

A Deixis Analysis of Avril Lavigne's Song "The Best Dam Thing"

Renitasari¹

Dion Tira Erlangga²

English Literature

English Education

renitasari23@gmail.com

diontiraerlangga@gmail.com

Abstract

This paper is discusses about deixis analysis in the song lyrics of Avril Lavigne's album "The best dam thing" in 2007. The purposes of this paper is to find out the types of deixis in the song lyrics of Avril Lavigne. The study uses the theory advocated by Allan Cruse (2000) regarding the kind of deixis. Moreover, in conducting of the research, the researcher uses descriptive qualitative method, which describe about the kind of deixis which is the data taken from reading and listening song lyrics in the album. After that, the researcher identifying and classifying the types of deixis are used in Avril Lavigne song lyrics. The findings of the data analysis shows that the types of deixis such as person deixis, temporal deixis, spatial deixis, social deixis, discourse deixis are used in the song lyrics of Avril Lavigne's album. The results of the finding from the data that researcher can conclude that the all of deixis all found in the song lyrics of Avril Lagvine "the best dam thing" album. The dominant deixis in this analysis is personal deixis which shows (f=31) and followed by discourse deixis which shows (f=21), temporal deixis which shows (f=18), spatial deixis which shows (f=14) and the last is social deixis which shows (f=9).

Key words: Avril Lavigne, deixis, pragmatic , song lyrics

INTRODUCTION

In generally, language is a tool or system of symbols for purposes of communication and interaction with each other people (Mandasari & Aminatun, 2019), (Aminatun & Oktaviani, 2019). In addition, people use language to transfer their ideas (Mandasari & Aminatun, 2020), emotion or desire either in oral or written form (Fatimah et al., 2021). Therefore, language that used ought to be meaningful to prevent misunderstanding or misinterpretation between sender and receiver (Cahyaningsih & Pranoto, 2021), (Suprayogi & Eko, 2020). Besides, language is not only use as communication media but also usually involved in other fields such as language as art (F. M. Sari & Wahyudin, 2019), usually it can be found in advertisement and entertainment which appears in the society such as novel, movie, music and etc (Puspita, 2021), (Setri & Setiawan, 2020). Furthermore, the one example of entertainment media is music which is familiar in the society. According to (Aguss et al., 2021), music is a basic of human instinct, and also a daily life human activity which is universally inspire with love and experience. Meanwhile,

according to (Afrianto & Gulö, 2019), music is expected to give pleasure for people listening to it that is an arrangement of sound made by musical instrument, singing or computer, or combination of these. In this era, listening music is not only categorized as a hobby but also become favorite things for many people starting from, children, teenagers, and adult (Samanik, 2021), (Kardiansyah, 2019). Besides, people listen to music while doing their activities such as studying, working, even during sleeping (Fithratullah, 2019), (Nababan & Nurmaily, 2021). According to (Kuswoyo & Indonesia, 2021), music can evoke different feeling among audiences and also especially making through their creativity which creative by song (Mandasari & Wahyudin, 2019), (Putri & Sari, 2021). Therefore, people will achieve pleasure and experience mood change by listening to music (Samanik & Lianasari, 2018), (Ngestirosa et al., 2020).

Furthermore, there are many kinds of music such as rock, jazz, pop and etc. All those kinds of music have spread everywhere including in our country (Pranoto & Suprayogi, 2020b). According to (Gulö, 2018), in music, songs are compositions that contain vocal lyrics that are sung and accompanied by musical instruments. Moreover, the lyricist tries to take the audience to the world created by their imagination (Nindyarini Wirawan, 2018), (Fakhrurozi & Puspita, 2021). In addition, a number of lyrics in a song also give an inspiration for life (Mertania & Amelia, 2020). Therefore, when the listener listen the song sometimes they do not only to try to apprehend the meaning of lyrics itself, but also the meaning of the reader or speakers mean (Aminatun, 2021), (Sinaga & Oktaviani, 2020). The study of the speaker meaning usually called as pragmatic.

