

DEIXIS ANALYSIS OF THE SONG "2002" BY ANNE MARIE

Paulina Sefrinta Indah Ivana¹, Bela Rizky Utami²
English Literature¹
English Education²

paulinaindahivana@gmail.com
belarizkyutami83@gmail.com

Abstract

Music takes on an increasingly significant role in our lives. Our lives are brighter now that music is around than they were when we didn't have it. Music is heard by people of all ages, not just those of a particular age group. The majority of music also includes the delivery of words, making it possible to refer to it as "language of emotion" given that many songs are written to convey the author's emotions. The data that I use in this analysis is the song from Anne Marie untitled "2002", firstly, the researcher listens for the songs played and transcribes the lyrics of the song to the written text. After that, the researcher processed the data by dividing all the lyrics to each of the types of the deixis.

Key words: Deixis analysis, Song

INTRODUCTION

Music takes on an increasingly significant role in our lives (Setri & Setiawan, 2020). Our lives are brighter now that music is around than they were when we didn't have it (Amelia, 2021). Music is heard by people of all ages (Aminatun, 2021), not just those of a particular age group (Mertania & Amelia, 2020). The majority of music also includes the delivery of words (Pranoto, 2021), making it possible to refer to it as "language of emotion" given that many songs are written to convey the author's emotions (EWK, 2018). However, in terms of who the speaker is and who the reference is (Kasih, 2018), sometimes the lyrics of the music are difficult to comprehend (Novanti & Suprayogi, 2021). For instance, the researcher would like to conduct an analysis of one of the songs by the singer named, Marie Anne. Therefore, a Deixis analysis can be applied to this case to make it easier for the listener to comprehend. According to (Endang Woro Kasih, 2018) the Greek word deixis, or deiknymi, which means "to point out" something, is used in some categories like person deixis (Fithratullah, 2019), spatial deixis (Isnaini & Aminatun, 2021), and temporal deixis (Sari, 2018).

LITERATURE REVIEW

"The encoding of the role of participants or pronouns and their associated predicate agreements in the speech event (Aminatun & Oktaviani, 2019b), that is speaker's reference to himself (first person) and speaker's reference to one or more addressees (second person)," (Sari, 2020). According to (Sinaga & Pustika, 2021), and the encoding of references to people and things that are neither the addressees nor speakers of the utterance in question (third person) (Qodriani & Wijana, 2020b). First-person narration includes, I, my, myself (Mandasari & Oktaviani, 2018), mine, we (Suprayogi, 2021), us, ourselves, our, and also ours (Sasalia & Sari, 2020). Second-person they possess, you (Lestari & Wahyudin, 2020), yours, yourself (Qodriani & Wijana, 2020a), and yourselves (Aminatun & Oktaviani, 2019a). In the third person, it includes, They, he (Muliyah et al., 2020), she, it, him, herself, and themselves (Rido & Sari, 2018). The person deixis consists of all of these words (Wahyudin & Sari, 2018).

The encoding of spatial places in relation to the locations of the participants in the texts that are being discussed is referred to as spatial deixis or place deixis (Puspita & Pranoto, 2021). We can describe how to show the participants' relative locations by using the spatial deixis (Puspita & Amelia, 2020) (Utami et al., 2020). The following words are frequently used in spatial deixis, this, these, that, those, there, here, left, right (Kardiansyah & Salam, 2020), up, down (Gulö & Nainggolan, 2021), above (Sari & Wahyudin, 2019), below (Kardiansyah, 2021), in front (Nurmala Sari & Aminatun, 2021), behind (Handayani & Aminatun, 2020), and the specific places said (Suprayogi & Novanti, 2021).

Define Temporal deixis or Time deixis as "concerns the ways in which the time of the events referred to in an utterance interacts with the time of the utterance itself" (Putri & Aminatun, 2021). Thus, time deixis indicates the timing of an event (Puspita, 2021), relative to the time of the speaking (Mandasari & Wahyudin, 2021), and this will be indicated with , yesterday (Suprayogi & Eko, 2020), tomorrow, now, then, this, last, next, week, month, year, now, then, ago, later, soon, before, yesterday, today, and tomorrow (Rahmania & Mandasari, 2021).

