

**A PRAGMATIC STUDY ON DEIXIS IN THE SONG'S LYRIC OF
DEEN SQUAD ALBUM**

THESIS



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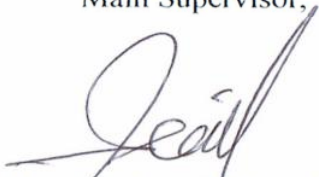
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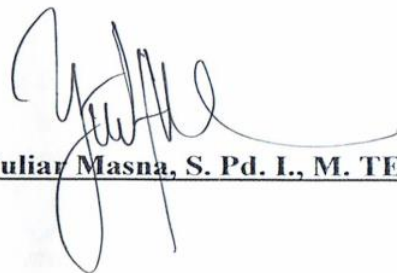
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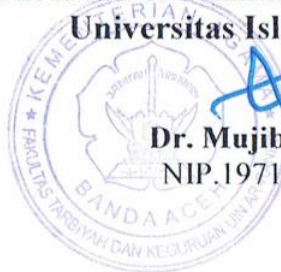

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saya yang membuat surat pernyataan,

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ABSTRACT

This thesis entitled “**A pragmatic study on deixis in the song lyric of Deen Squad Album**”. This study tries to analyze types of deixis and the reference meaning of the song lyrics. The research questions on this study are to find types of deixis, the dominant types of deixis and the reference meanings of deixis in the song lyrics of Deen Squad Album. This study can be analyzed by using pragmatic approach based on Alan Cruse theory to answer the research questions. The data gained are from ten songs of Deen Squad Album and then they are classified into the types of deixis based on their own criteria. The researcher selects Deen Squad Album as the subject of the analysis because the popularity of the song and also it consists of deictic words that has reference meanings. The result of this study found that the types of deixis like person deixis, spatial deixis, temporal deixis and social deixis are used in the songs. In this research, the four types of deixis occur in every song of Deen Squad Album and the most dominant type is personal deixis.

Keywords: Pragmatics, Deixis, Song, Lyric, Deen Squad Album

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CHAPTER I

INTRODUCTION

A. Background of Study

Communication is something unavoidable for human being. By using language, people communicate in both spoken or written to express their ideas, opinions, suggestion, emotions or desire. The examples of spoken communications are gesture and body language while written communications are like scientific essay, article, poem, and lyrics. Therefore, sender and receiver should consider the language in their communication to get the meaning or purpose because the consequences of meaningless lead to misunderstanding and misinterpretation. Furthermore, language also includes other fields, for instance language as art. We can easily find this art language in society such as music, poem, novel, film, and movie.

An example of entertainment media which is familiar in the society is music. Music plays an important part in people's live. According to Saarikallio (2010), music can influence mood and behavior. There are several kinds of music such as rock, jazz, pop, R&B and rap that can make listeners feel relaxed. As the development of mobile sound carriers since the late 1970s from walkmans to mp3-players and smart phones today, it is now possible to listen to music at any

moment of the day, and music is therefore more salient in our daily lives than before (Hanser & Mark, 2013).

Nowadays, most people, especially teenagers like to show their feeling through writing or listening to music because sometimes music is related to listener feeling or experience (Hanser and Mark 2013). Most people like to listen to music while doing their activities such as studying, working, eating, and even during sleeping. Hence, it does not only try to apprehend the meaning of lyrics itself but also the meaning of the reader or speaker means. The study of what speaker means or contextual meaning is called pragmatic.

The study of pragmatic becomes important in language and communication. As the language user, a listener or speaker have to understand the reference meaning and identify the context of utterance in order to prevent misunderstanding in communication. Context is the main aspect to interpret utterances and expression (Cruse, 2006). Several scopes of pragmatics include the study of deixis, presupposition, implicature, reference speech acts and so on. Specifically, Levinson (1983) states that deixis focus on the interpretation of utterances which depend on the analyses of context of utterance. Consciously or not, in daily communication, people used deixis on their utterance. As the result, it is important to study pragmatic. Therefore, this research, a pragmatic approach is used to analyze deixis in song lyrics.

Additionally, deixis has several elements based on the meaning from the situation, such as person, spatial, temporal, discourse and social (Cruse,2000). Therefore, the focus of this research is analyzing types and reference meaning on deixis such as who, where and when. Then the song lyrics of Deen Squad Album is explored because it will be interesting if we study about something which is familiar to us like music. However, lyrics contain many deictics that sometimes make listeners still difficult to determine the meanings of deixis. As the result, study about one exact meanings of deixis in song lyrics becomes very central.

In this study, songs of Deen Squad Album is chosen because many people in the world also like these religious songs, even the non-moslems support Deen Squad effort in order to clarify the real doctrine in Islam, exterminate hostility and establish peace. Deen Squad is created by Karter Zaher and Jae Deen, known as Canadian hip-hop duo, they want to challenge Islamophobic stereotype of what it is to be a Muslim today.¹ Songs in the album have good moral values that inspire muslims all the world. Thus, it will be important to gain more detailed about deixis on song lyrics of Deen Squad.

Previous related studies on the lyrics of songs have been carried out by a number of researchers. For example, Ali (2012) which the title "*A person deixis analysis of song lyric in Maher Zain's album*". The researcher analyzed personal deixis in discourse of Maher Zain's album by using George Yule theory. The

¹ www.deensquad.com

objectives of this research were to identify the kinds of deixis and analyze reference of person deixis in song lyrics of Maher Zain's album.

The other research is analyzing deixis conducted by Wati (2014), which the title is "*A Deixis analysis of song lyrics in Taylor Swift's "RED" Album*". The researcher wanted to analyze and discovered more kinds of deixis in song lyrics in Taylor Swift's "RED" Album by using Jhon I. Saeed theory. The objectives of this research were to find out the kinds of deixis, to know the meanings and to know why deixis used in the song lyrics.

The last a research about analysis deixis is conducted by Putri (2015), which the title "*A study of deixis used in Michael Heart's song lyric entitle "We will not go down" and "What about us"*". This research used qualitative approach. She classified the type of deixis by using Yule theory and also analyzed the interpretation of deixis that contains in the song lyrics of 'We Will Not Go Down' and 'What About Us'.

Based on the three previous studies above, the researcher has similar focus on analyzing the types of deixis in the song lyrics and also references of each deixis type in the different subject and different theory which is in the song lyrics of Deen Squad album by using Alan Cruse theory. Moreover after analyzing type of deixis, the dominant type of deixis is found out and why it is dominantly used in Deen Squad Album.

B. Research Questions

The problems discussed in this study are formulated through the following research questions:

1. What are types of deixis used in the song lyrics of Deen Squad Album?
2. What are the dominant types of deixis used in the song lyrics of Deen Squad Album?
3. What are the reference meanings of deixis found in the song lyrics of Deen Squad Album?

C. Research Aims

Based on the problem statements mentioned above, the researcher has the following aims:

1. To identify types of deixis that are used in the song lyrics of Deen Squad Album.
2. To find out the dominant types of deixis that are used in the song lyrics of Deen Squad Album.
3. To analyze the reference meanings of deixis found in the song lyrics of Deen Squad Album.

D. Significances of the Study

1. For the researcher

By doing this analysis the researcher will know about types and reference meanings of deixis, especially in song lyrics of Deen Squad in order to expand the

researcher knowledge. Then for other researchers who are curious in analyzing another song on deixis, it can be an additional source to help them find information which needed.

2. For the lecturer

lecturers can apply this research as a reference to teach English subjects such as in linguistic about a pragmatic approach on deixis or grammar subject about pronoun and adverb material. Moreover, they can develop the material to support their in teaching.

3. For students

This research will be useful for students to understand the context of utterance and reference meaning in their daily communication including meaning in song lyrics to prevent misinterpretation. In other words, through pragmatic approach on deixis they will comprehend what speaker or writer means.

E. Terminology

a. Pragmatics

According to Griffiths (2006) Pragmatics is the study of utterance meaning. Utterances are the data for linguistics to explain detailed meaning rather than word or phrases of sentences. As language users, we gain experience as both senders or addressees then develop intuitions about the meaning to carry a context. Thus, this research will put concentration about the utterance meaning on communication through deixis.

b. Deixis

Deixis is the study of deictic or indexical expression in language (Levinson, 1983) Additionally, Levinson (1983) also says that the word deixis itself is borrowed from the Greek word for pointing or indicating. In simple word is pointing via language. Furthermore, deictic word or expression can be used to indicate people called person deixis (I,you), location called spatial deixis (here, there), time named temporal deixis (now,later), social deixis (the one,God), and Disourse deixis (but,so) (Cruse,2000). It can be concluded that deixis is a study in interpreting the utterance on the context which is mainly related to pointing who, when, and where the utterance is uttered. Thus, this research only focus on personal deixis, spatial deixis, temporal deixis, and social deixis by Alan Cruse theory.

c. Reference Meaning

According to Mey (2001, p.53) “reference is a name that belongs (to somebody or something) are the prime examples of linguistic expressions with ‘proper’ reference: names name persons, institutions and in general, objects whose reference is clear”. It is possible to make reference to a certain person or object without using such a ‘proper’ expression. Here, this research focus on identifying the information of referring expression.

CHAPTER II

LITERATURE REVIEW

This chapter consists of some important aspects related to literatures that concern with the theoretical framework including the definition of pragmatics, definition of deixis, types of deixis, definition of reference and definition of context. Typically, this research is focused on four types of deixis by Alan Cruse theory.

A. Definition of Pragmatics

Pragmatics is a branch of linguistic that is related to the meaning of language which deals with what is implied in an utterance. There are several definitions of pragmatics which come from some linguists because every linguist has his own concept and principal about pragmatics itself. According to Cruse (1996) pragmatics is study about aspects of meaning which are dependent on context. Furthermore, Mey (2001) stated that pragmatics studies is the use of language in human communication as determined by the condition of society. Griffith (2006) argued that the course in meaningful communication is a field in pragmatics. In other words, pragmatic has concentration on meaning because it is

a part of linguistics about communicating meaning in context uttered from speaker/writer and interpreted by listener/reader.

Thus, Paltridge (2006) stated that social, situational and textual context are aspects to study in pragmatics. Those aspects are principal terms that include to lead conception in order to analyze pragmatic itself. In communication, people may have the same or different background knowledge context about each other and the world established by their social life. Kadmon (2001) noted that the pragmatic analyzing has to do with language use as well as the literal meaning. Hence, the context in pragmatics must be based on the linguistic interpretation.

In addition, Yule (1996) stated, a study about communicating meaning interpretation between speaker or writer and listener or reader is called pragmatics. Basically, it is said that pragmatics is the study of what speakers mean or speaker meaning (Yule,1996). In communication, people have to recognize the meaning of words in utterance and also what speakers or writers mean by their utterance to be able to communicate clearly.