According to (Sartika & Pranoto, 2021), pragmatic is concerned with the study meaning as communicated by the speaker and interpreted by the listener. Communication clearly depends on not only recognizing the meaning of word in utterance or in a sentence (F. M. Sari & Putri, 2019), but also recognizing what speaker means by utterance (Puspita, n.d.), (Journal et al., 2021). Besides, misunderstanding of meaning could happen in the language users (Yudha & Mandasari, 2021). That is the understanding related to references of the utterance or sentences which able to understand about a reference of utterance, listener, reader, should be able to identify the contexts of utterance (Gul et al., 2020). Moreover, there are some scopes of pragmatic namely presupposition, entailment, deixis, speech act and etc (Pranoto & Suprayogi, 2020a), (Suprayogi, 2019). Therefore, in this paper is a modest attempt to analysis the kinds of deixis in the song lyrics of Avril Lagvine.

LITERATURE REVIEW

According to (K. Sari & Pranoto, 2021), deixis is one of the most basic things in technical term in utterances. Moreover, the word 'deixis' is borrowed from the Greek word for pointing or indicating. Additionally, deixis directly concern with the relationship language and context which is reflected in structures of language their salve (B. N. Sari & Gulö, 2019), (Samanik, 2019).

Furthermore, in pragmatic there are several types of deixis. According to (Fithratullah, 2021), there are five types of deixis, which is person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis.

- Personal deixis

Deictic words include *pronouns* (I, you, they, we, she, he, it, me, them, us, him; mine, yours, hers, myself, yourself, herself, himself, ourselves, themselves, itself), *possessive adjectives* (my, your, our, their, his, its, her), and *verb inflection* (I like, you like, he or she likes). Person deixis consists of three categories. They are 1st person, 2nd person and 3rd Person.

- Spatial deixis

Spatial deixis is deixis which indicates the location of some spaces between the speaker and the listener. Spatial deixis is also known as place deixis or locative expressions. Spatial deictic word indicates location in space relative to the speaker. The most basic spatial deictic words are adverbs, *here* and *there*.

- Temporal deixis

Temporal deixis is a deixis to point to a time. As (Al Falaq & Puspita, 2021) pointed out that temporal deictic word indicates the timing of an event relative to the time of speaking. It's used to locate points or intervals on the time axis, using the moment of utterance point. The markers of time in deixis of time are *now*, *tomorrow*, *today*, *yesterday*, then etc

- Social deixis

Social deixis is that Social deictic words are expressions whose function is to indicate the position of the referent on the scales of social status and intimacy relative to the speaker. The pronounce system of some languages also referring grammatical information about the social identities or relationships of the participants in the conversation or utterance Saeed.

- Discourse deixis

Discourse deixis also known as text deixis. Discourse deixis refers to such matters as the use of *this* to point to future discourse elements such as *listen to this, it will kill you!*, and *that* to point to past discourse elements such as *that was not a very nice thing to say*. Sometimes, certain sentence adverbs such as *therefore* and *furthermore* include an element of discourse in their meanings.

METHOD

This paper is focus to investigate deixis in the song lyrics of Avril Lagvine's album. In this study, researchers used a qualitative descriptive method to analyze data. It means that, the researcher is based on the characterizations and phenomena and the data analyzed is description not number. Moreover, in this research, the researcher elects lyrics of the songs of Avril Lagvine's album. Furthermore, the data was taken from song lyrics in Avril Lagvine entitled "the best dam thing" released in 2007, which consist of five songs: *girlfriend, the best dam thing, when you're gone, everything back but you, and Sippin on sunshine*. In addition to collecting the data the researcher uses listening and reading to find out the kind of deixis. In other hand to collecting the data there are several steps namely:

- The researcher listened to the songs of "the best dam thing" album in order to understand the lyrics in detail.
- Second, the researcher searched the script of the lyrics of "the best dam thing" album on internet
- Then the researcher chose the lyrics to be analyzed from each song.

- The last, researcher marked all of the chosen lyrics to be analyzed and determine the types of deixis.

RESULTS AND DISCUSSION

This paper proves finding and discussion in song lyrics of Avril Lagvine’s album. The purpose of this analysis is to find out the types of deixis in song lyrics. Moreover, in this paper, the researcher analyzed the song according to the title songs which are *girlfriend*, *the best dam thing*, *when you’re gone*, *everything back but you*, and *Sippin on sunshine*. After analyzed and collected the data. Then the researcher found that Avril Lagvine tends to use such types of deixis include personal deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis. The types of deixis in the Avril’s song lyrics used in the various and have different meaning and reference.

