

In this study, descriptive and qualitative methods were used. According to Nassaji

(2015), the purpose of descriptive research is to categorize the phenomenon that is being studied. Because of this, the research utilized a qualitative design because it provided a description of the song lyrics as well as its qualities. Specifically, it used Allan Cruse's theory to determine the deixis and its reference from the song lyrics.

RESULT AND DISCUSSION

Types of deixis in Kim Hanbin songs

The author has performed an analysis of the deixis in both songs, which consists of the following five types of deixis: person deixis, spatial/location deixis, temporal deixis, social deixis, and discourse deixis. The results of this analysis are presented in more detail in the following paragraphs:

Person Deixis

Person deixis designates the primary roles in a speech event, the speaker, addressee, and the person or persons who are neither speaker nor addressee (Cruse, 2000)

Table 1. Personal Deixis

NO	SONG	PERSONAL DEICTIC WORDS		
		First Person	Second person	Third Person
1	Lost at sea	We, I, my	You	It
2	Got it like that	I, My, Me, We, Our	You, your	It

Based on the table above, it is seen that from the two songs by Kim Hanbin, three types of personal deixis occur. From the first song, "Got it like that" the personal deixis is complete and followed by three types of person deixis. The writer found eight deictic words "I, My, Me, You, Your, and It." There are three deictic words in the first person: "I, My, and Me"; two words as the second person, which are "You" and "Your," and one word as the third person, which is represented by "It".

Spatial Deixis or Place Deixis

The spatial deictic word indicates the location relative to the speaker (Cruse, 2000). From two songs of Hanbin, the writer classified the songs to show the spatial deictic words that used in both songs

Table 2. Spatial Deixis

NO	SONG	SPATIAL DEICTIC WORDS		
		Distal Term	Proximal Term	Projected term and Specific Location
1	Lost at sea	Now, this	that	My home, my tongue, my sight, at the sea

| 2 | Got it like that | this | That, come | This R8 |

It can be seen from the table above that the use of spatial deictic words is quite a lot for both songs. From different types of spatial deictic, distal term, proximal term, and projected term. All of them occur in both songs. The first song is "Lost at sea" which has distal term, proximal term and projected term. The writer also found one specific location in "got it like that" which is "This R8."

Temporal Deixis

The temporal deictic word indicates the timing of an event relative to the time of speaking (Cruse, 2006). The writer classified two of the songs into temporal deictic words that divided into two types of time deictic words that can be seen as follows:

Table 3. Temporal Deixis

NO	SONG	Temporal or Time Deictic Words	
		Pure deictic word and Specific Time	**Verb Tense**
1	Lost at sea	Now, goodbye	Left, used to
2	Got it like that	Now, everyday,	Got, wanna

From the table above, the writer classified time deictic words into pure deictic words and verb tenses. Then, it can be seen that for the first song, "lost at sea" there is two pure deictic word. Additionally, two deictic words are represented by the verb tense: "left, used to." Then, the second song contains two types of deictic words. Pure deictic words indicated by "now" and "everyday." While verb tense indicated by "got and wanna."

Social Deixis

Social deixis indicates the position of the referent on the scales of social status and intimacy relative to the speaker (Cruse, 2006). Social deictic words occur in both songs of Hanbin as follows:

Table 4. Social Deixis

NO	SONG	SOCIAL DEICTIC WORD
1	Lost at sea	You, us, we
2	Got it like that	You, we

The table shows that the social deictic word used in the first song, "Lost at sea" is more than in "Got it like that." The writer found three words indicating social deictic words. Those words are "you, us, we." Furthermore, the song "got it like that" has two deictic words: "you" and "we".

Discourse Deixis

Discourse deixis word is also called text deixis. Discourse deixis refers to such matters as using some term pointing to discourse elements (Cruse, 2002). The use of discourse deixis usually refers to specific text containing the utterance as a signal and its relation to the surrounding text.

Table 5. Discourse Deixis

NO	SONG	DISCOURSE DEICTIC WORDS
1	Lost at sea	Lost at the sea
2	Got it like that	like that

It can be seen from the table above that both songs do not use many discourse deictic words. There is one deictic word for each song. From the first song, "Lost at sea," the word "lost at the sea" represented discourse deixis. Moreover, the "like that" in the "Got it like that" song indicated the discourse deixis.