Then Yule (1996, p.3) added that pragmatic is divided into four definition, as following: (1) "Pragmatic is the study of speaker meaning", it means that what people mean is more to do rather than what the word or phrases in those utterances (2) "pragmatic is the study of contextual meaning", it means that the interpretation of what people mean in a particular context is an essential

component (3) “Pragmatic is the study of how a great deal of what is unsaid is known as a part of what is communicated” (4) “pragmatic is the study of the expression of relative distance”, it means about the assumption of how close or distant the listener is, speaker determines how much needs to be said.

From the all statements above, it can be concluded that pragmatic is the study of meaning that depends on context and based on linguistic interpretation. It can convey about people’s intended meanings, their purposes or goal, and also any kind of actions

B. Definition of Deixis

Many linguists have their own different definitions and explanations about deixis. Saeed (2003) stated that the term of deixis is borrowed from Greek word which is functioned to show or point out someone or something. It is in line with Levinson (1983 p.54) that defined “the meaning of deixis is pointing or indicating”. Indicating means interpretation of utterances depending on the analysis of the context of utterance. Furthermore, reference has function to denote the utterance and the relation is named deixis (Grundy, 2000). Therefore, deixis also deals with connection between discourse and the situation in which discourse is used.

Thus, deixis is a study about indexical expressions in language, it can be regarded as a special kind of grammatical property instantiated in the familiar

categories of person, time, and place (Levinson, 2004). For instance, “*I*” indexically refers to the entity that is speaking; “*now*” indexically refers to a time frame including moment at which the word is spoken; and “*here*” indexically refers to a location frame including the place where the word is spoken. Hence, the linguistic forms of pointing are called indexicals, deictic expression and deictic words.

All languages have their own deictic words which ‘point’ to ‘things’ in the physical social context from the speakers and addressees then whose referents can only be determined by knowing the context in which they are used. These are examples of deictic words: (1) pronouns *I*, *you*, and *we*, which point to participants in any speech act then *she*, *he* *it* and *they* are used when they refer to others in the environment. (2) locative expressions *here*, *this/these*, *that/those*, and *there*, which designated space of the speaker. (3) temporal expressions *now*, *then*, *yesterday*, *today*, *tomorrow*, *last week*, *next month* and so on, it relates to the time when they are used (Kreidler, 1998).

Furthermore, Levinson (1983) advanced deixis into 5 types, those are person deixis, place deixis and time deixis which are belongs to the traditional categories and then he expanded deixis types which are discourse and social deixis. From the statements above, it is clear that deixis is indicating or pointing person, place, time the context of utterances. We will know who the speaker or listener is, when, and where the sentence is uttered.

C. Types of Deixis

From linguist's different aspects of opinion about defining types of deixis, in this research, the discussion is focused only on four types of deixis by Alan Cruse theory, including personal, spatial, temporal and social deixis as following:

a. Personal deixis

Person deixis involves basically the speaker. It is also familiar with pronouns. The function is to indicate a person who utters the utterance or sentence. Moreover, it designates the basic roles in a speech event, the speaker (first person), addressee or the person spoken to (second person), and the person who are neither speaker nor addressee (third person) (Cruse, 2000).

Cruse (2006, p.127) noted that “person deictic words include *pronouns* (I, you, him; mine, yours, hers; myself, yourself, herself) *possessive adjectives* (my, you, her), and *verb inflection* (I love, you love, he or she loves)”.

Table 2.1. Form of personal deixis

| | Singular | Plural |
|------------------------|---------------------|---------------|
| 1 st person | I/me | We/us |
| 2 nd person | You | You |
| 3 rd person | He/him, she/her, it | They/them |

Nevertheless, the form of plural and singular is used to analyze the deictic expressions of person deixis. For example, speaker mention *we* as the first person plural in order to represent a group (Cruse, 2006). Therefore, grouping the pronouns and possessive adjective in singular or plural forms is crucial before deciding the referent.

There is an example of person deixis for getting brief understanding, for example taken from Deen Squad lyric:

The city was a sleep when I was up tho (lyric of Fajr)

The underlined deictic word of the example above “I” is the first person who utters the sentence. In short, the deictic word “I” points the speaker himself in the sentence. Personal deictic expression is uttered by speaker or writer to show an identity.

b. Spatial deixis

Spatial deixis is known as locative expressions. As Cruse (2006) points out that spatial deictic word demonstrates location or place regarding to the speaker. The most basic spatial deictic words are adverbs, specific name place, here, and there. These can be glossed ‘place near to the speaker’ and ‘place not near to the speaker’.

The other basic use of spatial deictic word is demonstratives 'this' and 'that'. However, they often have more abstract meaning. For example, 'this theory' and 'that theory' do not mean literal location, but the function is to indicate a more abstract closeness and distance from the speaker. Cruse (2006) asserted that deictic word divides in two terms, those are proximal deictic word such as 'this and here', while distal deictic word such as 'that and there'.

Briefly, Yule (1996) argued that near speaker location typically interpreted as proximal terms, while far away from speaker location typically interpreted as distal terms. It depends on position of the thing or people with the speaker as the deictic center. However, spatial deixis is not only about the distance or the location, but also the movement or motion which happened from the speaker such as specific location, for example, in the bedroom, in London, and so on (Cruse, 2006).

Instead of proximal and distal deictic word, spatial deictic word also concerns about projected deixis. According to Yule (1996), projected deixis is used to manipulate the location. It is used to represent the person, location and feelings of someone else. An example of projected deixis is 'come here!'. The word come here is interpreted as the movement towards the speaker. Therefore, deictic projection is condition where the speaker being able to project themselves into other locations, time or shift person reference.

Grundy (2000) mentioned the other place of deictic words, such as: here (proximal), there (distal), left, right, up, down, above, below, in front, behind, come, go, bring and take, for example taken from Deen Squad lyric:

She is always right there making prayer (lyric of Believer)

The deictic word “right there” is indicating location of person who utters the utterance or sentence. It categorizes as distal term because it indicates that away from the speaker.

In conclusion, based on the location or place, spatial deixis is divided into three kinds of deixis which are proximal deixis, distal deixis and projected deixis.

c. Temporal deixis

Temporal deixis is also familiar with time deixis. As Cruse (2006) pointed out that temporal deictic word concerns with various times of utterance which is uttered by speaker. It has function to locate points or intervals on the time axis and using the moment of utterance point.

There are three major divisions of the time axis: “(1) before the moment of utterance, (2) at the time of utterance, (3) after the time of utterance (Cruse, 2006, p.180)”. Many temporal deictic words give extra information, such as *tomorrow* which is the day after day which includes the

time of speaking, and *last year* which is the year previous to the one which includes the time of speaking.

Therefore, Cruse (2006) proposed that verb tense is also deictic word, such as I washed the dishes, I am washing the dishes, and I will wash the dishes. It is useful to distinguish three points in the time at which the event occurred (past), the time at which the utterance was produced (present) and the reference time (future), for example taken from Deen Squad lyric:

Say if there is darkness today (lyric of Allah loves you)

The deictic word ‘today’ is indicating the timing of an event relative to the time of speaking. It categorizes as the second type of three major terms of deictic word exists which is at the time of utterance.

d. Social deixis

According to Cruse (2006, p.166) “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”. It defines there is relationship holding between the speaker, addressee or a third person or entity referred to in a social status. Furthermore, Saeed (2003) pointed out that the pronoun system of some languages is also referring grammatical information about the social identities or relationships of the participants in the conversation, for example taken from book of Semantics:

Would Sir Robert care for a drink?

It is relationship between employee-employer as the speaker and the addressee respectively. The condition is related to politeness. Despite, English is not like another language that uses respectful pronouns to exemplify social deixis, politeness enters into the choice of forms of addressee such as Pete, Smith, Mr. Smith, Sir Smith, and so on (Cruse, 2000).

Briefly, social deictic expression is used to distinct social status. It is such encoding of social relationship in linguistic expressions which refers to social status of participants in the speech event.

D. Definition of reference

After discussing about deixis in the previous explanations, it is noted that the using of deictic words that refer to person, spatial and temporal is a straightforward case. However, those words do not refer to anything but people refer them. It defines reference such a speaker uses language to enable a listener to identify something. 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.

As Yule (1996, p.17) has widely defined, “the linguistics forms that also involving the deictic expressions is called *referring expressions*, some of them are *proper nouns* (for example, ‘Shakespeare’, ‘Hawaii’), *noun phrases* which are

definite (for example, ‘the author’, ‘the island’) or *indefinite* (‘a man’, ‘a woman’) and pronouns (for example, ‘he’, ‘her’). Therefore, the referent of each expression can be identified that there is an assumption if the listener already knows the information of referring expression, for example taken from book *The Study of Language*:

There was a man who always drove his motorcycle fast and loud through my neighborhood and was locally referred to as Mr. Kawasaki.

In that case, a brand name for a motorcycle ‘Mr. Kawasaki’ is being used to refer to a person. Otherwise, it does not occur successfully when both of the speaker and listener do not have the same background as the context of the referent. Sometimes we can also use deictic expression refers to things that is called inference such this example:

“Can I look at your Chomsky?” “I enjoy listening to Mozart”

In particular, the role of inference is also necessary to produce good reference. Inference is a key as additional information in connecting what is said by speaker and what must be meant by the listener (Yule, 2010).

Halliday and Hasan (1976) stated that reference in text is called endophoric reference, it can be classified into anaphora and cataphora depending on the position of antecedent. According to Yule (2010) an anaphor is a word that refers back to a previous word or already introduce entity while the cataphor is a

word that refers to something not mentioned yet, for example taken from Deen Squad lyric:

Anaphor: "*My brother be positive, love yourself and smile like the prophet (PBUH) did*" (lyric of Smile its Sunnah)

Cataphora: "*Me dedicate my whole life to you, you hayati*" (lyric of Halal Love in).

Here, the examples above show that word "*yourself*" is refer back to the first person "*My brother*", it is called anaphor. Then, the word "you" refer to word "hayati" as cataphor reference. Additionally, when the reference in one expression refers to the same referent in another expression, it is called coreference. The example is "*I'm praying fajr way before 5, I gotta do it before sunrise*" (lyric of Fajr)

Eventually, it can be concluded that there is a relation between deixis and reference in pointing the origin of utterance. In short, what is implied by the speaker in referring to something in utterance is called reference and the expression that is used to refer to something in the utterance is known as deixis.

E. Definition of Context

Discussing about pragmatics, deixis and reference, it is clearly related to the context. Pragmatics is study about aspects of meaning which are dependent on

context (Cruse, 2006). Meanwhile, in order to understand about a reference of utterance that uses deictic expressions, reader or listeners should be able to identify the context of utterance. According to Cruse (2006), context is the main part of utterance and expression in the interpretation. Moreover, it is necessary for solving the problem of ambiguity in the utterance which is in the spoken or written language (Mey, 2001). Additionally, Mey (2001) claims that action is also included in context. When action as an extra linguistic aspect is referred in a text, it is called as exophora. It means that how person, time and place are possible to produce a referent that always refers to someone or something.

