The Context Meaning of Deixis in Maher Zain Selected Songs

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ABSTRACT

The deixis and its contextual meaning in the Maher Zains song are discussed in this study. Content analysis was the form of research used in the descriptive qualitative approach of research methodology. This research uses a practical methodology, based on the conceptualization of deixis by Alan Cruse, which includes person, spatial, temporal, social, and discourse deixis. The purpose of the study is to evaluate the various deixis types and its reference meanings through analysis and interpretation of Maher Zain's "Forgive Me" album lyrics. The results show that Maher Zain's "Forgive Me" album does, in fact, use a variety of deixis in its lyrics, including person, spatial, temporal, social, and discourse deixis. First and second pronouns are included in the personal deixis, which represents the characters and roles in the song lyrics. Whereas temporal deixis denotes the relative time of speech events, and spatial deixis specifies the location of events. Most of the album's tracks use social deixis, which represents social standing and a person's proximity to their mother, God, and the social surroundings. Finally, there are instances of discourse deixis in one song, including the phrases "And, But, So." It describes the connection between a speech and the speech that came before it.

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INTRODUCTION

Since music has been a component of human life for ages, practically every society has some sort of music, and each culture has its own unique style. Music has an impact on conduct and mood (Hidayati, 2022). Through songs, music creates the social reality we live I n. A person can subtly communicate his feelings to other people through songs. The song is regarded as a kind of artistic expression of emotions, sentiments, etc. (Kurniati & Haryudun, 2021). Lyric verses are sections of the music that have the power to communicate feelings and

emotions to listeners. Since lyrics use words or sentences with varying grammatical purposes, they can be classified as discourse.

In linguistics, discourse refers to the analysis of language use and speech patterns. Understanding the definitions of "text" and "discourse" is necessary to comprehend the speech patterns (Keo et al., 2023). This indicates that communication between a speaker and a listener is not the only aspect of discourse. People can readily communicate their feelings and emotions through music lyrics. The meaning of a song is typically interpreted differently by each listener.

The study of meaning as conveyed by the speaker (or writer) and understood by the listener (or reader) is the focus of pragmatics (Panggabean & Khatimah, 2022). Pragmatics describes an utterance in relation to its textual environment. Pragmatics deals with meaning-in-context, which for analytical purposes can be viewed from different perspectives (the speaker's, recipient's, analyst's, etc) (Igiri & Onyekachi, 2020). That denotes a situation in which the analyst, the speaker, and the recipient all hold divergent opinions. In addition, the context of the song must be considered when deciphering its meaning.

In situations where a listener—particularly a music enthusiast—is unable to comprehend the context contained in a song's lyrics, deixis is a crucial pragmatics research. When the listener is aware of the references, as well as the context in which the words are delivered, they can comprehend a song's lyrics. This also addresses the issue of listeners misinterpreting the speaker's meaning, which prevents communication from proceeding as intended. Consequently, the reference and its function of personal, pronoun, time, demonstrative, lexical characteristic, and other that connects each other to the speech with the relation of space and time are explained and described using deixis (Nisa et al., 2020).

Furthermore, there is no shortage of study to be done on deixis. Similar to Akmala's research which discovered that Maher Zain One's album contains five different kinds of deixis (Akmala, 2019). Such as person, spatial, temporal, social and discourse deixis. According to Sinaga's research for the song of Lewis Capaldi "Breach" album, there are three different kinds of deixis. Such as person, spatial and temporal deixis (Sinaga et al., 2020) . Similarly the lyrics of Taylor Swift's 'Folklore' album has three different kinds of deixis (Arvellita, 2023). Such as person, spatial and temporal deixis. Their study's findings demonstrated the relationship between deixis and pragmatics and context. Listener may be given implicit meaning when deixis is used. We must try to understand the singer's true meaning when they singing. People think differently depending on the situation they are.

Since examining something that is too near to a component of human existence, like music, would be more engaging, this research focuses on the song lyrics from Maher Zain's album "Forgive Me." Although there are a lot of utterances that can be studied, because the song is so popular, academics are particularly interested in the lyrics. The album has been played to 97,8 trillion times on Spotify, with 2,6 million listeners each month, while the YouTube video has attracted 4.7 million views to date. But practically no one knows the song's real lyrics; instead, they often only hear it a few times and learn it by heart. Song lyrics also need to make sense. The song's meaning must be understood by everyone who hears it. The song's message cannot be effectively communicated to listeners who are unaware of the significance behind the lyrics.