Table 1: Girlfriend - Avril Lagvine

| Lyrics | Types of Deixis | | | | |
|------------------------------------|-----------------|---------|--------------|-------------|------------|
| | Personal | Spatial | Tempor al | Social | Disco urse |
| I don't like your girlfriend | I, your | - | - | Girlfrien d | - |
| I think you need a new one | I, you | - | - | - | - |
| I could be your girlfriend | I, your | - | - | Girlfrien d | - |
| I know that you like me | I, you, me | - | - | - | That |
| I think about you all the time | I, you | - | All the time | - | - |
| And you know I'm right | You, I | - | - | - | And |
| I think we should get together now | I, we | - | Now | - | - |
| And even when you look away | You | - | - | - | When |
| So come over here | - | Here | - | - | So |
| Cause | She | - | - | - | Cause |

| | | | | | |
|-------------------------|--|--|--|--|--|
| she's like so, whatever | | | | | |
|-------------------------|--|--|--|--|--|

Table 2: The best dam thing – Avril Lagvine

| Lyrics | Types of Deixis | | | | |
|--|-----------------|---------|----------------------------|-------------|-------------|
| | Persona l | Spatial | Tempora l | Social | Discour se |
| All right, now let me hear you say: "hey, hey, ho" (Hey, hey, hey) | Me, you | - | Now | - | - |
| I hate it when a guy doesn't get the door | I, it | - | - | Guy | When |
| Even though I told him yesterday and the day before | I, Him | - | Yesterda y, the day before | - | Even though |
| My Cinderella story scene? | My | - | - | Cinder ella | - |
| You won't, won't, won't, you won't get rid of me never | You, me | - | - | - | Never |
| Like it or not, even though she's a lot like | She, me | - | - | - | Even though |

| | | | | | | | | | | | |
|---|--------|---|-------|-------|---|--|-------------|------|-----|---------------|---|
| me | | | | | | And they come home smelling like their ex-girlfriend | They, their | Home | - | Ex-girlfriend | - |
| Me, I'm a scene, I'm a drama queen | Me, I | - | - | Queen | | | | | | | |
| You don't know trouble, I'm a hell of a scandal | You, I | - | - | - | | Now everybody's gonna see | - | - | Now | - | - |
| Why a certain time of month I don't want to hold his hand | I, his | - | Month | - | - | | | | | | |

According to the table 1 above, it can be seen that the singer “Avril Lagvine” uses five of deixis in the girlfriend song. In addition, the types of deixis that dominate in this song is personal deixis, and also followed by discourse deixis, temporal deixis, social deixis and spatial deixis. Moreover, there are six personal deixis words namely: *I*, *you*, *your*, *me*, *we*, and *she*. Furthermore, personal deixis also divided into 3 categorizes namely 1st person, 2nd person, 3rd person. Meanwhile, the researcher found around 5 discourse deixis namely: *that*, *and*, *when*, *so* and *cause*. It was only two deixis words from social deixis, temporal deixis, and one from spatial deixis.

According to the table 2 above, it can be seen that the singer (Avril Lagvine) always uses a lot of personal deixis in her lyrics. If we see on the table, there are more than ten personal deixis in the song “the best dam thing”. Moreover, in this song the researcher also found some deixis like 5 word in the temporal deixis, 4 words in the social deixis, and only one word in the spatial deixis.

Table 3: When you're gone – Avril Lagvine

| Lyrics | Types of Deixis | | | | | Discourse | Your | On your side | - | - | - |
|---|-----------------|--------------|-----------|--------|-----------|---|--------|--------------|---|---|-------------|
| | Personal | Spatial | Temporal | Social | Discourse | | | | | | |
| I always needed time on my own | I, my | | | | | Is made up on your side | Your | On your side | - | - | - |
| And the bed where you lie | You | The bed | - | - | And where | do not count the steps that you take | I, you | - | - | - | |
| Need you there when I cry | You, I | - | - | - | When | I never thought I'd need you there when I cry | I, you | There | - | - | Never, when |
| Do you see how much I need you right now? | You, I | - | Right now | - | How | | | | | | |
| And the clothes you left, they lie on the floor | You, they | On the floor | - | - | And | | | | | | |
| I can hardly breathe; I need to feel you here with me | I, you, me | Here | - | - | - | | | | | | |