Nevertheless, Cruse (2000, p.35) noted that “the most important aspects of context are: (1) preceding and following utterance and/or expressions (co-text). (2) the immediate physical situation. (3) the wider situation, including social and power relations, and (4) knowledge presumed shared between speaker and hearer”. Basically, having the same background knowledge about something between speaker and hearer will make them easier to comprehend the meaning of utterances in the speech event.

After all it can be noted that context is any information needed for interpreting the utterance or sentence which consist of person, place or thing both in the spoken or written forms. So, context is the important factor to complete the meaning of utterance or sentence.

F. Profil of Deen Squad

The members of Deen Squad are: Jae Deen and Karter Zaher as the vocalis. They got the same class at Carleton University, Ottawa, Ontario in January of 2015. Both of them build close friendship then begin the journey to convey a message of peace to their community. Furthermore, they contact the menager namely Sami Abboud, he is Karter's friend and a professional musician. In short, they formed a Duo Rap called "Deen Squad". They recycle the lyrics from other popular song by changing into Islamic song. Deen Squad are fighting back against the Islamophobes and challenging every stereotype of what it is to be a Muslim today.

Additionally, BBC News on July 01, 2015 published that Jae Deen and Karter Zaher uploaded their videos to Youtube and then they got a lot of viewers. They were also successful in attracting international news such as CNN, BBC, CBC, and many articles that discuss about Deen Squad. Deen Squad makes Remix from famous songs such as Omi-Cheerleader, Fetty Wap Trap Queen, Rae Shremmurd-No Type, IloveMakonnen-Tuesday, and more which made songs to be Islamic. The first song was uploaded on April 23, 2015 entitled Friday (Halal Remix) has been seen 5.5 million viewers on Youtube, this song is arrangement from I love Makonnen song entitled Tuesday. Furthermore, the first album was titled "Fajr" and released in March of 2016 and "Melo Deen" released in November of 2017.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

According to Kumar (1999) a research design is a procedural plan that is adopted by researchers to answer questions objectively, accurately, economically and with validity. This study uses descriptive qualitative research, because the data are from the text and lyric of Deen Squad's song which contain many types of deixis. Denzin and Lincoln (2000) explained that qualitative research is conducted in a natural setting and involves a process of building a complex and holistic picture of the phenomenon of interest as well as being inductive in nature. Qualitative research presents the data in the form of qualitative description. Analysis of this type uses words to describe conclusions, so the qualitative study obtains the descriptive data either spoken or written.

B. Research Method

The method which is used in this research is textual analysis. According to Mckee (2003, p.1) "Textual analysis is a way for researchers to gather information about how to offer human beings make sense of the world". Additionally, he stated that "Textual analysis is useful for researchers working in cultural studies, media studies, in mass communication, and perhaps even in

sociology and philosophy” (Mckee, 2003, p.1). In this research the writer focuses on analyzing written text that is song lyrics. The method used to identify types and reference meanings of deixis is based on Alan Cruse theory.

C. Material of Analysis

For this research, the data were taken from the latest album from Deen Squad entitled Fajr and Melo Deen. The album Fajr was released in March 6, 2017 which consists of 5 songs and Melo Deen album was released in November 11, 2017 consisting of 5 songs.² Those albums contain Islamic songs with hip hop and rap genre, they talk about deen, culture, faith, life, sunnah, and what moslem to do for god, people, and environment. The songs are listed as follow:

Table 3.2. List of Deen Squad’s Song Lyrics and Album

| No | Song Title | Singer | Album |
|-----|------------------|------------|-----------|
| 1. | Fajr | Deen Squad | Fajr |
| 2. | On My Deen | Deen Squad | Fajr |
| 3. | Cover Girl | Deen Squad | Fajr |
| 4. | Hit The Prayer | Deen Squad | Fajr |
| 5. | Allah Loves You | Deen Squad | Fajr |
| 6. | Hands of Allah | Deen Squad | Melo Deen |
| 7. | Smile its Sunnah | Deen Squad | Melo Deen |
| 8. | Halal Lovin’ | Deen Squad | Melo Deen |
| 9. | Mama | Deen Squad | Melo Deen |
| 10. | Grateful | Deen Squad | Melo Deen |

²www.deensquad.com

D. Data Collection

There are several steps in collecting the data:

1. *Downloading*, this process is started by searching for script and MP4 of English song lyric of Deen Squad album. The data was taken from Deen Squad's official page lyric.
2. *Understanding*, this process is started by reading the song lyric while listening the audio carefully.
3. *Determining*, the process determines the words expression which contains of deictic word.
4. *Classifying*, the process is started by selecting deixis such underline the word for each types of deixis.

E. Data Analysis

The data is analyzing by doing these following steps:

1. *Describing*, this process is started by describing about deixis which is already classified into some types and also described the reference meaning.
2. Making table in order to classify each type of deixis in the song lyrics also paragraph which explained the reference meaning and the writer will be able to know the most dominant type of deixis which is often used in the song.

3. *Coding*, the data analyses use magnitude coding. This process is started by making alphabet code in order to make easy in rechecking.

Code:

P: Personal deixis

Sp: Spatial deixis

T: Temporal deixis

Sc: Social deixis

4. *Concluding*, the writer formulated the conclusion and suggestion in accordance to the finding of the research.

CHAPTER IV

FINDING AND DISCUSSION

This chapter proves research finding and discussion about deixis in the song lyrics of Deen Squad album. The purpose of this chapter is answering the questions based on the problem that have been written in the chapter I. The researcher analyzed the song according to the title of the songs which are *Fajr, On My Deen, Cover Girl, Hit The Prayer, Allah Loves You, Hands of Allah, Smile its Sunnah, Halal Lovin, Mama, and Grateful*. The researcher found that the singer tend to use such types of deixis include person deixis, spatial deixis, temporal deixis and social deixis used in Deen Squad's song lyrics. The types of deixis used are various and have reference meaning. The detail explanation will be presented in the following.

A. Types of Deixis in Song Lyric of Deen Squad Album

a. Person Deixis

Person deixis designates the basic roles in a speech event, the speaker (first person), addressee or the person spoken to (second person), and the person or persons who are neither speaker nor addressee (third person) (Cruse, 2000). In the songs of Deen Squad personal deixis is found and followed by three types of personal deixis. It can be seen in this table.

Table 4.3. Finding of Personal Deixis in The Song Lyrics

| No | Song | Personal Deictic Word | | |
|----|------------------|-----------------------|---------------------|-------------------------|
| | | First person | Second person | Third person |
| 1 | Fajr | I, My, Me | You | It, Him, He, Its |
| 2 | On My Deen | Me, I, My, Us, We | You, Your | It, They, She, Its |
| 3 | Cover Girl | My, Me, We, I | You, Your | She, They, It, Her, Its |
| 4 | Hit The Prayer | I, My, We | You | It, Its, They |
| 5 | Allah Loves You | I, My, Me | You, Your, Yourself | Its, He, It, They, Him |
| 6 | Hands of Allah | Me, I, We, My | You, Your | It |
| 7 | Smile its Sunnah | Me, I, My | You, Yourself | It, He |
| 8 | Halal Lovin | Me, I, We, My | You, Your | It, They, Them |
| 9 | Mama | Me, I, We, My | You, Your | It |
| 10 | Grateful | I, Me, My | You, Your | It |

From the table above, it can be seen that personal deixis and three types of personal deixis occur in ten songs of Deen Squad. The first song is “Fajr”, the researcher found eight person deictic words that include three words as first person deixis, one word as second person deixis and four words as third person deixis. The use of first person deixis in this song that is represented deictic words “*I, My, Me*”, next the word indicates second person deixis that is showed by deictic expression “*you*”, the last type is third person deixis represented by deictic word “*It, Him, He, Its*”.

The second song is “On My Deen”. There are eleven personal deictic words included in personal deixis. They are five words as first person deixis, two words as second person deixis and four words as person deixis. The use of first person deixis in this song is represented by deictic words “*Me, I, My, Us, We*”, the next words that indicate second person deixis are showed by deictic expressions “*You, Your*” and last type is third person deixis represented by deictic words “*It, They, She, Its*”.

The third song is “Cover Girl”. Eleven person deictic words are included in personal deixis. They are four words as first person deixis, two words as second person deixis and five words as third person deixis. The use of first person deixis in this song is represented by deictic words “*My, Me, We, I*”. Next, the words that indicate second person deixis are showed by deictic expressions “*You, Your*”. The last type is third person deixis represented by deictic words “*She, They, It, Her, Its*”.

The fourth song is “Hit the Prayer”. Seven personal deictic words are included in personal deixis. They are three words as first person deixis, one word as second person deixis and three words as third person deixis. The use of first person deixis in this song is represented by deictic words “*I, My, We*”. Next, the word indicates second person deixis that is showed by deictic expression “*You*”. The last type is third person deixis represented by deictic words “*It, Its, They*”.

Fifth song is “Allah Loves You”. Seven deictic words are included in Personal deixis. They are three words are first person deixis, two words as second

person deixis and one word as third person deixis. The use of first person deixis in this song is represented by deictic words "*I, My, Me*". Next, the words that indicate second person deixis are showed by deictic expressions "*You, Your, Yourself*". The last type is third person deixis represented by deictic word "*It*".

Sixth song is "Hands of Allah". The researcher found seven deictic words that include personal deixis and followed by four words as first person deixis, two words as second person deixis and one word as third person deixis. The use of first person deixis in this song is represented by deictic words "*Me, I, We, My*", the next words which indicate second person deixis are showed by deictic expressions "*You, Your*". The last type is third person deixis that is represented by deictic word "*It*".

Seventh song is "Smile Its Sunnah". Seven person deictic words are included in personal deixis. They are three words as first person deixis, two words as second person deixis and two words as third person deixis. The use of first person deixis in this song is represented by deictic words "*Me, I, My*", the next words which indicate second person deixis are showed by deictic expressions "*You, Yourself*". The last type is third person deixis that is represented by deictic words "*It, He*".

Eighth song is "Halal Lovein". Nine person deictic words are included in personal deixis and followed by four words as first person deixis, two words as second person deixis and three words as third person deixis. The use of first person deixis in this song represented by deictic words "*Me, I, We, My*", the next words

which indicate second person deixis are showed by deictic expressions “*You, Your*”. The last type is third person deixis that is represented by deictic words “*It, They, Them*”.

The next song is “Mama”. Seven deictic words that include personal deixis and followed by four words as first person deixis, two words as second person deixis and one word as third person deixis. The use of first person deixis in this song represented by deictic words “*Me, I, We, My*”, next the words which indicate second person deixis are showed by deictic expressions “*You, Your*”. The last type is third person deixis that is represented by deictic word “*It*”.