The study of meaning as conveyed by the speaker (or writer) and understood by the listener (or reader) is the focus of pragmatics . Pragmatics "deals with meaning-in-context, which for analytical purposes can be viewed from different perspectives (the speaker's, recipient's, analyst's, etc.) and describes an utterance that has a context in its text (Kurniati & Haryudun, 2021). Moreover pragmatics is concerned with interpreting language meaning within its context (Igiri & Onyekachi, 2020). According to this theory, pragmatics depends on the speaker's and the addressee's context or situation, as well as the time and place of the utterances.

Meaning is what the speakers intend to convey or how they understand it. Analyzing a word's meaning or providing its meaning entails understanding the relationships between the meanings that distinguish one word from another (Nisa et al., 2020). Referring expressions assist us in concentrating on topics or ideas while we speak. Moreover, referring expressions are linguistic devices that are employed to identify and make references to external objects (Haryanti, 2020). Referring to referents in the context of endophora and cataphora is made possible by cutting (Sabaniyah et al., 2023). While the latter refers to the usage of words or phrases that both forward and backward allude to subsequent discourse portions, the former is a part of it and is defined as a term for references inside the same text.

Context, in that narrower sense, refers to a subset of the communicative situation's discursively significant characteristics (Sosiowati, 2022). The significance derived from the context in which words or acts occur is referred to as "context meaning". Deixis context emphasizes meaning since it studies language components whose interpretation is highly dependent on context. Deictic expressions, like pronouns (this, that) and place-and time-adverbials, acquire meaning according to the context in which they are employed. Paying attention to the contextual circumstances that contribute to the intended meaning of these linguistic components is essential to understanding deixis (Nisa et al., 2020).

Deixis is a Greek term that meaning "pointing to via language"(Fadilah & Resmini, 2021). Furthermore, the definition of deixis is pointing or gesturing. The relationship of reference to the utterance's location of origin is known as deixis. The study of deictic or indexical expression in language is known as deixis. That relate to things in the speaker's and addressee's physical social contexts and whose referents can only be identified by understanding the context in which they are used (Fauziah & Hartati, 2022). Deixis distinguished amongst five primary categories of deixis: social, discourse, spatial, temporal, and person deixis (Panggabean & Khatimah, 2022). On the other hand, deixis separated the many forms into four categories: discourse, spatial, temporal, and person deixis. Considering that social deixis encompasses individual deixis (Keo et al., 2023).

The speaker is essentially involved in person deixis. It is also acquainted with pronouns, which serve to identify the speaker of a sentence or speech. Additionally, it identifies the three primary participants in a speech event: the addressee or addressed to (second person), the speaker (first person), and the non-speaker (third person) (Haryanti, 2020).

Table 1 person deixis

	Singular	Plural
1st person	I / me	We / us

2nd person	You	You
3rd person	He/him, she/her, it	They / them

Locative expression is another name for spatial deixis. The fact that a spatial deictic word expresses a speaker's place in space. Adverbs such as "here and there" are the most fundamental type of spatial deictic. Both the areas close to and far from the speaker might be glossed over. The demonstratives "this" and "that" are another fundamental example of spatial deictic terms, however they frequently have more ethereal meanings (Fadilah & Resmini, 2021). Conversely, place deixis can refer to an item in a practically designated space that is next to the speaker's location.

Time deixis is also acquainted with temporal deixis. A temporal deictic word describes how soon something happened in relation to the speaker (Fadilah & Resmini, 2021). The purpose of temporal deixis is to pinpoint points or intervals on the time deixis by referencing the moment of speech as the last point. The time deixis is divided into three main sections: prior to the moment of utterance, during the moment of utterance, and following the moment of utterance.

Social deixis words are expressions whose purpose is to show the referent's place on intimacy and social status scales in relation to the speaker (Nisa et al., 2020). Social deixis refers to the encoding of social relationships in language phrases that reflect the participants' social standing during the speech event. The study of encoding destinations related to participant roles—specifically, social relationships between speakers and addressees, speakers, or referents—is known as social deixis. Social deixis also addresses language encoding and the social context of speech.

Discourse deixis is the use of words such "this" to allude to future discourse components like "listen to this, it I'll kill you!" and "that" to allude to previous discourse parts like "that was not very nice thing to say." The term "function" refers to something that has already happened and something that will happen in the future that connects ideas from one discourse segment to another. Occasionally, phrases like "therefore" and "furthermore" have a discourse component to their meaning. Additionally, the examples of English words and phrases like but, therefore, in conclusion, to the contrary, yet, however, well, besides, actually, all in all, so, after all, and so on that show how an utterance relates to the previous discourse (Muhyidin, 2019).