Reference Meaning of Kim Hanbin Song

The use of deictic words that refer to a person, spatial, temporal, social, and discourse has been explained previously. However, those words do not refer to anything. According to (Cruse, 2006) reference is the general term for identifying the things in the world, and deixis is the mechanism to achieve the reference. Yule (1993) stated that reference indicates the ability of the speaker or writer to enable the listener or reader to identify something. Here are two songs by Hanbin that the writer analyzed the reference meaning of those deictic words:

Reference Meaning of Song "Lost at sea"

The existing personal deixis in the "Lost at sea" song are:

Table 6. Personal Deixis from the song "Lost at Sea"

NO	SONG	PERSONAL DEICTIC WORDS		
		First Person	Second person	Third Person
1	Lost at sea	We, I, my, me	You	It

Starting from the first person, the deictic word "I" can be interpreted as the songwriter, singer, or perhaps the listener who listens to the music. The listener can place themselves as the subject "I" when listening to the music. Furthermore, the other first-person deixis is "My" that is categorized as the possessive pronoun for a singular person. The deictic word "My" appeared four times in lyric. It is interpreted as belonging to the singer or songwriter. The meaning can see as the following:

Table 7. First Person Deixis "My" Interpretation

NO	Phrase/ Word	Meaning

1	My tongue	The singer/songwriter's tongue
2	My mind	The songwriter's mind
3	My sight	The songwriter/singer's sight
4	My eyes	The songwriter/singer's eyes

The lyrics are shown below:

(3) Yeah, the taste on my tongue, bittersweet

(7) Without you in my sight

(11) But I can't keep myself from thinking of us time to time

(23) Clouding up my sight, you know the fog is never-ending

The next is the first person deixis "Me". It is categorized as the objective case for the first singular person, especially for the songwriter or singer. The objective is usually placed after a verb or preposition.

The example lyrics are below:

(1) Missing you like the tide rushing me

(16) So show me the way

(23) you held me down

(23) but now you left me

Table 8. First Person deixis Me interpretation

NO	Phrase/ Word	Meaning
1	Rushing me	Overflowing feelings attacking the singer/songwriter
2	show me the way	The singer/songwriter wanted for someone how to discover their sense of self back
3	You held me down	The singer/songwriter was feeling secure because of the fans
4	You left me	The singer/songwriter was left behind by the fans

Moving to the second deixis person, the deictic words that appear are "you and your". There are many lyrics that appear for both of them, some sample as following:

Lost at Sea Lyrics with you and your:

(2) The second I lost <u>you</u>

(7) Without <u>you</u> in my sight

(23) Castaway, <u>you</u> held me down, but now <u>you</u> left me hanging

(24) Clouding up my sight, <u>you</u> know the fog is never-ending
(25) Ain't the same without <u>you</u> on this road we used to grow in

(26) Ain't the same without you here to hold me when I'm lonely
(27) Where you going without me?
(28) Missing you is what I'm doing best right now

Table 9. Second Person Deixis Meaning

NO	Phrase/ Word (You)	Meaning
1	Every stanza containing the word "you"	The singer's fans, because in 2019, there was a lot of fans left Hanbin

In the lyrics, the second person deictic words "you" were meant for the fans; because there were lots of fans who left him. Thus, Kim Hanbin wants to say through the lyrics that he was lost without his fans.

The third person deictic words are:

 (25) Can't seem to wipe it off my mind

The use of "it" as the third person in stanza (25) refers to the thought of the fans leaving him behind. Moreover, the use of "it" in this case also refers to the condition where he was clouded by the negative thought spiraling down.

The next type of deixis in this song is spatial or location deixis. The use of spatial is quite a lot in this song.

Table 10. Spatial Dexis Words

NO	SONG	SPATIAL DEICTIC WORDS		
		Distal Term	Proximal Term	Projected term and Specific Location
1	Lost at sea	Now, this (means the current situation at the time he wrote this song)	That (means	My home, my tongue, my sight, at the sea (these specific locations is a hint about how miserable Hanbin is without people at his side, the fans, friends, and family)

| 2 | Got it like that | This (means the current situation at the time he wrote the song) | That, come (means he beckon to his fans to see him rising up again) | This R8 (means an expensive car, a symbol of wealth and success) |

The use of spatial deictic words in the first songs only emphasize his sadness regarding the departure of his fans and friends. However, the second song showed the opposite by showing how he came up stronger after a certain ordeal. In both songs, he tried to pour out his feelings by being honest to himself, and ending up making great songs for his fans as well to enjoy.