The last song is “Grateful”. Six person deictic words are included in Personal deixis. They are three words as first person deixis, two words as second person deixis and one word as third person deixis. The use of first person deixis in this song represented by deictic words “*I, Me, My*”, the next words which indicate second person deixis are showed by deictic expressions “*You, Your*”. The last type is third person deixis that is represented by use of deictic word “*It*”.

b. Spatial Deixis

Spatial deictic word indicates the relative distance of the speaker (Cruse, 2006). The researcher found and classified ten songs in Deen Squad Album which show the use of spatial or place deixis.

Table 4.4. Finding of Spatial deixis in The Song Lyrics

| No | Song | Spatial or Place deictic word | | |
|----|------------------|-------------------------------|---------------|---|
| | | Distal Term | Proximal Term | Project Term and Specific location |
| 1 | Fajr | - | - | The city, come, at the front row, move |
| 2 | On My Deen | - | - | In Beirut, coming back, go, surround, On another road, comes, in Canada, every mosque, away |
| 3 | Cover Girl | There | - | Around the world, in the west 2017, away, go, in the place, in the Olympics, On earth, spot in heaven |
| 4 | Hit The Prayer | There | | Away, home, go, on the throne, over the globe, anywhere |
| 5 | Allah Loves You | - | - | Around, On siraat Al-Mustaqeem, go, close, In heart, In soul. |
| 6 | Hands of Allah | - | - | On bed, On the floor, come, heaven, under, in television |
| 7 | Smile its Sunnah | That | - | Coming, come, Upside down, In the air |
| 8 | Halal Lovin | That, There | - | go, west African, in Ghana, in Nigeria, in Gambia, in Mali and Sinegal, in Mauritunia, in Morocco, in Algeria, in Cairo, in Kenya, in Somalia |
| 9 | Mama | - | - | On bed, On the floor, come, heaven, under feet, place, in |

| | | | | |
|----|----------|---|---|------------------------------|
| | | | | television |
| 10 | Grateful | - | - | Closer, Away, Another way |

From the table above, it can be seen that the spatial or place deixis and three terms of spatial deixis occur in ten songs. First song is “Fajr”. Four spatial deictic words are included in spatial deixis but only the project term that could be found in this song, those words are “*The city, come, at the front row, move*”.

The second song is “On My Deen”. Nine spatial deictic words are included in spatial deixis. They are ten words as project term. The use of project term is represented by deictic words “*In Beirut, coming back, go, surround, On another road, comes, in Canada, every mosque, away*”.

The third song is “Cover girl”. Nine spatial deictic words are included in spatial deixis. They are one word as distal term and eight words as project term. The use of distal term in this song is represented by deictic words “*There*”. The next words that indicate proximal term represented by use of deictic expressions. The last project term is represented by deictic words “*Around the world, in the west 2017, away, go, in the place, in the Olympics, On earth, spot in heaven*”.

The fourth song is “Hit The Prayer”. Seven spatial deictic words are included in spatial deixis. They are one word as distal term six words as project term. The use of distal term in this song is represented by deictic words “*There*”. Then, the project

term is represented by deictic words “*Away, home, go, on the throne, over the globe, anywhere*”.

The fifth song is “Allah Loves You”. The use of spatial deixis in this song includes only the project term. The deictic words are “*Around, On siraat Al-Mustaqeem, go, close, In heart, In soul*”.

The sixth song is “Hands of Allah”. The use of spatial deixis in this song includes only the project term. The deictic words are “*On bed, On the floor, come, heaven, under, in television*”.

The seventh song is “Smile its Sunnah”. Five spatial deictic words are included in spatial deixis. They are one word as distal term and four words as project term. The use of distal term in this song is represented by deictic word “*That*”. Next, the words that indicate project term is represented by deictic expressions “*Coming, Come, Upside down, In the air*”.

The eighth song is “Halal Lovein”. Fourteen spatial deictic words are included in spatial deixis. They are two words as distal term and 12 words as project term. The use of distal term in this song is represented by deictic words “*That, There*”. Then, the project term is represented by use of deictic words “*go, west African, in Ghana, in Nigeria, in Gambia, in Mali and Sinegal, in Mauritunia, in Morocco, in Algeria, in Cairo, in Kenya, in Somalia*”.

The next song is “Mama”. The use of spatial deixis in this song includes only the project term. The deictic words “*On bed, On the floor, come, heaven, under feet, place, in television*”.

The last song is “Grateful”. The use of spatial deixis in this song includes only the project term. The deictic words “*Closer, Away, Another way*”.

From the explanation above, the researcher concludes that from ten songs of Deen Squad Album, the use of spatial deixis that is followed by the three terms of spatial deixis occurs. The function of spatial deixis is to indicate the use of personal pronoun in the song lyrics.

c. Temporal Deixis

Temporal deictic word indicates the moment of utterance in the speech event (Cruse, 2006). The researcher found and classified the ten songs in Deen Squad Album which show the temporal deixis or time deixis occur. The table is used to make it easier and clearer.

Table 4.5. Finding of Temporal deixis in The Song Lyrics

| No | Song | Temporal or Time deictic word | |
|----|------------|---|---|
| | | Pure deictic word and Specific Time | Verb Tense |
| 1 | Fajr | Before 5, before sunrise, 3 am in the morning, weekend, now | Am praying, know, told |
| 2 | On My Deen | Soon, now, everyday, first, months later, long | Heard, would have been, ask, am praying |

| | | | |
|----|------------------|--|---------------------------------------|
| 3 | Cover Girl | 2017, today, prophet's day, now | Try, sing |
| 4 | Hit the Prayer | Five times every day, once, whole day, Now, since, always, right now | Hit will, prayed, inspiring |
| 5 | Allah Loves You | Always, today, tomorrow, day and night, then | Is getting, will, make, got |
| 6 | Hands of Allah | Soon, the day, now | Sleeping, taught, will, do |
| 7 | Smile its Sunnah | Too short, soon, now, tonight | Watching, will, see, wanted |
| 8 | Halal Lovein | Whole life | Got, see, am feeling, made, have been |
| 9 | Mama | Soon, the day, now | Sleeping, taught, will, do |
| 10 | Grateful | Every day, every single time | Showed, appreciate |

From the table above, temporal deictic word is classified into two types of deictic words which are pure deictic and specific deictic word and also verb tense. Then, it can be seen in the ten songs of Deen Squad Album. The first song is "Fajr". In this song, eight temporal deixis is showed by words "*Before 5, Before sunrise, 3 am in the morning, Weekend, Now*" and also words "*Have been tryna, Am praying, Know, Told*" as the verb tense that indicates timing of an event.

The second song is "On My Deen". In this song, ten temporal deixis is showed by words "*Soon, Now, Every day, First, Months later, Long*" and "*Heard, Would have been, Ask, Am praying*" as verb tense that indicates timing of an event.

The third song is “Cover Girl”. In this song, six temporal deixis is showed by words “*2017, today, prophet’s day, now*”, and “*Try, sing*” as verb tense that indicates timing of an event.

The fourth song is “Hit the Prayer”. In this song, eleven temporal deixis is showed by words “*Five times every day, Once, Whole day, Now, Since, Always, Right now*”, and “*Hit, Will, Prayed, Inspiring*” as verb tense that indicates timing of an event.

The fifth song is “Allah Loves You”. In this song, nine temporal deixis is showed by words “*Always, Today, Tomorrow, Day and night, Then*”, and “*Is getting, Will, Make, Got*” as verb tense that indicates timing of an event.

The sixth song is “Hands of Allah”. In this song, seven temporal deixis is showed by words “*Soon, the day, Now*” and “*Sleeping, Taught, Will, Do*” as the verb tense that indicates timing of an event.

The seventh song is “Smile its Sunnah”. In this song, eight temporal deixis is showed by words “*Too short, Soon, Now, Tonight*” and “*Watching, Will, See, Wanted*” as verb tense that indicates timing of an event.

The eighth song is “Halal Lovein”. In this song, six temporal deixis is showed by words “*Whole life*” and “*Got, See, Am feeling, Made, Have been*” as the verb tense that indicates timing of an event.

The next song is “Mama”. In this song, seven temporal deixis is showed by words “*Soon, the day, Now*” and “*Sleeping, Taught, Will, Do*” as the verb tense that indicates timing of an event.

The last song is “Grateful”. In this song, four temporal deixis is showed by words “*Every day, Every single time*” and “*Showed, Appreciate*” as the verb tense that indicates timing of an event.

Based on the explanation above, temporal deixis occurs in ten songs of Deen Squad Album. The function of temporal deixis is to indicate the use of the timing in the song lyrics.

d. Social Deixis

Social deixis is to indicate the position of social status to the speaker (Cruse, 2006), the table is used to give information about ten songs using social deixis in the song lyric.

Table 4.6. Finding of Social deixis in The Song Lyrics

| No | Song | Social deictic word |
|----|------------------|---|
| 1 | Fajr | He, Him, Shaytan |
| 2 | On my Deen | Imam Mahdi, Angel, Shaytan |
| 3 | Cover Girl | Righteous women, Cover girl, Sister, Ladies, She, Islamophobes, They, Mother of Jesus |
| 4 | Hit the Prayer | - |
| 5 | Allah Loves You | Muhammad, He |
| 6 | Hands of Allah | Special woman, You, Mama, Ummi |
| 7 | Smile its Sunnah | Prophet, Brother, Habibi |
| 8 | Halal Lovein | Habibti, Baby Girl, Hayati, You, Wife, |

| | | |
|----|----------|--------------------------------|
| | | Halal Boy, Husband |
| 9 | Mama | Special woman, You, Mama, Ummi |
| 10 | Grateful | - |

From the table above, it can be seen that from ten songs in Deen Squad album, only two songs do not use social deixis in the song lyrics which are “Hit the Prayer” and “Grateful”. The use of social deixis can be seen in the song “Fajr” that three social deictic words are found such as “He, Him, Shaytan”. The other song which use social deictic words is “On My Deen” those are “Imam Mahdi, Angel, Shaytan”. Then, in the song “Cover Girl”, in this song social deixis is showed by words “Righteous women, Cover girl, Sister, Ladies, She, Islamophobes, They, Mother of Jesus”. Furthermore, in the song “Allah Loves You” such as “Muhammad, He”. The other song which use social deictic words is “Hands of Allah” those are “Special woman, You, Mama, Ummi”. Then, in the song “Smile its Sunnah”, in this song social deixis is showed by words “Prophet, Brother, Habibi”. Moreover, social deixis also can be found in the song “Halal Lovein”, the social deixis is represented by words “Habibti, Baby Girl, Hayati, You, Wife, Halal Boy, Husband”. Lastly, in the song “Mama” such as Special woman, You, Mama, Ummi”.

Based on the explanation above, social deixis is mostly used in the song of Deen Squad Album. The use of social deixis indicates social status or intimacy relative to the participants in the speech event.