Table 4: Everything back but you – Avril Lagvine

| Lyrics | Types of Deixis | | | | |
|---|-----------------|---------|------------|--------|-----------|
| | Personal | Spatial | Temporal | Social | Discourse |
| Today was the worst day: I went through hell | I | - | Today | - | - |
| Two months away from you, but I couldn't tell | You, I | - | Two months | - | But |

| | | | | | | | | | | | |
|---|---------|-------|-----|-------------------------|-----|---|---------|---|----------------|---|---------|
| The postcard that you wrote with the stupid little note | You | That | - | - | - | I wanna see you cry like I did a thousand times | I, you | - | Thousand times | - | - |
| Smelled like cheap perfume, and it didn't smell like you | It, you | - | - | - | And | Now you're losing me, you're losing me now | You, me | - | Now | - | - |
| And now you're somewhere out there with a Bitch, slut, psychopath | You | There | Now | Bitch, slut, psychopath | And | Because you wrote | You | - | - | - | Because |

According to table 3 above, it can be seen that the third song of Avril Lagvine always uses personal deixis, and the domain deixis which is first person, and second person. Besides, the researcher also found out lots of spatial deixis in the when you're gone lyrics, contrast from the analysis of the first and second songs which is rarely found in spatial deixis. Not only spatial deixis that the researcher found out, but also the researcher found out discourse deixis which around 5 words and only one word in temporal deixis. In other hand, the researcher does not find social deixis in the lyrics.

According to the table 4 above, it can be seen that the researcher found out the dominant in the personal deixis, similar in the first and second song. Moreover, the researcher found out the social deixis such as : *Bitch, slut, psychopath*. Not only that, but also the researcher also found out temporal deixis such as: *today, two months, now, thousand times* for spatial the researcher found out such: *that* and *there*. And the last is discourse deixis like: *because, and, but*.

Table 5: Sippin on sunshine – Avril Lagvine

| Lyrics | Types of Deixis | | | | | Lyrics | Deixis | Deixis | Deixis | Deixis | Deixis |
|-------------------------|-----------------|-------------|--------------|--------|-----------|---|--------|----------------|-----------|--------|--------|
| | Personal | Spatial | Temporal | Social | Discourse | | | | | | |
| Boy, you get me so high | You, me | - | - | Boy | So | Got an umbrella stuck in the sand | - | In the sand | - | - | - |
| I'm sippin' on sunshine | I | On sunshine | Sunshine | - | - | Watching the waves crash into the shore | - | The shore | - | - | - |
| Hotter than July | - | - | Hotter, July | - | Than | We can kick it all night | We | - | All night | - | - |
| Forever and today | - | - | Today | - | And | Underneath the moonlight | - | Underneath the | Moonlight | - | - |
| Down at the | You, | The | - | - | - | beach, you holding my hand | my | beach | - | - | - |

| No | Titled | Types of deixis | | | | | Total | 31 | 14 | 18 | 9 | 21 | |
|---|------------|----------------------|----------------|---------------------|---------------|----------------------|-------|-------------------------|-----------|-----------|-----------|----------|-----------|
| | | Perso pnal (F) | Spatial (F) | Temp oral (F) | Social (F) | Disco urse (F) | | | | | | | |
| 1 | Girlfriend | 6 | 1 | 2 | 1 | 5 | | | | | | | |
| Table 6: Data collecting deixis analysis in the 5 songs | | | | | | | 2 | The best dam thing | 10 | 1 | 4 | 4 | 3 |
| I just wanna stay | | | | | | | 3 | When you're gone | 6 | 5 | 1 | - | 5 |
| But when the party ends | | | | | | | 4 | Everything back but you | 4 | 2 | 5 | 3 | 3 |
| | | | | | | | 5 | Sippin on sunshine | 5 | 5 | 6 | 1 | 5 |
| | | | | | | | | Total | 31 | 14 | 18 | 9 | 21 |

According to the table 5 above, it can be seen that the researcher found out the dominant in spatial deixis in sippin on sunshine lyrics song. Besides, the researcher found little from personal deixis, contrast in the first and second song which there are many personal deixis listed in the song. Moreover, the researcher found out another deixis such temporal deixis, social deixis, discourse deixis and personal deixis.

According to table 6 above, it can be seen that the dominants deixis from the five song lyrics there are: personal deixis which shows ($f=31$), followed by discourse deixis which shows ($f=21$), temporal deixis which shows ($f=18$), spatial deixis which shows ($f=14$) and the last is social deixis which shows ($f=9$). From the result above that the author or the singer (Avril Lagvine) always uses personal deixis to point out someone or something.