METHOD

This study used a qualitative methodology. Qualitative research defined as examining and comprehending the significance that individuals or groups ascribe to a social or human issue (Hidayati, 2022). Content analysis is a methodical and objective study approach for referencing the introduction of specific features in a text (Keo et al., 2023). Moreover, content analysis is a research technique that is employed to draw conclusions about words or ideas that arise in a text or set of texts (Hidayati, 2022). Thus, it may be said that content analysis is employed by academics seeking to extract meaning from objects that exhibit signs, symbols, or other specific characteristics. Additionally, it assisted the researcher in determining the types of deixis found in songs.

The researcher's six chosen songs can be accessed on this website: https://www.yout.ube.zL9PG59QOnY?si=wj7hO8tQXNVvOWB2 and on the song lyrics website: https://lirik.kapanlagi.com/maher-zain/forgive-me/. The data was gathered from the official Maher Zain lyrics video on YouTube. I Love You So, Number One for Me, Pardon Me, Paradise, Lead Me All the Way, and Freedom are the tunes. In this instance, the researcher will gather data using study documents. This type of data collection method involves categorizing papers that are relevant to the issues being discussed. Following the collection of data for a study, data processing, sometimes referred to as data analysis, must be done. Meanwhile, data analysis as the sequence of data that is arranged into a pattern, category, and fundamental unit of description. The instrument is the device or method utilized to gather the information or data required for study. Data cards are the research tool used in this study.

The researcher analyzed the data using triangulation method. There are a few key steps involved in this. First, to evaluate the validity or consistency of study data, Reliability or credibility pertains to the accuracy of data or references. Making sure the data is transferable is the second stage. The term "transferability" describes how far study findings or conclusions can be used or extrapolated to different contexts, demographics, or circumstances. Finally, to ensure the accuracy of the data. Ensuring the accuracy, consistency, lack of bias, and accuracy of data gathered or utilized in a certain context are all part of guaranteeing data reliability.

FINDINGS AND DISCUSSIONS

The usage of words or sentences that vary depending on the current context is known as deixis, a phenomenon in language. Deixis derives some of its meaning from the circumstances or context of the speech in which it is employed (Nisa et al., 2020). Furthermore, there are five primary categories of deixis: social, discourse, spatial, temporal, and person deixis. Based on the aforementioned data analysis findings, the researcher can see that the lyrics of a few songs from the Forgive Me album can make significant use of five different categories of deixis: person, spatial, temporal, social, and discourse. Every chosen song from the Forgive Me album has the forms of deixis identified by the researcher.

The varieties of deixis detected in songs chosen by Maher Zain are presented in this research study. 167-person deixis, 32-spatial deixis, 26-temporal deixis, 21-social deixis, and 29-discourse deixis were discovered by the researcher. Here, the findings are presented by the researcher prior to a detailed analysis of the data. The data findings will be shown in the table.

Table 2. Types of deixis in Maher Zain Selected Songs of Forgive Me Album

Song	Person Deixis	Spatial Deixis	Temporal Deixis	Social Deixis	Discourse Deixis
I love you so	21	3	4	6	4
Number one for me	38	4	8	3	4
Forgive me	26	3	4	1	6
Paradise	29	11	7	2	7
Freedom	22	7	2	6	2
Guide me all the way	31	4	1	3	6
Total					
167	32	26	21	29
60.51%	**11.59%**	**9.42%**	**7.61%**	**10.87%**

After analyzing the data using cruse's theory in Maher Zain's "Forgive Me" album, the researcher found that there are five types of deixis, namely: person deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis. Person deixis to identify the speaker of a sentence or speech which is first person deixis, second person deixis and third person deixis. Spatial deictic word expresses a speaker's place in space. Temporal deictic word describes how soon something happened in relation to the speaker. Social deixis words are expressions whose purpose is to show the referent's place on intimacy and social status scales in relation to the speaker. Discourse deixis refers to word that connects ideas from one discourse segment to another. Based on the findings of this research, the researchers inferred that there was a similarity with the research findings by Sinaga's. Indicates that the Lewis Capaldi "Breach" album contains five different types of deixis, which align with Alan Cruse's deixis hypothesis (Sinaga et al., 2020). This result is consistent with earlier research by Nisa et al., which discovered that the soundtrack lyrics of The Greatest Showman movie contain five different forms of deixis, according to Lyons' theory of deixis (Nisa et al., 2020). Three types of deixis—person, temporal, and spatial—were used in Taylor Swift's "Folklore" album lyrics, according to another study from Arvellita. This deixis corresponds with Levinson's theory of deixis (Arvellita, 2023).