B. Dominant Type of Deixis in Song Lyric of Deen Squad Album

The table below shows type of deixis that can be found from in ten song lyrics of Deen Squad Album.

Table 4.7. Depiction of Appearance Types of Deixis

| No | Song | Types of Deixis | | | |
|----|------------------|-----------------|----|---|----|
| | | P | Sp | T | Sc |
| 1 | Fajr | ✓ | ✓ | ✓ | ✓ |
| 2 | On My Deen | ✓ | ✓ | ✓ | ✓ |
| 3 | Cover Girl | ✓ | ✓ | ✓ | ✓ |
| 4 | Hit The Prayer | ✓ | ✓ | ✓ | X |
| 5 | Allah Loves You | ✓ | ✓ | ✓ | ✓ |
| 6 | Hands of Allah | ✓ | ✓ | ✓ | ✓ |
| 7 | Smile its Sunnah | ✓ | ✓ | ✓ | ✓ |
| 8 | Halal Love in | ✓ | ✓ | ✓ | ✓ |
| 9 | Mama | ✓ | ✓ | ✓ | ✓ |
| 10 | Grateful | ✓ | ✓ | ✓ | X |

After analyzing and determining the types of deixis, the following of frequency of each deixis type used in the songs of Deen Squad album are presented as follows:

Table 4.8 Dominant Type of Deixis in The Song Lyrics

| No | Types of Deixis | Frequency |
|----|-----------------|-----------|
| 1 | Person Deixis | 84 |
| 2 | Temporal Deixis | 76 |
| 3 | Spatial Deixis | 70 |
| 4 | Social Deixis | 34 |

From the table above, it shows that the number of frequency of deixis which is taken from ten songs are person deixis, spatial deixis and temporal deixis appear in every song but social deixis only appears in eight songs of Deen Squad Album. The first types of deixis is person deixis which appears 84 times, temporal deixis appears 76 times, spatial deixis appears 70 times and social deixis appears 34 times in songs of Deen Squad Album. Thus, the most dominant types of deixis that appears in songs of Deen Squad Album are person deixis.

Person deixis is able to be recognized easily in such lyrics of every song because it indicates the participant/s who utters the utterance. The singers uses person deictic words to tell an identity exactly about himself as the subject, object or possessive in the song and also about their relation with the other people as the addressee in the song. In addition, spatial deixis and temporal deixis are also used as the dominant types of deixis in the song of Deen Squad album because the singers show the location and the time of an event relative to the speaker in every song.

Therefore, the singers try to show about the moral values trough their religious songs by using some types of deixis such as person deixis, temporal deixis and spatial deixis dominantly. Moreover, Karter Zaher and Jae Deen as the singers

mostly conveys about their life, experiences, feelings and emotions inside human being into the song lyrics. They tell about many things that have good moral value and can inspire the listener such as keep praying 5 times every day, smile in good or bad situation because it is sunnah, always be grateful for everything, moslem need halal love in, always believe that Allah loves you and etc. Hence, three types of deixis which are person deixis, temporal deixis and spatial deixis always occur in every song of Deen Squad album.

C. Reference Meaning of Deen Squad Album

#Corpus/Data 01 (Fajr)

The city was asleep when I was up though
 The ego had to sink, before the sun rose
I can feel the spirit, in my blood flow
It's the only reason, that I am humble
 Wallah I feel connected as I come close
 Taking my position at the front row
 Praying for the ummah to become pure
I've been tryna do this for the young folks!

I'm praying fajr way before 5
I gotta do it before sunrise
Youk now I'm praying and bowing and kneeling
 For that feeling

Its 3 am in the morning
 The adhan goes on while I'm yawning
 The shaytan whispers I feel him groaning
He's telling me its no important
 Yo, he told me keep sleeping
 Just relax, slow down it's the weekend
 Aoudou billahi minal shaytan
 Woke up had to defeat him
 So now I'm getting ready
He tried to put the knowts on me
He wouldn't let me whorsip Allah

So I'm going through the biggest test
 The temptation of sleep I've gotta a fight my nafs
 Take righteous steps so I had to move
 The shaytan tryna win I won't allow him to
 Every true believer' got to battle through
 So I woke up to show my gratitude
 Ya'rabb thank you !

Waking up, waking up
its 5 am and I'm praying my fajr
 Hear the adhan its time to pray

The existing of personal deixis in this song is encoded by deictic words “*I*, *My*, *Me*”. Here, started from the deictic word “*I*” that indicates first person deixis and can be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer himself who asks others to wake up in the early morning for doing fajr praying. Then, the first person deixis in this song is “*My*” it is categorized as the possessive pronoun for singular person. The deictic word “*My*” is interpreted as belonging to the speaker. In the first stanza the word “*My*” which is in the third line refers to blood, but in the sixth line refers to position and then in the third stanza which is in thirteenth line refers to nafs but in the seventeenth refers to gratitude toward the speaker. Furthermore, for person deixis “*Me*” is interpreted as the objective case for first singular person, especially for the speaker.

Then, for the second personal deixis is encoded by word “*You*”. The word “*You*” is interpreted as the addressee of someone who has directly contacted with the first singular person. The word “*You*” in this song refers to the reader or listener who is told a story by the speaker.

Then, third person deixis are “*He, Him, It, Its*”. The word “*He*” as the third singular person refers to syhaitan who doesn’t let the speakers to do worship to Allah. Then, the word “*Him*” as the possessive pronoun of “*He*” also refers to syhaitan. Next, the word “*It*” in this song can be interpreted as all other inanimate subjects or objects. In the second stanza, the word “*It*” refers to fajr praying and in the third stanza the word “*it*” refers to a day as the weekend. Then, the third person deixis is “*Its*”. The word “*Its*” as the possessive pronoun of third person “*It*” refers to timing for praying which is represented in the third and the last stanza.

Next type of deixis in this song is spatial deixis which uses the deictic words “*The city, Come, At the front row, Move*”. The word “*The city*” indicates the speaker’s city that he lives in. Then, the word “*At the front row*” indicates that the position of the speaker to do prayer. Then, the word “*come*” in the first stanza indicates the action of the speaker to become closer with his creator. Similarly, the word “*move*” indicates that the speaker action to a certain location. It means the speaker wakes up to do prayer.

Next type of deixis in this song is temporal deixis. The first is the deictic word “*3 am in the morning*” which can be interpreted as the adhan time while the speaker still asleep. Next the words “*before 5*” and “*before sunrise*” in the second stanza refer to the time when the speaker should do fajr praying. Then, the word “*weekend*” refers to at the day when speaker gets the experience. Then, the word “*Now*” refers to the time when the speaker ready for praying. Furthermore, the temporal deixis also

uses the verb tense such as the words “*I am praying, Know*” that indicates the timing is in the present, “Told” indicates that the timing is in the past.

The next type in this song is social deixis. The social deixis in this song is represented by deictic words “Shaytan He, Him,”. The words “Shaytan, He, Him” refers to the bad creature who always persuade human to do bad deeds.

#Corpus/Data 02 (On My Deen)

All eyes on me
 Yeah, I'm on my deen (2x)
 To be so clean
 Yeah, I'm on my deen
 Ayo KZ
 Are you on your deen?
 Yeah, I'm on my deen
 Are you Jae Deen?
 Yeah I'm on my deen

Started out in Beirut
 Listening the shake out
 All it took was two tracks
 To say that it was maktub (fate)
 Whoever sleeping on us must be dreaming about some bad news
 Call us Imam Mahdi cuz' we be coming back soon
 Like tada tada
I heard the bombs go
 Pada papa
I still hear the screams like “Ahh”
 But no matter what the pain
I say Alhamdulillah
I coulda' been dead man
I coulda' been ash
It would've been blood
 all over this smile, man
it should've been peace
 ya Allah, it should've been peace

but it won't kill a brother's soul
angels surround us
 cuz we be on another road
 it's kz, make you say ameen
I'm muslim man
you can be my team
They're just wanting that I ask though
 are you on your deen?

Yo, people say that they make dua' for me now
I can tell you that it's real love
 spreading peace like a year
 making deen music that feel good
 paying hasanat, that's divine pay
 there's brothers marrying, wish she could
 join deen squad, 'cuz we turnt up
 'cuz we muslims and we still hug
 blessings coming everyday
 working hard in so many ways
 pray 2 rakats out of gratitude
 'cuz that comes first, don't get delayed
 started up in canada
 but now months later, we overseas
every mosque we step inside
we get recognized and they know its "we"
we stayed all true
 if you don't support, shame on you
 this track's so deen, it make the shaytaan run away like "brrrp"
 like what chu' gonna do
 yeah, standing long like taraweeh
I'm praying with my team
 if you ask me yes. I think, I think, I think I'm on my deen
 and no
I be on my, I be on my, I be on my deen
 (deen squad!)

The existing of personal deixis in this song is encoded by deictic words “*Me, I, My, Us, We.*” Here, the deictic word starts from the word “*I*” that indicates first person deixis and interpreted as a person who has a role as the main subject of the

song. In this song, the word “*I*” refers to two people in different time, they are Karter Zaher and Jae Deen as the singers who ask to stay on Islam as a deen and be grateful to Allah for being life. Next, the first person deixis is “*Me*”. It is categorized as the objective case for first singular person, especially for the speakers. The objective case is usually placed after verb or preposition. Then, first person deixis is “*My*”, it is categorized as the possessive pronoun of singular person. In this song, the word “*My*” in the first stanza refers to the speakers’s deen but in the second stanza “*My*” refers to people who want to be a moslem seems like Deen Squad’s friend. Next, the word “*We*” is categorized as combination of pronoun I and You. In this case, the pronoun deixis “*We*” is showed to both of the speaker’s existence in their deen in order to persuade people to be a moslem also. Then, the first person deixis “*Us*” is categorized as the objective case of first plural person. The objective case is usually placed after verb or preposition.

Then, the second personal deixis in this song is encoded by words “*You, Your*”. The word “*You*” can be interpreted as the addressee or someone who has directly contacted with the first singular person. In this song, the word “*You*” refers to both speaker himself and sometimes indicates the listener or reader. Next, the word “*Your*” as the possessive pronoun of “*You*” refers to speakers deen such in the first stanza.

Then, the third person deixis is “*They*” as the third plural person. In the third stanza, the word “*They*” refers to the addressee who shows love to speakers by

giving *dua*, but in the line sixteenth the word “*They*” refers to addressee’s understanding. Next, the word “*She*” refers to woman who gets married with a moslem man. Then, the word “*It*” in this song can be interpreted as all other inanimate subjects or objects. Then, the third person deixis is “*Its*”. The word “*Its*” as the possessive pronoun of third person “*It*” refers to speaker’s daily deed that is represented in the third stanza sixteenth line.