CONCLUSION

The researcher can conclude that the purpose from this research is to find out the kind of deixis in the song lyrics of Avril Lagvine “the best dam thing” album which released in 2007. The research of this paper using the theory from Allan Cruse (2000), which is classify deixis into 5 categorizes namely: personal deixis, spatial deixis, temporal deixis, social deixis and discourse diexis. Moreover, the researcher uses qualitative descriptive method to analyze the data. The data was taken from internet to get the lyrics. After the researcher getting the data, the first thing that that researcher should to do is to classify each lyrics based on the deixis. The results of the finding from the data that researcher can conclude that the all of deixis all found in the song lyrics of Avril Lagvine “ the best dam thing” album. The dominant deixis that have be found is personal deixis which shows ($f=31$) and followed by discourse deixis which shows ($f=21$), temporal deixis which shows ($f=18$), spatial deixis which shows ($f=14$) and the last is social deixis which shows ($f=9$).

REFERENCES

- Afrianto, A., & Gulö, I. (2019). Revisiting English competence at hotel. *Teknosastik*, 17(1), 35–39.
- Aguss, R. M., Amelia, D., Abidin, Z., & Permata, P. (2021). Pelatihan Pembuatan Perangkat Ajar Silabus Dan Rpp Smk Pgri 1 Limau. *Journal of Social Sciences and Technology for Community Service (JSSTCS)*, 2(2), 48. <https://doi.org/10.33365/jsstcs.v2i2.1315>
- Al Falaq, J. S., & Puspita, D. (2021). Critical Discourse Analysis: Revealing Masculinity Through L-Men Advertisement. *Linguistics and Literature Journal*, 2(1), 62–68.
- Aminatun, D. (2021). *STUDENTS ' PERSPECTIVE TOWARD THE USE OF DIGITAL COMIC*. 2(2), 90–94.
- Aminatun, D., & Oktaviani, L. (2019). Memrise: Promoting students' autonomous learning skill through language learning application. *Metathesis: Journal of English Language, Literature, and Teaching*, 3(2), 214–223.
- Cahyaningsih, O., & Pranoto, B. E. (2021). *A CRITICAL DISCOURSE ANALYSIS : THE REPRESENTATION OF DONALD TRUMP IN THE REUTERS AND THE NEW YORK TIMES TOWARDS THE ISSUE OF # BLACKLIVESMATTER*. 2(2), 75–83.
- Fakhrurozi, J., & Puspita, D. (2021). KONSEP PIIL PESENGGIRI DALAM SASTRA LISAN WAWANCAN LAMPUNG SAIBATIN. *JURNAL PESONA*, 7(1), 1–13.
- Fatimah, C., Asmara, P. M., Mauliya, I., & Puspaningtyas, N. D. (2021). Peningkatan Minat Belajar Siswa Melalui Pendekatan Matematika Realistik Pada Pembelajaran Berbasis Daring. *Mathema: Jurnal Pendidikan Matematika*, 3(2), 117–126.
- 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>
- Fithratullah, M. (2021). Representation of Korean Values Sustainability in American Remake Movies. *Teknosastik*, 19(1), 60. <https://doi.org/10.33365/ts.v19i1.874>
- Gul, I., Rido, A., & Wahyudin, A. Y. (2020). Universitas Teknokrat Indonesia. *Teknokrat.Ac.Id, 2010*, 31–78. <https://teknokrat.ac.id/>
- Gulö, I. (2018). Li Niha in the Hands of Bloggers: Better or Worse? *Universitas Teknokrat Indonesia*, 35.
- Journal, L., Ranti, D. V., & Nurmaily, E. (2021). *RACIAL PROFILING ON POLICE STOP AND SEARCH PRACTICE AS PORTRAYED IN THE GEORGE TILLMAN ' S MOVIE THE HATE U*. 2(2), 93–97.
- Kardiansyah, M. Y. (2019). Wattpad as a Story Sharing Website; Is it a field of literary production? *ELLiC Proceedings*, 3, 419–426.
- Kuswoyo, H., & Indonesia, U. T. (2021). *TRANSITIVITY ANALYSIS OF PRESIDENTIAL DEBATE BETWEEN TRUMP AND TRANSITIVITY ANALYSIS OF PRESIDENTIAL DEBATE BETWEEN TRUMP AND BIDEN IN 2020*. December. <https://doi.org/10.33365/llj.v2i2>
- Mandasari, B., & Aminatun, D. (2019). STUDENTS'PERCEPTION ON THEIR PARTICIPATION: WHAT AFFECTS THEIR MOTIVATION TO TAKE PART IN CLASSROOM ACTIVITIES? *Premise: Journal of English Education and Applied Linguistics*, 8(2), 214–225.
- Mandasari, B., & Aminatun, D. (2020). VLOG: A TOOL TO IMPROVE STUDENTS' ENGLISH SPEAKING ABILITY AT UNIVERSITY LEVEL. *PROCEEDINGS UNIVERSITAS PAMULANG*, 1(1).
- Mandasari, B., & Wahyudin, A. Y. (2019). Flipped Classroom Learning Model: Implementation and Its Impact on EFL Learners' Satisfaction on Grammar Class