METHOD

The data that I use in this analysis is the song from Anne Marie untitled "2002", firstly, the researcher listens for the songs played and transcribes the lyrics of the song to the written

texs. After that, the Researcher processed the data by devided all the lyrics to each of the types of the deixis. Thus, here are the findings gotten from the data collection from the song "2002"

RESULTS AND DISCUSSION

Table 1. Anne Marie "2002"

No.	Songs Lyric	Types of deixis
1	<i>I will</i> always remember, <i>The day you kissed my lips</i>	<i>I, you, my</i> : person deixis <i>will</i> , <i>The day, kissed</i> : temporal deixis
2	Light as a feather, And it <i>went</i> just like <i>this</i>	<i>this</i> : spatial deixis <i>went</i> : temporal deixis
3	No, it's <i>never been</i> better, Than the <i>summer</i> of <i>2002</i>	<i>never been, summer, 2002</i> : temporal deixis
4	Uh, <i>we</i> were only <i>eleven</i> , But acting like grown-ups	<i>we</i> : person deixis <i>eleven</i> : temporal deixis
5	Like <i>we</i> are in the <i>present</i> , Drinking from plastic cups	<i>we</i> : person deixis <i>forever</i> : temporal deixis
6	Singing, "Love is <i>forever and ever</i> ", Well, <i>I</i> guess <i>that</i> was true	<i>forever and ever, that</i> : temporal deixis <i>I</i> : person deixis
7	Dancing <i>on the hood</i> in the <i>middle</i> of the <i>woods</i>	<i>on the hood , in the middle, of the woods</i> : spatial deixis
8	<i>On</i> an old Mustang, <i>where</i> <i>we</i> sang	<i>On, where</i> : spatial deixis <i>we</i> : person deixis <i>sang</i> : temporal deixis
9	Songs with all <i>our</i> childhood <i>friends</i>	<i>our, friends</i> : person deixis
10	And it <i>went</i> like this, say	<i>went</i> : temporal deixis
11	Oops, <i>I</i> got 99 problems singing bye, bye, bye	<i>I</i> : person deixis <i>got</i> : temporal deixis
12	Hold up, if <i>you</i> wanna go and take a ride with <i>me</i>	<i>you, me</i> : person deixis
13	Better hit <i>me, baby</i> , one more time, uh	<i>me, baby</i> : person deixis

14	Paint a picture for <i>you</i> and <i>me</i> , On <i>the days</i> when <i>we were young</i> ,	<i>you, me, we</i> : person deixis <i>the days, were young</i> : temporal deixis
15	Singing <i>at the top</i> of both <i>our</i> lungs, On <i>the days</i> when <i>we were young</i>	<i>our, we</i> : person deixis <i>at the top</i> : spatial deixis <i>the days, were young</i> : temporal deixis
16	<i>Now we're under the covers</i> , Fast forward to <i>eighteen</i>	<i>Now, eighteen</i> : temporal deixis <i>we're</i> : person deixis <i>under the covers</i> ,: spatial deixis
17	<i>We</i> are more than lovers, Yeah, <i>we</i> are all <i>we</i> need	<i>We</i> : person deixis
18	When <i>we're</i> holding each other, <i>I'm taken back</i> to 2002	When, <i>taken back, 2002</i> : temporal deixis <i>we're, I'm</i> : person deixis

From the table of findings provided above, we can see the types of each deixis that is has in each number of the lyrics. The types that are found in the data are person deixis, spatial deixis, and temporal deixis, so this will be analyzed based on the theory of each types of the deixis itself. In the types of the deixis itself, there are are some part that use to differentiate which part of the data should be included. Therefore, in the continuous tables below, the researcher provide the tables that consits of each types of the deixis and the parts of the types itself.

Table 2. Person deixis

Title	Person deixis		
	First person	Second person	Third person
2002	I, my, me, our	You, baby	Friends

In person deixis, there are 3 of the parts that person deixis has, which are : First person, Second person, and third person. First person is the representative of the author or the singer that sung the song, this has a function to tell the hearer that the songs are talked about the singer's feeling or life. It representated by "I, me, my mine, etc" like in the lyric,

"I will always remember, The day you kissed **my** lips", I and My is point to the singer, not the other person.