Next type of deixis in this song is spatial deixis which uses the deictic words “*In Beirut, coming back, go, surround, On another road, comes, in Canada, every mosque, away*”. First, the use of deictic word “*In Beirut*” refers to a capital and largest city of Lebanon. Then, the word “*In Canada*” refers to North American country. Next, the word “*Every mosque*” refers to the mosque that the singer of Deen Squad ever visited. Then, the word “*Surround*” in the second stanza indicates the abstract location of angels who are always around human. Then, the word “*Coming back*” can be interpreted as the coming of Imam Mahdi in the future and make the Muslim life becomes victorious which leads to a peacefull life. Then, the word “*On another road*” indicates the right way of speakers choice. Moreover, the word “*Go, Come*” indicate as projective deixis which are used to manipulate the location. Then, the word “*Away*” which is in third stanza refers to the distant of syhaitan.

Next type of deixis in this song is temporal deixis. The first is deictic “*Soon*” refers to the time when Imam Mahdi will come in short time. Then, the word “*Now*” which is in first line of third stanza refers to the time when the speakers know the

people make *dua* for them. The next word “*Every day*” indicates the blessing from Allah always given in all days life. Then, the word “*Months later*” indicates the plan in the future. Next, the word “*First*” refers to time when shubuh prayer that moslems have to do in the early morning before doing work. Then, the word “*Long*” indicates the duration of tarawih prayer. Furthermore, temporal deixis also uses the verb tense such as the words “*I am praying, Ask*” that indicate the timing is in the present, “*Heard*” indicates that it happened in the past. Lastly, the word “*Would have been*” also indicates the timing that happened in the past.

The next type in this song is social deixis. The social deixis in this song is represented by words “*Shaytan, Imam Mahdi*”. The word “*Imam Mahdi*” refers to a redeemer of Islam who will come before the day of judgment and will rid the world of shaytan. The next word “*Angels*” refers to good creatures who always worship to Allah. Then, the word “*Shaytan*” refers to the bad creatures who always persuade human toward negative things.

#Corpus/Data 03 (Cover Girl)

She's a righteous woman
 And they don't like it
 No, no... Yeah
They try to conceal her
 But deep down there
They fear her, My cover girl
 Oh woah! She's the true cover girl

DEEN SQUAD
 For all my sisters around the world man

She be rockin' that. She be rockin' it, hater why you talkin' ish?
She a modest girl, homie don't be mad cuz
 (she be rockin' that hijab)
Its that cover girl trap, cover girl rap
Sister stand up, where my cover girls at?
 Dear Islamophobes, let me put you on blast
You wanna kick the Muslims out, but you know we got class
 This is for my sisters in the west2017,

she ain't tryna' be oppressed
She represents peace and she got her own voice
 And She's not forced to wear it, cause she made her own choice
 OHHH YEAH
She got her hair covered
 That means you can't judge her
She got class, she don't flirt, she don't exchange numbers
 And she a boss, she ain't rollin' with these lame brothers
 And when she rockin' that hijab she remain humble
 When she put it on
Her heart is growing strong
 But that won't take nothing away from her
 Yeah
 So go and put the crown on
Ladies stand up when I sing this song

To all my sisters in the place, with style and faith
 Allow me to say, you shine when you're miles away
They better say SALAMS if they cross your way
 Or I'mma show 'em who's boss today (Hey, hey!)
 Why you're messing with the righteous sisters?
 Why you acting like the head-scarf
 Wasn't worn by the Jews and Christians?
Cover girls got dreams with no limits
 That's why Ibtihaj done made it in the Olympics
 And she braver and a lot more
 Women in the prophet's days even fought wars
She striving, she keep believing
She rock that head-scarf like the Mother of Jesus
 And that's her freedom. She knows her reason
She repp in' Islam and she gives it a meaning

AMEEN!
You struggled through a test on earth
Now your spot in Heaven is reserved
 YA RABB
She's my cover girl
 WOAAAH!
 YEAH!

The existing personal deixis in this song is encoded by deictic words “*I, My, Me, We*”. The first deictic word “*I*” indicates first person deixis and interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer who tells about girls who wear hijab style as known as cover girl in Islam. Then, the word “*My*” is categorized as the possessive pronoun of singular person. In this song, the word “*My*” refers to speaker’s sister in around the world as the moslem wearing Islamic style. Then, the first person deixis is “*Me*”. It is categorized as the objective case for first singular person, especially for the speakers. The objective case is usually placed after verb or preposition. Then, for first person deixis “*We*” is interpreted as first plural person. The word “*We*” in this song is interpreted as the speaker and every moslems.

Then, the second personal deixis in this song is encoded by words “*You, Your*”. Almost the word “*You*” in this song refers to non-muslim as islamophobes who mocks cover girl. Next, the word “*Your*” in the third stanza which is in line sixis interpreted to the cover girl way but in the eighteenth line the word “*Your*” is interpreted to a spot for the cover girl in heaven.

Then, the third personal deixis in this song which is represented by using the words “*She*” refers to moslem girl who wears Islamic style. Then, the word “*Her*” as the possessive pronoun of “*She*” refers to girl’s personality. In the first stanza, the word “*They*” is interpreted to people exactly non-moslem who hates the cover girl. The next word “*It*” is interpreted as the hijab wore by moslem girls. Then, the third person deixis is “*Its*”. The word “*Its*” as the possessive pronoun of third person “*It*” refers to girl’s hijab.

The next type of deixis in this song is spatial deixis which uses the words “*There, Around the world, in the west 2017, away, go, in the place, In the olympics, On earth, spot in heaven*”. The first deictic is use of word “*There*” indicating distal temporal deixis which refers to the place that is away from the speaker. In the first stanza the word “*There*” refers to the abstract location which is between the haters and the cover girl. Then, the word “*Around the world*” refers to wherever moslem girls exist. The next word “*in the west 2017*” refers to girls from the west who represent peace. Then, the word “*In the place*” is interpreted as the existence of cover girl wherever they stay. The word “*In the Olympics*” is interpreted to a war between muslim and non muslim in the past. The next word “*On earth*” is interpreted to a place where humans live in. Next word “*Spot in heaven*” is represented as a nice place for a girl who gets struggle in the earth. Then, the words “*Go, Away*” indicate as projective deixis which are used to manipulate the location.

The next type of deixis in this song is temporal deixis. The first temporal deixis is the deictic word “2017” refers to a year in which the cover girl was received this special song from Deen Squad. Then, the word “*Today, Now*” can be interpreted as the day or time when the speaker delivers the utterance. In the third stanza, the word “*Today*” means in this period the girl can be a boss. The next word “*prophet’s day*” refers to when prophet period the women also did *Jihad* such a sin wars. Furthermore, temporal deixis also uses the verb tense such as the words “*Try, Sing*” that indicate the timing is in the present.

The next type in this song is social deixis. The social deictic words “*Righteous women, Cover girl, Sister, Ladies, She*” are interpreted to muslim women all over the world who keep their identities by wearing hijab. Then the word “*Islamophobes, They*” refer to people who hate Islam. Then, the word “*Mother of Jesus*” refers to prophet Isa’s mother who also wore hijab in the past.

#Corpus/Data 04 (Hit The Prayer)

La hawla wala kuwata ilabilah
 Allahu Akbar
 Bismillahirrahmanirahim
 Aaahh, hit that prayer
 and Im good
 pray five times every day
 stressed out got some bills to pay
 then I make wudu and wash my sins away
 once I hit the prayer
 man I swear I feel good

Aahh I been through enough
I can't wait to be home
I been bugging too much
I been stress in the whole day
 when I'm stressed out I go pray
will I miss out on it no way
 and now that I prayed its okay
its okay... ya raab.
 bismillah live that life of a believer
 pray my fajr, my dhuhr, asr,
 maghrib and then my isha
 I do it cause its wajib
 and I'm sounding like a preacher
they say I m inspiring the youth
 okay well I guess I'll be a leader
 sending salutations to my squad tough
 tryna hit the prayer
 and tryna read quran
 and they're asking for duas

mhmm.no problem
 critics stay silent I won't miss on my salah
 no, oh god
 ooohhh gotta give thanks
 to the one on the throne
I been doing this since I was born
I go where the angels go
 and keep a smile on my face like always
 god's gotta plan
 so I ain't gon hurry
 and when I go to sleep
 man I ain't got worries

beads on my neck
 so Im always doing dhikr
 and there's only one god
 so there ain't no shirk
 cause KZ gotta be the man right now
 deen squad really going lamb right now

got a plan right now
 ohohoh
 holy sound all over the globeeee
anywhere we go we keep the ahdan on so
you know when that alarm rings
you know what Ido, I...
hit the prayer I feel good

The existing personal deixis in this song is encoded by deictic words “*I*, *My*, *We*”. The first deictic word “*I*” indicates first person deixis and interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer who tells about the obligation as the moslem to keep doing prayer on five times every day. Then, the word “*My*” is categorized as the possessive pronoun of singular person. In the first stanza, the word “*My*” refers to speaker’s sins which disappear when taking *wudu*. Then, for first person deixis “*We*” is interpreted as first plural person. The word “*We*” in this song is interpreted as the speaker and every moslems.

Then, the second personal deixis in this song is encoded by word “*You*”. The word “*You*” in this song refers to the reader or listener who is asked by the speaker for keeping the prayer.

Then, the third personal deixis in this song which is represented by using the words “*They*” refers to people who state that the speaker can inspire the youth. The next word “*It*” is interpreted to the prayer where the speaker will not leave it. Then,

the third person deixis is “*Its*”. The word “*Its*” as the possessive pronoun of third person “*It*” also refers to the prayer.

The next type of deixis is spatial deixis which uses the deictic words “*There, Away, Home, Go, On the throne, Over the globe, Anywhere*”. The first is use of word “*There*” indicates distal temporal deixis which refers to the place that is away from the speaker. In the fourth stanza the word “*There*” refers to the abstract location of God but the speaker believe Allah is the only one. Then, the word “*Away*” refers to the distant of sin which disappears from speaker. The next word “*Home*” is interpreted to the speaker lives in. Then, the words “*Over the globe, Anywhere*” refers to the place where the location is not known exactly. It means that the adhan sound is listened everywhere. Then, the word “*Go*” indicates as projective deixis which are used to manipulate the location.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Five times every day*” refers to quantity of the prayer time. Then, the word “*once*” refers to the prayer that the speaker does then can make feeling better. The next word “*whole day, Always*” is interpreted to 24 hours in a day. Then, the word “*Now, Right now*” refers to the time when the speaker does prayer. Then, the word “*since*” refers to the time when the speaker was born until now. The next words are “*Hit, Am inspiring*” indicates the timing is in the present, “*prayed*” that indicate the timing is in the past and “*Will*” indicates that the timing is in the future.