Move to the following type of deixis, which is temporal deixis. There are some temporal deixis in "Lost at sea" and "Got it like that". The temporal of deixis that the writer mentioned here is indicated by the words below. The contrasting expression behind the first song and the second song was quite striking. The interpretation can be seen on the table:

Table 11. Temporal Deixis Interpretation

NO	Temporal Deixis	Interpretation
1	Now	It happened when he was at his lowest
2	goodbye	A goodbye to fans who left him and a goodbye to the past *him.*
3	left	The fans who left him
4	Used to	Reminisce about the time before the fans left him

NO	Temporal Deixis	Interpretation
1	this	He refers to the situation now when he come back stronger
2	that	Means the past situation was in the past, however he chose not to forget and just tried to simply refer to things that happened in the past with a single word.
3	come	Beckoning to the fans who never left him to come closer to him

The next type of deixis is social deixis. There are some social deictic words in Lost at sea such as you, no one, mama, girlfriend, dad, and mommy. The reference is presented in the table.

Table 12. Social Deixis Reference

NO	Social Deixis	Referring
1	You	The fans who used to be with him
2	We	Kim Hanbin and his fans
3	Us	Kim Hanbin and his fans

The last type of deixis is discourse deixis. Only one word for discourse appears in this

song. The word in stanza (2) "lost at the sea" is the discourse deictic word. The word is referring to the singer's situation where he was lost without his fans in the 5th to 11th stanzas:

Discourse deictic word in the lyric:

(2) The second I lost you, I was **lost at the sea**

(5) Alone in this island

(6) Got lost on the way

(7) Without you in my sight

(8) Feels like I'm so out of place (so out of place)

(9) A flashback and rewind

(10) Should feel like a crime

(11) But I can't keep myself from thinking of us time to time (of us time to time)

Reference Meaning of Song "Got it like that"

The personal deixis that exists in this song are :

Table 13. Personal Deictic Words in Got It Like That Song

NO	SONG	PERSONAL DEICTIC WORDS		
		First Person	Second person	Third Person
2	Got it like that	I, My, Me, We, Our	You, your	It

Begin with the first person deixis that occurs "I, My, Me, We, Our". The deictic word "I, My and Me" refers to the singer or songwriter as usual. The subject "I" here is like telling the story about themselves. Also, the word "My" belongs to the singer/ songwriter's object. Then "Me" refers to the singer as the object. The next first-person deictic word is "We" which refers to the singer and his fans. Then "our" refers to the relationship. It can be seen in the lyric (16) Once we've both said our goodbyes. The singer wanted to show off how he and his friends come back stronger from anything they have already faced.

Next is the temporal deixis in this song: "now" and "everyday" for pure deictic words and verb tenses such as "wanna" and "got." Those are the words stated as temporal deixis because indicated by the word 'when' The interpretation of these temporal deictic words is as follows:

Table 14. Temporal Deictic Words Interpretation

NO	Temporal Deictic Words (Pure Deictic Words)	Interpretation
1	Now (stanza 12)	The current time
2	Everyday (stanza 11)	Every single day
NO	Temporal Deictic Words (Verb Tense)	Interpretation

1	Wanna	Wanted to do something with the singer
2	Got (stanza 1)	How the singer got everything they wanted

The next type of deixis is social deixis. In this song, the deictic social word is only "*you,*" and *"we"* which refers to the singer and their . The last type of deixis is discourse deixis. In this song, only one word is discourse deixis which is "*got it like that." (1)Pose for the flick, yeah, we got it like that.*" It can be seen in this stanza, the word "that" refers to personal deixis "it" that has meant the condition or situation that the songwriter feels now. He could not properly understand everything that happened to him but as a result people can see themselves from his situation right now.