It may be inferred from the previous explanation that deixis is used in nearly every song in a variety of contexts, including social, discourse, personal, spatial, and temporal. This demonstrates the intricacy of language and the use of situational context to communicate the meanings contained in the music lyrics. Deixis contributes to the song's sense of life and significance by strengthening the emotional connection between the performer and the audience.

Meaning is what the speakers intend to convey or how they understand it. According to Lyons, analyzing a word's meaning or providing its meaning entails understanding the relationships between the meanings that distinguish one word from another. Referring expressions aid in keeping our attention on topics or ideas while we speak. According to Lyons, referring expressions are linguistic devices that are employed to identify and make references to external objects (Haryanti, 2020). Furthermore, it serves a vital purpose in communication by allowing speakers to present, recognize, and refer to certain entities during a discourse or communication. Additionally, referencing expressions support the establishment of a link between the language being employed and the topic of discussion. It can also be represented in several ways, such as using demonstratives, proper names, definite and indefinite noun phrases, and pronouns. This study's conclusions explain the significance of the allusions discovered in a few Maher Zain tracks from the album Forgive me.

In a few tracks from the Forgive Me album, most of the personal deixis allude to the speaker themselves and are encoded as first singular person pronouns such "I, Me." However, the speaker and the addressee are primarily referred to in first plural person deixis, which are "We, Us." Then, in some songs, references to social deixis like "Mama" and "Allah" that convey information about the social hierarchy and relationships are made, while some second-person deixis that end with the pronoun "You" allude to the listeners as addressees. Thus, spatial deixis in this song refers to understanding the location and distance that the speaker uses to express meaning in each song on this album. The phrases "there" and "here," which are proximal and distal, respectively, are used to denote distance. However, the temporal deixis

used in this song describes the precise instant at which the event occurs. The temporal deixis is reflected in this album with phrases like "Today, now" and other pure time deictic words. On the other hand, most social deictic terms that are employed in all songs allude to the speaker's social surroundings, referring to Mama as the mother and Allah as the god. It is intended to illustrate the social hierarchy that exists between the speaker—as a human being— and God, as well as the social deixis relationships, like the one the speaker has with his mother. Discourse deixis, the final type, employs the deictic phrases "And, But, So." It describes the connection between a speech and the speech that came before it. After analyze the deixis, the researcher also analyzes the meaning behind reference. The findings, most of the personal deixis in a few songs from the Forgive Me album depict the participant's responsibilities in the lyrics. Thus, spatial deixis in this song refers to understanding the location and distance that the speaker uses to express meaning in each song on this album. However, the temporal deixis used in this song describes the precise instant at which the event occurs. On the other hand, most social deictic terms that appear in every song allude to the speaker's social milieu. Discourse deixis, the final type, describes how an utterance relates to a previous discourse. The context of the lyrics obviously affects how deixis words are understood. To ascertain the context and reference that the deictic words are attempting to highlight, it is crucial to completely comprehend the deixis. Every deixis in a song has a distinct significance based on the words it alludes to. Deixis is so essential to songwriting since it aids in the listener's comprehension of the context and meaning the singer is trying to express.

Based on the findings of this research, the researchers inferred that there was a the similarity and differences with the research finding by Akmala .The first-, second-, and third-person pronouns are used in personal deixis to describe the roles and performers in the song lyric (Akmala, 2019). While in this research the researcher found that only first person and second person deixis in selected songs of Maher Zain Forgive Me Album. Most of the album's tracks use social deixis, which expresses a person's proximity to, social standing, and religiosity toward, God. While in this research social deixis allude to the speaker's social surroundings, referring to Mama as the mother and Allah as the God. Discourse deixis present in a single song through terms like "That" and "This," which are signals and make links with the surrounding text by referring to certain discourse expressions or claims in the song lyrics. While in this research discourse deixis, employs the deictic phrases "And, But, So". Similarity, the researcher also indicates temporal deixis denotes the relative time of speech events and spatial deixis specifies the location of events.

CONCLUSION

The researcher discovered that Maher Zain's chosen songs contain five different kinds of deixis. 167person deixis, 32 spatial deixis, 26 temporal deixis, 21 social deixis, and 29 discourse deixis were discovered by the researcher. The researcher identified five of the five categories of deixis that Cruse divided into. Most of the personal deixis in a few songs from the Forgive Me album show the roles that the participants play in the lyrics. Thus, spatial deixis in this song refers to understanding the location and distance that the speaker uses to express meaning in each song on this album. However, the temporal deixis used in this song describes the precise instant at which the event occurs. On the other hand, most social deictic terms that are employed in all songs allude to the speaker's social surroundings, referring to Mama as

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