#Corpus/Data 05 (Allah Loves You)

I always believed
 There's a light in the struggle and its so, so, so beautiful
 (So beautiful)
 I'm chasing a dream
 Hoping love can awake my soul and make me spiritual
 (So Spiritual)
 Say if there is darkness today
Tomorrow's brighter let's pray
You'll never be alone cause your Lord is around
 Ya Arham Ar-Rahimeen
 Keep me on Siraat Al-Mustaqeem and don't you let go

Never give up, never give up
Allah Loves you, Allah Loves you
 So don't lose hope
He is close, He's in your heart
 And your soul
 Life is getting hard, You may have lost a job
 And you got a lot of bills and you blame it on God
 Fighting with your mom
Then you lose your calm
Then you're at a point when your faith is almost gone
 Never lose hope
 Know Allah Loves you remind yourself
 There's a beauty in the struggle
 Heard you got the word stress
 Heard you wanna cure death
You gotta say Bismillah
You know it that's the first step
 Read about Muhammad's (S) life
He used to suffer day and night
They even used to throw stones at him
 Even then he still smiled
 Know Allah's by your side
Days are gonna be alright. Yeah, Oh!

The existing personal deixis in this song is encoded by deictic words “*I, My, Me*”. Here, started from the deictic word “*I*” that indicates first person deixis and can

be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer himself who has strong faith to the God and never give up in his life or feel alone because he knows Allah loves him. Then, the first person deixis in this song is “*My*” it is categorized as the possessive pronoun for singular person. The deictic word “*My*” is refers to speaker’s soul. Furthermore, for person deixis “*Me*” is interpreted as the objective case for first singular person, especially for the speaker.

Then, for the second personal deixis is encoded by word “*You*”. The word “*You*” is interpreted as the addressee of someone who has directly contacted with the first singular person. The word “*You*” in this song refers to the reader or listener who also believes in Allah. Next, the word “*Your*” as the possessive pronoun of “*You*” in the first stanza which is in ninth line refers to the speaker’s lord. Then, the word “*Yourself*” as reflective pronoun that refers to the subject you.

Then, third person deixis are “*He, Him, It, Its, They*”. The word “*He*” as the third singular person refers to Allah who is close in every human’s soul and heart. Then, the word “*Him*” as the possessive pronoun of “*He*” also refers to Allah as the creator. Next, the word “*It*” in this song can be interpreted as all other inanimate subjects or objects. In the second stanza which is in seventh line the word “*It*” refers to a failure which can happen in daily life such as lost a job. Then, the third person deixis is “*Its*”. The word “*Its*” as the possessive pronoun of third person “*It*” refers to a light as a hope in the struggle which is represented in the second line of first stanza.

The next type of deixis is spatial deixis which uses the deictic words “*Around, On siraat Al-Mustaqeem, Go, Close, In heart, In soul*”. The first is use of word “*Around*” indicates that the position is near from the place or something. In the first stanza, the word “*Around*” refers to speaker himself. Then, the word “*On siraat Al-Mustaqeem*” refers to the path of Islam which leads on to the path of success in the hereafter. The next word “*Go*” means move to a certain place. It refers to the speaker himself. Next, spatial deictic word is “*Close*”. This word indicates that the location is near. Then, the words “*In heart, In soul*” is interpreted to human’s credibility to the only one God.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Always*” is interpreted in every times and days continuously. Then, the word “*Today*” can be interpreted as the day when the speaker delivers the utterance. In the first stanza, the word “*Today*” means the day when the speaker feels like a bad day. The next word “*Tomorrow*” refers to a day after today. It means the writer hope something good in the future. Then, the word “*Day and Night, Then*” is represented the whole time in speaker life. The next words are “*Hit, Am inspiring*” indicates the timing is in the present, “*Prayed*” indicate the timing is in the past and “*Will*” indicates that the timing is in the future.

The next type in this song is social deixis. The social deixis in this song is represented by deictic words “*Muhammad, He*”. The words “*Muhammad, He*” refer to a prophet as God’s messenger.

#Corpus/Data 06 (Hands of Allah)

Me dedicate this to a special woman
 who provided me when I really couldn't mmm
I can smell the fufu cooking
 Madasi Madasi yeah
 Remember we was poor you lay me on bed
 when you was sleeping on the floor
You sacrifice so much and taught me everything I know
Soon come the day me say you work no more.
Itx unconditional you give me love
me pay you back itwill never be enough
 Everybody got a MAMA say
 may ALLAH reward you.
Heaven lies under your feet
 OH MAMA
You the reason why I breath
 INSHAALLAH you're proud of me
 Hayati ya MAMA
 No other woman take your place
Me make the stupid mistakes
Me sorry
I hope you forgive me

The reason I do this is for you
 The Blessings in your prayers is why I will stay true
 Ya Roohi you give me life
 ALLAH yeslam edaiki Ya UMMI
You used to watch me in the television
Now your seeing your habibi on the television
 To make you happy is my only mission
 YA ALLAH SHOU BHBBIK

MAMA I'm all grown up
I know we been through enough
 And when I give you the millions
You can buy whatever you want
 That's right whatever you want
 New house, New car
 That's whatever you want

Me cannot wait till the day comes
 To say you ain't working no more
 Tout ce quetu veus
 Tu le merites
 Tout le bonhear
 So it Dan's ta vie
 Wallah je ne vaut rein sans toi
 Sans toi MAMA (×2)

The existing personal deixis in this song is encoded by deictic words “*Me, I, We, My*”. Here, started from the deictic word “*I*” that indicates first person deixis and can be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer who loves his mother so much because his mother has done anything for his life. Then, the first person deixis in this song is “*My*” it is categorized as the possessive pronoun for singular person. The deictic word “*My*” in the third stanza refers to speaker’s mission. Next, for person deixis “*Me*” is interpreted as the objective case for first singular person, especially for the speaker. Furthermore, the word “*We*” in this song is interpreted as the speaker and the listeners or the readers as the addressee.

Then, for the second personal deixis is encoded by word “*You*”. The word “*You*” is interpreted as the addressee of someone who has directly contacted with the first singular person. The word “*You*” in this song refers to the speaker’s mother. Next, the word “*Your*” as the possessive pronoun of “*You*”. Then, third person deixis word “*It*” in this song can be interpreted as all other inanimate subjects or objects. In

the second stanza the word “*It*” refers to payment remittance from the speaker for his mother.

The next type of deixis is spatial deixis which uses the deictic words “*On bed, On the floor, come, heaven, under, in television*”. The first is use of word “*On bed*” is interpreted to a place for speaker sleeps. Then, the word “*On the floor*” refers to place for speaker’s mother sleeping because they were poor and only have one bed for one person. The next word “*come*” means move to a certain place or something. It refers to the day which speaker is waiting for. Then, spatial deictic word is “*Heaven*”. It is interpreted to the best place to live in the hereafter. Then, the words “*Under*” which is in the second stanza refers to speaker’s mother feet. And the word “*In television*” refers to the existence the speaker when he grows up as a successful or famous person in public.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Soon*” refers to the time when speaker become successful person, so that his mother will be happy. Next, the word “*The day*” refers to the time when speaker will have much money and give everything for his mother want. Then, the word “*Now*” refers to the time when speaker’s mother watches him on television. The next words are “*Do*” indicates the timing is in the present, “*Taught, Was sleeping*” that indicates the timing is in the past and “*Will*” indicates timing in the future.

The social deixis in this song is represented by deictic words “*Special woman, You, Mama, Ummi*” refer to the mother’s speaker as the person who he loves most.

#Corpus/Data 07 (Smile Its Sunnah)

Assalamualaikum
 Are you looking for a straight turn
 Are you having a bad day
 Tell me, what's the situation
You got debts, you with stress
 Life's too hard and you feel a big mess
 But you shouldn't worry, oh.
 Life's too short, just shake it off.

Allah's watching over you,
He knows what you going through,
 Rise up, you the mother-loving champion,
 The ease will be coming soon.
 And when I see you down,
 Imma flip that frown upside down.
My brother, be positive,
 Love yourself and smile like the Prophet (PBUH) did.

Smile, it's sunnah, oh,
Habibi, you're beautiful.
 Give back to the people, oh, oh, oh, aiwa.
I just wanted to let you know.
I know you going through a struggle,
 Just remember, Allah loves you.
 If you ever feel it isn't fair,
 Come on and now burden with someone that it can bare?
 Yeah, I can feel the positivity in the air.
 So give good energy,
 Ain't nobody want negativity yeah.
Allah ma hisaawbireen,
 After hardship will come ease.
 Please, let's believe.
 Smiling is an act of charity.

And don't be shy, do a kind thing and share a smile.
 And, you know tonight, somebody like you can change a life.
 Um, yeah. Um, yeah. Yeah, yeah.
 Let me see that smile, oh.
I wanna see that smile.
 Don't wanna see no frown, oh.
Me never wanna see you down.

Look when you were a child oh,
You used to always laugh and have fun, bro.
 Don't let nothing phase you.
 It's all good my brother.
 Just let live, let's love one another.
 Have faith in Allah, yeah.
 Believe me he got you covered.

The existing personal deixis in this song is encoded by deictic words "*Me, I, My*". Here, started from the deictic word "*I*" that indicates first person deixis and can be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer who asks people to keep smiling even when having problem or in a bad day because smile is sunnah. Then, the first person deixis in this song is "*My*" it is categorized as the possessive pronoun for singular person. The deictic word "*My*" in the second stanza refers to a man as a friend. Next, for person deixis "*Me*" is interpreted as the objective case for first singular person, especially for the speaker.

Then, for the second personal deixis is encoded by word "*You*". The word "*You*" is interpreted as the addressee of someone who has directly contacted with the first singular person. The word "*You*" in this song refers to the listener or reader. Next, the word "*Yourself*" as reflective pronoun refers to the subject you.

Then, for the third personal deixis is encoded by word "*He, It*". The word "*He*" is interpreted to Allah who knows what is the better things for humans. The next word "*It*" in this song can be interpreted as all other inanimate subjects or objects.

The next type of deixis is spatial deixis which uses the deictic words “*That, Coming, come, Upside down, In the air*”. The first is use of word “*That*” is interpreted to someone which stay away from the speaker. Then, the word “*In the air*” refers to atmosphere in the environmental which causes of the people positivity. The next words “*Coming, Come*” means move to a certain place or something.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Soon*” refers to the timing when the solution for the problem comes. Then, the word “*Now*” refers to the time when the speaker asks listener to solve problem with a friend together. The next words are “*Tonight*” is interpreted to the time when speaker give such motivation to listener who has problem to never give up but keep doing effort to change a better life. Then, the word “*See, Is watching*” indicates the timing is in the present, “*Wanted*” that indicates the timing is in the past and “*Will*” indicates timing in the future.

The social deixis in this song is represented by deictic words “*Prophet, Brother, Habibi*”. The words “*Prophet*” refers to God’s messenger. The last social deictic words are “*Brother, Habibi*” indicating as the calling for a close friend.