The second person in person deixis is use to point the person that is exist in the song. In the lyric "The day **you** kissed my lips" the word you is represent someone who is exist in the song, also "your, yours, yourself, in another word. So that in the lyric, "You" is the representative of second

person in person deixis. "Songs with all our childhood **friends**" the word "friends" in the lyric is shows that it point to another person that is not exist in the song, it called as third person in person deixis. Some other words that include in third person are : she, he, it, they, him, etc.

Based on the table 2. Person deixis, the data that is found in the 3 part of the it are : "I, me, my, our" for first person, for second person are : "you, and baby", and the third person is "friends"

The next table is spatial deixis table, which explained about the analysis and the part of the spatial deixis.

Table 3. Spatial deixis

Title	Spatial deixis		
	Proximal spatial deixis	Distal spatial deixis	Projected and spesific location
2002	this	-	On the hood, in the middle, of the wood, at the top, under the cover

In spatial deixis, there are 3 of the parts : proximal spatial deixis that has cover. this,and these, distal spatial deixis : that and those, and Projected and spesific location : on, in, above, top, and many other words that point to the specific location. In this analysis, the spatial songs that is found are this, in proximal spatial deixis, none fore distal spatial deixis, and On the hood, in the middle, of the wood, at the top, under the cover. Like in the lyric "Light as a feather, And it went just like **this**" there has the word this which point the proximal spatial deixis. While "Dancing **on the hood in the middle of the woods**" is shown that it is the part of spesific location in spatial deixis.

Here are the last table that is Temporal deixis.

Table 4. Temporal deixis

Title	Temporal deixis	
	Specific time	Verb tense
2002	The day, summer, 2002, eleven, forever, ever, now, eighteen	Will, never been, kissed, went, sang, got, were young, taken back

In this Temporal deixis, there are two part of temporal : Specific time and Verb tense. In the table above, the data that have been collected are The day, summer, 2002, eleven, forever, ever, now, eighteen, for the specific time, and Will, never been, kissed, went, sang, got, were young, taken back, for the Verb tense. If we look at the lyric “No, it's never been better, Than the **summer** of **2002**”, the words summer and 2002 point to the time in a specific terms, while in the lyric “When we're holding each other, I'm **taken back** to 2002 “, the word taken back show that it is happen in this time, and what the singer point by that word is the past time, showed by the word taken, which is verb 3, and taken back, means want to go back to the past.

CONCLUSION

Deixis is pointing via language. There are 3 kinds of deixis, which can be use to diferenciate each of the word that want to be analyze. There are many kinds of things that has an interesting thing to be analyzed, such as videos, articles, literary works, and also songs. One of the song that interested for the researcher to be analysis is “2002” by Anne Marie, this song is talked about the singers experience when she was young, she flashback to her childhood with their friends. In this song, the researcher found that there are kinds of deixis that is used, which are person deixis, spatial deixis, and temporal deixis. Based on the analysis, the researcher found that the highest number of deixis used in this song is temporal deixis, because there are lot of the deixis which is in the types of temporal deixis or time deixis, that is has 16 temporal deixis, the second is person deixis with 7 deixis, and the last is spatial deixis with 6 deixis.

REFERENCES

- Amelia, D. (2021). UPAYA PENINGKATAN KOSAKATA BAHASA INGGRIS MELALUI STORYTELLING SLIDE AND SOUND. *Journal of Social Sciences and Technology for Community Service (JSSTCS)*, 2(1), 22–26.