- Corresponding Email Article's History Flipped Classroom Learning Model: Implementation and Its Impact on EFL Learners' Satisfaction on Grammar C. *Ethical Lingua*, 8(1), 2021.
- 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.
- Nababan, R. M., & Nurmaily, E. (2021). *THE HYPERMASCULINITY AS SEEN IN THE MAIN CHARACTER IN RAMBO : LAST BLOOD MOVIE*. 2(1), 25–32.
- Ngestirosa, E., Woro, E., & Strid, J. E. (2020). *Reconstructing the Border : Social Integration in Reyna Grande 's The Distance Between Us*. December.
- Nindyarini Wirawan, A. and S. (2018). *Sociopathic Personality Disorder in Humbert Humbert'S Character of Nabokov'S Lolita*. 2, 432–439. <https://jurnal.unimus.ac.id/index.php/ELLIC/article/viewFile/3568/3394>
- Pranoto, B. E., & Suprayogi, S. (2020a). A Need Analysis of ESP for Physical Education Students in Indonesia. *Premise: Journal of English Education*, 9(1), 94–110.
- Pranoto, B. E., & Suprayogi, S. (2020b). Incorporating 9GAG memes to develop EFL learners' speaking ability and willingness to communicate. *IJEE (Indonesian Journal of English Education)*, 7(2), 130–144.
- Puspita, D. (n.d.). CORPUS BASED STUDY: STUDENTS' LEXICAL COVERAGE THROUGH BUSINESS PLAN REPORT WRITING. 16 November 2019, Bandar Lampung, Indonesia I.
- Puspita, D. (2021). *Journal of Literature , Linguistics and*. 10(2), 42–50.
- Putri, N. R., & Sari, F. M. (2021). INVESTIGATING ENGLISH TEACHING STRATEGIES TO REDUCE ONLINE TEACHING OBSTACLES IN THE SECONDARY SCHOOL. *Journal of English Language Teaching and Learning*, 2(1), 23–31.
- Samanik. (2019). Fable for Character Building. *Journal Universitas Teknokrat Indonesia*.
- Samanik, S. (2021). Imagery Analysis In Matsuoka's *Cloud Of Sparrows*. *Linguistics and Literature Journal*, 2(1), 17–24.
- Samanik, S., & Lianasari, F. (2018). Antimatter Technology: The Bridge between Science and Religion toward Universe Creation Theory Illustrated in Dan Brown's *Angels and Demons*. *Teknosastik*, 14(2), 18. <https://doi.org/10.33365/ts.v14i2.58>
- Sari, B. N., & Gulö, I. (2019). Observing Grammatical Collocation in Students' Writings. *Teknosastik*, 17(2), 25–31.
- Sari, F. M., & Putri, S. N. (2019). Academic Whatsapp group: Exploring students' experiences in writing class. *Teknosastik*, 17(2), 56–65.
- 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.
- Sari, K., & Pranoto, B. E. (2021). *Representation of Government Concerning the Draft of Criminal Code in The Jakarta Post : A Critical Discourse Analysis*. 11(2), 98–113.
- Sartika, L. A., & Pranoto, B. E. (2021). *Analysis of Humor in the Big Bang Theory By Using Relevance Theory : a Pragmatic Study*. 2(1), 1–7.
- 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/llj.v1i1.223>
- Sinaga, R. R. F., & Oktaviani, L. (2020). The Implementation of Fun Fishing to Teach Speaking for Elementary School Students. *Journal of English Language Teaching and Learning*, 1(1), 1–6.

- Suprayogi, S. (2019). Javanese Varieties in Pringsewu Regency and Their Origins. *Teknosastik*, 17(1), 7–14.
- 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.
- Yudha, H. T., & Mandasari, B. (2021). *THE ANALYSIS OF GAME USAGE FOR SENIOR HIGH SCHOOL*. 2(2), 74–79.