#Corpus/Data 08 (Halal Love in)

Habibti you got me thinking you’re amazing
 I say you’re name in every single
 That’s real love it takes dedication
 When I see you
 Say Mashallah look at that creation
 Subhanallah I’m amazed

When I see the shine on the face
Baby girl we can go pray pray pray
Me no like the bad gyal you good
Me write this song just for you
You hayati
 Listen say you love me loud oh
 To that West African Halal Boy

I need your halal loving
You da wife gyal I'm ya husband
Me dedicate my whole life to you
I wanna spend my whole life with you
I just wanna give you some affection
 Duty 'pon me to protect ya
I'm feeling a sincere connection, connection
God made you for me
You're my naseeb
God made me for you
It was al maktoob
 Written destiny

But let me tell you something
 Man dem talk but they bluffin
They Intensions are disgusting
I advise you not to trust them habibti
 Cause I've been there and I've done this
 So yallah get it babe
 Dream big live it yeah
We fly business yeah
We're the righteous millionaires
 Aiwa

I need your halal loving
You da wife gyal I'm ya husband
I wanna spend my whole life with you
Halal lovin in Ghana
Halal lovin in Nigeria
Halal lovin in Gambia
Mali Senegal and Mauritania

Halal lovin in Morocco

Halal lovin in Algeria

Halal lovin in Cairo

Sudan Kenya and Somalia

The existing personal deixis in this song is encoded by deictic words “*Me, I, We, My*”. Here, started from the deictic word “*I*” that indicates first person deixis and can be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer himself who tells about the affection in Halal Love in. Then, the first person deixis in this song is “*My*” it is categorized as the possessive pronoun for singular person. The deictic word “*My*” in second stanza which is in the third line is refers to speaker’s life but in the ninth line refers to speaker’s destiny. The next word “*Me*” is interpreted as the objective case for first singular person, especially for the speaker. Furthermore, for person deixis “*We*” is interpreted as first plural person. The word “*We*” in this song is interpreted as the speaker and the listeners or the readers as the addressee.

Then, for the second personal deixis is encoded by word “*You*”. The word “*You*” in this song refers to speaker’s wife as his love. Next, the word “*Your*” as the possessive pronoun of “*You*” refers to the wife’s love.

Then, third person deixis are “*It, They, Them*”. The word “*It*” in this song can be interpreted as all other inanimate subjects or objects. Then, the word “*They*” refers to people over the relationship between the speaker and his halal loving. The last personal deictic word “*Them*” is interpreted as objective case for third plural person.

The next type of deixis is spatial deixis which uses the deictic words. The first is word “*There*” that indicates distal spatial deixis which refers to the place that is away from the speaker. The next word “*Go*” indicate as projective deixis which are used to manipulate the location. Then, the words “*West African, in Ghana, in Nigeria, in Gambia, in Mali and Sinegal, in Mauritunia, in Morocco, in Algeria, in Cairo, in Kenya, in Somalia*” refer to some regions in the earth.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Whole life*” is interpreted in every day since the speaker life he will always love his halal loving.

The next type in this song is social deixis. The social deixis in this song is represented by deictic words “*Habibti, Baby Girl, Hayati, You, Wife*” that indicate to the speaker halal loving. Then, the word “*Halal Boy, Husband*” refers to the speaker himself.

#Corpus/Data 09 (Mama)

Me dedicate this to a special woman
 who provided me when I really couldn't mmm
I can smell the fufu cooking
 Madasi Madasi yeah
 Remember we was poor you lay me on bed
 when you was sleeping on the floor
You sacrifice so much and taught me everything I know
Soon come the day me say you work no more.
Itx unconditional you give me love
me pay you back it will never be enough
 Everybody got a MAMA say

may ALLAH reward you.
Heaven lies under your feet
 OH MAMA
You the reason why I breath
 INSHAALLAH you're proud of me
 Hayati ya MAMA
 No other woman take your place
Me make the stupid mistakes
Me sorry
 I hope you forgive me

The reason I do this is for you
 The Blessings in your prayers is why I will stay true
 Ya Roohi you give me life
 ALLAH yeslam edaiki Ya UMMI
You used to watch me in the television
Now your seeing your habibi on the television
 To make you happy is my only mission
 YA ALLAH SHOU BHBBIK

MAMAI'm all grown up
I know we been through enough
 And when I give you the millions
You can buy whatever you want
 That's right whatever you want
 New house, New car
 That's whatever you want
Me cannot wait till the day comes
 To say you ain't working no more
 Tout ce quetu veus
 Tu le merites
 Tout le bonhear
 Soit Dan's ta vie
 Wallah je ne vaut rein sans toi
 Sans toi MAMA (×2)

The existing personal deixis in this song is encoded by deictic words “*Me, I, We, My*”. Here, started from the deictic word “*I*” that indicates first person deixis and

can be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer who loves his mother so much because his mother has done anything for his life. Then, the first person deixis in this song is “*My*” it is categorized as the possessive pronoun for singular person. The deictic word “*My*” in the third stanza refers to speaker’s mission. Next, for person deixis “*Me*” is interpreted as the objective case for first singular person, especially for the speaker. Furthermore, the word “*We*” in this song is interpreted as the speaker and the listeners or the readers as the addressee.

Then, for the second personal deixis is encoded by word “*You*”. The word “*You*” is interpreted as the addressee of someone who has directly contacted with the first singular person. The word “*You*” in this song refers to the speaker’s mother. Next, the word “*Your*” as the possessive pronoun of “*You*”. Then, third person deixis word “*It*” in this song can be interpreted as all other inanimate subjects or objects. In the second stanza the word “*It*” refers to payment remittance from the speaker for his mother.

The next type of deixis is spatial deixis which uses the deictic words “*On bed, On the floor, come, heaven, under, in television*”. The first is use of word “*On bed*” is interpreted to a place for speaker sleeps. Then, the word “*On the floor*” refers to place for speaker’s mother sleeping because they were poor and only have one bed for one person. The next word “*Come*” means move to a certain place or something. It refers to the day which speaker is waiting for. Then, spatial deictic word is

“*Heaven*”. It is interpreted to the best place to live in the hereafter. Then, the words “*Under*” which is in the second stanza refers to speaker’s mother feet. And the word “*In television*” refers to the existence the speaker when he grows up as successful or famous person in public.

The next deixis type in this song is temporal deixis. The first is the deictic word “*Soon*” refers to the time when speaker becomes successful person, so that his mother will be happy. Next, the word “*The day*” refers to the time when speaker will have much money and give everything for his mother wants. Then, the word “*Now*” refers to the time when speaker’s mother watches him in television. The next words are “*Do*” indicates the timing is in the present, “*Taught, Was sleeping*” that indicates the timing is in the past and “*Will*” indicates timing in the future.

The social deixis in this song is represented by deictic words “*Special woman, You, Mama, Ummi*” refer to the mother speaker as the person who he loves most.

#Corpus/Data 10 (Grateful)

Hamdulillah I wake Up Everyday
 Thankful To You
 You showed me the way
 You Brought Me Closer
 Made Me A Soldier No Doubt Thought The Drought
 You Gave Me The Rain
 What Can I Cry For?
 Tell Me Do I Appreciate This Life Oh?
 You Can Take It With A Blink Of An Eye Lord!
 You Can Take My Life With A Blink Of An Eye (Oh Nooo)
 And Every Single Time You Show Me And Beautiful Sign Oh My!

Oh Allah You Mercy Deh
 Overwhelming That's Why I Make Dua Ya Rab!
 Say Thank You Allah For Your Love Woahh
 Say Alhamdulillah For Your Blessings
 MMM Yea Say Rabbi, Rabbi Say Rabbi Rabbi,
 I'm Grateful Say Rabbi, Rabbi
 I'm Grateful Suis Moi,
 Alhamdulillah For Lovin' Me
 Alhamdulillah For Giving, Giving, Giving, Giving Me!

I Wanna Make Billions
 Yeah And Give Away Millions
 Yeah It's Just Another Way Of Giving Back
 What You Gave To Me
 You Give Me More,
 More Than I Deserve
 Rabbi Thank You For Showing Mercy
 Thank You For All Your Love
 Thank You Oh Thank You

The existing personal deixis in this song is encoded by deictic words “*I, Me, My*”. Here, started from the deictic word “*I*” that indicates first person deixis and can be interpreted as a person who has a role as the main subject of the song. It refers to the speaker, singer or writer who thanks to Allah for giving him blessing every day. Then, the word “*My*” refers to speaker’s life. Next, for person deixis “*Me*” is interpreted as the objective case for first singular person, especially for the speaker.

Then, for the second personal deixis is encoded by word “*You*”. The word “*You*” refers to the Allah who gives blessing and mercy in human life. Next, the word “*Your*” as the possessive pronoun of “*You*”.

The next type of deixis is spatial deixis which uses the deictic words "*Closer, Away, Another way*". The first is use of word "*Closer*" indicates that the location will be nearer than before. Then, the words "*Away, Another way*" are represented to the distance.

The next deixis type in this song is temporal deixis. "*Every day, Every single time, Showed, Appreciate*". The first is the deictic word "*Every day, Every single day*" which is in the fourth stanza refers to the time when Allah showed such happiness for speaker that the speaker must be grateful. The next words is "*Appreciate*" indicates the timing is in the present, "*Showed*" that indicates the timing is in the past.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The researcher concludes that the song lyrics of Deen Squad album use all types of deixis which are personal deixis, spatial deixis, temporal deixis and social deixis always occurs in every song of Deen Squad Album. Personal deixis includes three types of personal deictic word which are first person deixis, second person deixis and third person deixis. Then, Spatial deixis includes types of distal term, proximal term and project term. Next, temporal deixis includes pure types of deictic word and verb tense.

In this research, all types of deixis are the dominant types which completely occurs in ten songs of Deen squad Album. It is because the singer tells about the moral value and feelings in the religious album that make all types are used.

Therefore, the researcher notes that by using the deixis it will make easily to describe the function of personal, pronoun, time, demonstrative and lexical future which are connecting the utterance with relation of space and time and also useful to catch the reference meaning that include who, where, and when the utterance is uttered.

B. Suggestion

The researcher would like to give some suggestions especially for English learners. Deixis is important field to learn in order to know the purpose and the meaning of references of utterance. By knowing the the types of deixis which are *personal deixis*, *spatial deixis*, *temporal deixis* and *social deixis*, it can help the readers or the listeners understand what the speaker means.

For the other researchers who want to analyze the deixis that are available in song lyrics, the first thing that they have to do is deeply listening and reading the song lyrics. It important to carefully understand the meaning of the lyrics because different people will have different interpretation about the meaning of song lyrics. Additionally, the researcher suggests for the reader and the listener for being carefully on the references of the deixis used in song lyrics.

The researcher hopes for the next researchers who study in deixis are able to give more understanding about the deixis especially the types of deixis in the different genre of the song.

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PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBİYAH DAN KEGURUAN
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Darussalam, June 8th 2018

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