- Aminatun, D. (2021). *STUDENTS ' PERSPECTIVE TOWARD THE USE OF DIGITAL COMIC*. 2(2), 90–94.
- Aminatun, D., & Oktaviani, L. (2019a). Memrise: Promoting students' autonomous learning skill through language learning application. *Metathesis: Journal of English Language, Literature, and Teaching*, 3(2), 214–223.
- Aminatun, D., & Oktaviani, L. (2019b). Memrise: Promoting Students' Autonomous Learning Skill through Language Learning Application. *Metathesis: Journal of English Language, Literature, and Teaching*, 3(2), 214. <https://doi.org/10.31002/metathesis.v3i2.1982>
- Endang Woro Kasih, E. (2018). Formulating Western Fiction in Garrett Touch of Texas. *Arab World English Journal For Translation and Literary Studies*, 2(2), 142–155. <https://doi.org/10.24093/awejtls/vol2no2.10>
- EWK, E. N. (2018). Redefining Hybridity of Chicano Literature in Jimenez's Fictions. *The Center for Asia and Diaspora*, 8(2), 293–319. <https://doi.org/10.15519/dcc.2018.06.8.2.293>
- Fithratullah, M. (2019). Globalization and Culture Hybridity; The Commodification on Korean Music and its Successful World Expansion. *Digital Press Social Sciences and Humanities*, 2(2018), 00013. <https://doi.org/10.29037/digitalpress.42264>
- Gulö, I., & Nainggolan, T. (2021). The Functions of Nias Personal Pronouns. *The 1st International Conference on Language Linguistic Literature and Education (ICLLLE)*.
- Handayani, E. T., & Aminatun, D. (2020). STUDENTS' POINT OF VIEW ON THE USE OF WHATSAPP GROUP TO ELEVATE WRITING ABILITY. *Journal of English Language Teaching and Learning*, 1(2), 31–37.
- Isnaini, S., & Aminatun, D. (2021). *DO YOU LIKE LISTENING TO MUSIC?: STUDENTS ' THOUGHT ON*. 2(2), 62–67.
- Kardiansyah, M. Y. (2021). Pelatihan Guru dalam Penggunaan Website Grammar Sebagai Media Pembelajaran selama Pandemi. *English Language and Literature International Conference (ELLiC) Proceedings*, 3, 419–426.
- Kardiansyah, M. Y., & Salam, A. (2020). The Translator's Strategy as a Cultural Mediator in Translating Indonesian Novel into English. *4th International Conference on Language, Literature, Culture, and Education (ICOLLITE 2020)*, 413–418.
- Kasih, E. N. E. W. (2018). Capitalism as The World View in Valdez's The Dirty Social Club. *Language in the Online and Offline World 6 (LOOW): The Fortitude, May 2018*, 105–109.
- Lestari, M., & Wahyudin, A. Y. (2020). Language learning strategies of undergraduate EFL students. *Journal of English Language Teaching and Learning*, 1(1), 25–30.
- Mandasari, B., & Oktaviani, L. (2018). The Influence of Nias Language to Bahasa Indonesia. *Premise: Journal of English Education and Applied Linguistics*, 7(2), 61–

78.

- Mandasari, B., & Wahyudin, A. Y. (2021). Flipped Classroom Learning Model: Implementation and Its Impact on EFL Learners' Satisfaction on Grammar Class. *Ethical Lingua: Journal of Language Teaching and Literature*, 8(1), 150–158.
- Mertania, Y., & Amelia, D. (2020). Black Skin White Mask: Hybrid Identity of the Main Character as Depicted in Tagore's The Home and The World. *Linguistics and Literature Journal*, 1(1), 7–12. <https://doi.org/10.33365/lj.v1i1.233>
- Muliyah, P., Aminatun, D., Nasution, S. S., Hastomo, T., & Sitepu, S. S. W. (2020). EXPLORING LEARNERS' AUTONOMY IN ONLINE LANGUAGE-LEARNING IN STAI SUFYAN TSAURI MAJENANG. *Getsempena English Education Journal*, 7(2), 382–394.
- Novanti, E. A., & Suprayogi, S. (2021). Webtoon's Potentials to Enhance EFL Students' Vocabulary. *Journal of Research on Language Education (JoRLE)*, 2(2), 83–87. <https://ejurnal.teknokrat.ac.id/index.php/JoRLE/index>
- Nurmala Sari, S., & Aminatun, D. (2021). Students' Perception on the Use of English Movies to Improve Vocabulary Mastery. *Journal of English Language Teaching and Learning*, 2(1), 16–22. <http://jim.teknokrat.ac.id/index.php/english-language-teaching/index>
- Pranoto, B. E. (2021). Insights from Students' Perspective of 9GAG Humorous Memes Used in EFL Classroom. *Thirteenth Conference on Applied Linguistics (CONAPLIN 2020)*, 72–76.
- Puspita, D. (2021). TED-Talk: A Listening Supplemental Material for Learning English. *The 1st International Conference on Language Linguistic Literature and Education (ICLLLE)*.
- Puspita, D., & Amelia, D. (2020). TED-TALK: A SUPPLEMENT MATERIAL TO PROMOTE STUDENTS' AUTONOMY IN LISTENING. *ELTIN JOURNAL, Journal of English Language Teaching in Indonesia*, 8(2), 91–102.
- Puspita, D., & Pranoto, B. E. (2021). The attitude of Japanese newspapers in narrating disaster events: Appraisal in critical discourse study. *Studies in English Language and Education*, 8(2), 796–817.
- Putri, N., & Aminatun, D. (2021). USING FACEBOOK TO PRACTICE WRITING SKILL: WHAT DO THE STUDENTS THINK? *Journal of English Language Teaching and Learning*, 2(1), 45–50.
- Qodriani, L. U., & Wijana, I. D. P. (2020a). "Drop your 'Hello!' here!": Investigating the Language Variation Used in Online Classroom for Tertiary Level in Indonesia. *International Joint Conference on Arts and Humanities (IJCAH 2020)*, 617–623.
- Qodriani, L. U., & Wijana, I. D. P. (2020b). Language Change in 'New-Normal' Classroom. *4th International Conference on Language, Literature, Culture, and Education (ICOLLITE 2020)*, 385–389.