Dominant type Of Deixis in Song Lyric of Kim Hanbin

After analyzing the type of deixis for Lost at sea and Got it like that also make the reference of them. The findings of frequency of each deixis that used in both songs are presented as follow:

Table 15. Frequency of Five types of Deixis in Both Songs

NO	Types of Deixis	Frequency
1	Person Deixis	12
2	Spatial Deixis	11
3	Temporal Deixis	8
4	Social Deixis	5
5	Discourse Deixis	2

From the table, it can be seen that both songs of Hanbin occur five types of deixis in each song, as a result, 12 times person deixis occur for both of Hanbin's songs "Lost at sea" and "Got it like that." And then from the findings, in personal deixis, the most dominant personal deixis used is the first person that appeared five first person such as use first person I, Me, My, Us, and We in both songs

CONCLUSION AND RECOMMENDATION

The writers ultimately reach the conclusion that both songs have the same theme and employ the deixis to make it easier to describe the function of the personal pronoun, time, location, and lexical features. This conclusion is based on the discussion that came before it. Additionally, it is vital to understand the reference meaning of the lyric, which includes who, where, and when the lyric is talking about. According to the findings of the analysis, both songs make use of all five categories of deixis, which are personal deixis, spatial deixis, temporal deixis, social deixis, and discourse, respectively. There are instances of personal deictic words, which are words that are written in the first person and primarily pertain to the singer or the lyricist. The second person refers to the addressee who is remarked upon by "you/your," while the third person refers to the one who is being addressed. The word "it" refers to the item or person that serves as the primary focus or character in a song.

In addition, both songs extensively use spatial deixis throughout their respective tracks. There are three examples of each of the three types of spatial deixis, which are the distal term, the proximal term, and the projected word. Additionally, the occurrence of the projected term in the song is limited to a single instance for each song. The subsequent step is called temporal deixis.

These songs feature distinct shifts in temporal deixis, although they are not identical. There are two distinct varieties of temporal deixis; examples of the pure deictic and verb tense can be found in "Lost at Sea" and "Got It Like That," respectively. Additionally, the social and discourse deixis with various deictic words appeared in each song.

It is suggested that potential future academics investigate the use of deixis in at least two different songs performed by at least two different performers to comprehend the significance of lyrics that are difficult to understand. Not just the music but also the advertisement, the announcement, or the poem might be considered a written discourse that needs to be evaluated using deixis and reference to understand the meaning of the words that are difficult to comprehend. In addition, the future researcher will be able to investigate yet another facet that falls under the purview of pragmatic studies, such as presupposition, speech act, and entailment for written discourse. In addition, students in the field of linguistics could use this article as a reference for evaluating written conversation using the pragmatic approach.

REFERENCES

Amaliyah I, (2017). A pragmatic Study on Deixis Analysis in the Song lyrics of Harris J's Album Song.Thesis. Semarang

Ary, D., Jacobs, L. C., & Sorensen, C. (2010). Introduction to Research in Education. USA: Wadsworth

Crowther, J. (1995). Oxford Advanced Learner"s Dictionary. New York: Oxford University Press.

Cruse, A. (2000). Meaning in Language: An Introduction to Semantics and Pragmatics. New York: Oxford University Press.

Cruse, A. (2006). A Glossary of Semantics and Pragmatics. Edinburgh University Press Grundy, P. (2000). Doing Pragmatics 2nd Edition. New York: Oxford University Press.

Hasanah, U (2016). A pragmatic study on Deixis in the song lyrics of Harris J's "Salam" Album. Thesis. Malang

Kreidler, C. W. (1998). Introducing English Semantics. New York: Routledge.

Levinson, S. C. (1983). Pragmatics. New York: Oxford University Press.

Nassaji, H. (2015). Qualitative and Descriptive Research: Data Type versus Data Analysis. Language Teaching Research, 19, 129-132.

Piragasam, G. A., Majid, R. A., and Jelas, Z. M. (2013). Music Appreciation and Self-actualization of Gifted Students. Procedia – Social and Behavioral Sciences 90, 124-132.

Rahmi D.H (2018). A pragmatic study on deixis in the song lyric of Deen Squad Album.Thesis. Banda Aceh

Raj, S. J., & Muniapan, B. (2012). Music, Song Lyrics, Philosophy and Human Values: Exploring Poet Kannadasan"s Contributions to the Tamil Community Worldwide. Journal of Arts, Science and Commerce, Vol. 3, 4(2).

Saeed, J.I. (2003). Semantics 2nd Edition. United Kingdong: Blackwell Publishing.

Yule, G. (1996). Pragmatics. Oxford University Press, Oxford.