- Rahmania, A. H., & Mandasari, B. (2021). STUDENTS' PERCEPTION TOWARDS THE USE OF JOOX APPLICATION TO IMPROVE STUDENTS' PRONUNCIATION. *Journal of English Language Teaching and Learning*, 2(1), 39–44.
- Rido, A., & Sari, F. M. (2018). Characteristics of classroom interaction of english language teachers in Indonesia and Malaysia. *International Journal of Language Education*, 2(1), 40–50. <https://doi.org/10.26858/ijole.v2i1.5246>
- Sari, F. M. (2018). *EFL STUDENTS' DILEMMA: FACTORS DETERMINING THEIR TALK IN THE LANGUAGE LEARNING PROCESS*. Kolita.
- Sari, F. M. (2020). Exploring English Learners' Engagement and Their Roles in the Online Language Course. *Journal of English Language Teaching and Linguistics*, 5(3), 349–361.
- Sari, F. M., & Wahyudin, A. Y. (2019). Undergraduate Students' Perceptions Toward Blended Learning through Instagram in English for Business Class. *International Journal of Language Education*, 3(1), 64–73.
- Sasalia, O. A., & Sari, F. M. (2020). UTILIZING NOVEL IN THE READING CLASS TO EXPLORE STUDENTS' VIEWPOINT OF ITS EFFECTIVENESS. *Journal of English Language Teaching and Learning*, 1(2), 56–61.
- Setri, T. I., & Setiawan, D. B. (2020). Matriarchal Society in The Secret Life of Bees by Sue Monk Kidd. *Linguistics and Literature Journal*, 1(1), 28–33. <https://doi.org/10.33365/lj.v1i1.223>
- Sinaga, R. R. F., & Pustika, R. (2021). EXPLORING STUDENTS' ATTITUDE TOWARDS ENGLISH ONLINE LEARNING USING MOODLE DURING COVID-19 PANDEMIC AT SMK YADIKA BANDAR LAMPUNG. *Journal of English Language Teaching and Learning*, 2(1), 8–15.
- Suprayogi, S. (2021). PRELIMINARY STUDY ON MAPPING CURRENT DOCUMENTATION AND REVITALIZATION MEASURES FOR LAMPUNGIC LANGUAGE. *The 1st International Conference on Language Linguistic Literature and Education (ICLLLE)*.
- Suprayogi, S., & Eko, P. B. (2020). The Implementation of Virtual Exhibition Project in English for Tourism Class for University Students. *Academic Journal Perspective: Education, Language, and Literature*, 8(2), 87–97.
- Suprayogi, S., & Novanti, E. A. (2021). EFL Learner's Literary Competence Mapping through Reader-Response Writing Assessed using CCEA GCSE Mark Scheme. *Celt: A Journal of Culture, English Language Teaching & Literature*, 21(1), 1.
- Utami, A. R., Aminatun, D., & Fatriana, N. (2020). STUDENT WORKBOOK USE:

DOES IT STILL MATTER TO THE EFFECTIVENESS OF STUDENTS' LEARNING? *Journal of English Language Teaching and Learning*, 1(1), 7–12.

Wahyudin, A. Y., & Sari, F. M. (2018). The effect of Instagram on the students' writing ability at undergraduate level. *The 1st International Conference on English Language Teaching and Learning (1st ICON-ELTL)*, 1–10.