

DEIXIS IN THE SONG LYRICS IN DPR IAN'S ALBUM ENTITLED *MOODSWINGS IN TO ORDER*

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ABSTRACT

The aim of this study research is to analyze three types of deixis and explain the referential meaning of deixis that found in Moodswings in to Order song lyrics. The researcher select Moodswings in to Order album as the subject of research. The song lyrics analyzed through pragmatic approach. The theory that used in this research is from Alan Cruse (2000) about deixis. This research was conducted by using descriptive qualitative method. The data collected from twelve songs of DPR Ian's Moodswings in to Order album. Next, the deixis classified into their own types based on the criteria. The findings showed that deixis like person deixis, spatial deixis, and temporal deixis are used in the song lyrics of DPR Ian's Moodswings in to Order album. The use of person deixis to show the participant role in the song. Spatial deixis used to show a place or location in the utterance. While for temporal deixis, it indicates of time when it happens or frame of time in the song.

Keywords: *DPR Ian, Moodswings in to Order, Deixis.*

INTRODUCTION

Communication is an important things in our life. Through communication any kind of interaction with others can happen. A function of communication to utilized for developing relationships. Lyons (2002) states that language is a symbolic technique designed to communicate and interact with each other. There are some ways to communicate with others beside speaking. Like song or music, article, novel, poetry and any other kind of written text. Sometimes in communication, there might be some miscommunication or misunderstanding. During a communication there might be misunderstanding. According to Yule, George (2014:5) it might be possible that a language utterance can be misunderstood or ambiguous for the listener, which can cause a misunderstanding in meaning.

Communication happens between two person. Which is the speaker and the listener. While communicating, it related to language. Lanenburgh (2010:53) states that language is a tool which enable people to communicate and interact with society. Beside being a meaning of communication, it also recognizing what the speakers mean by the utterances. While communicating with others, language is important. The scientific study of human language is known as linguistics.

Linguistics focuses on the systematic of language characteristics in general. Linguistics divided to two group, micro and macro linguistics. Linguistic macro examines about the phenomenon of language that is influenced by context like pragmatics, discourse analysis, sociolinguistics and ethno-linguistics. While linguistic micro examines morphology, phonology, semantics and syntax.

Deixis can be found in daily communication or even through text. Basically, deixis is a technical term (derived from Greek). Deixis is one of the most basic operations which perform with words. Yule (1996) states that deixis is form of reference, which is related to the speaker's context. Deixis are words that associated with certain objects, such as person, place and time. Deixis refers to determining the meaning of an utterance based on what the speakers say to the listeners. Deixis used to solve the misunderstanding of utterance.

According to Yule (1996:1), pragmatics concerned with a study of meaning as communication by the speaker and interpreted by the listener. From pragmatics we can

understand about meaning. Levinson states that pragmatics is a study that linked language with context, which is grammatical in the structure of language.

The researcher of this research trying to find a deixis in DPR Ian *Moodswings In To Order*. This album released on July 29, 2022 through Dream Perfect Regime. The album name abbreviated as *MIITO*. It was a continuation of *MITO* character from previous album *Moodswings In This Order* which was released in 2021. *Moodswing in to Order* album consists of twelve songs, there are: *Seraph*, *I Shot*, *Mood*, *Miss Understood*, *Avalon*, *Merry Go*, *Ribbon*, *Winterfall*, *Calico*, *Mr. Insanity*, *Ballroom Extravaganza*, and *Sometimes I'm*.

The reason why the researcher chose *Moodswings in to Order* album to analyze was because this song talks about alter ego that created by DPR Ian. The alter ego of himself called as *Mito*. His alter ego used to reflect when he was in the low episodes of his mental disorder. He was diagnosed with bipolar disorder since teenager. The researcher notices that there are many deictic expression related to the lyrics. This research also investigates of how the deixis used in the songs.

RESEARCH METHOD

This research used a qualitative approach because the research focuses on the analysis of deixis. The main aim of the qualitative approach is to understand inquiry research as a humanistic or idealistic approach. A qualitative approach is an attempt by researchers to collect data based on a natural background that can be accounted for David Williams (1995). A qualitative approach can make it easier for researchers to conduct research and understand the phenomena taken. Research certainly has constraints and problems in each research process. For that, a method is needed to minimize it. In contrast to Quantitative, the qualitative approach has a focus on writing descriptive words rather than using numbers. Understanding beliefs, experiences, attitudes, behaviors, and relationships requires the application of qualitative approaches. A qualitative approach reconstructs understanding from data sources obtained through human or social interaction. Even so, it does not mean that data collection is not important. It's still important and the main foundation, it's just that the results of the research are more digging emotionally

DATA AND DATA ANALYSIS

Data

This chapter will discuss about what deixis are found in DPR Ian *Moodswings in to Order* album. There are person deixis, spatial deixis and temporal deixis. The types of deixis that used in the lyrics are various. It also has a different meaning.

Types of Deixis in DPR Ian's Song Lyrics *Moodswings in to Order* Album

After collecting the data, the types of deixis from *Moodswings in to Order* album are classified based on the types of deixis. According to Cruse (2006) there are three main sub types of deixis, they are person deixis, spatial deixis and temporal deixis. The detailed explanation will be presented in this chapter.

Person Deixis

Person deixis related to the speaker (first person) spoken to (second person), also the person who is the speaker or addressee (third person) stated by Cruse (2000: 319). In this DPR Ian's *Moodswings in to Order* album consist twelve songs which are *Seraph*, *I Shot*, *Mood*, *Miss Understood*, *Avalon*, *Merry Go*, *Ribbon*, *Winterfall*, *Calico*, *Mr. Insanity*, *Ballroom Extravaganza* and *Sometimes I'm*. Personal deixis is followed by three types which can be seen in this table.

No	Song	First Person	Second Person	Third Person	Lexical Item
1.	Seraph	I, me, my	You, your	-	-

2.	1 Shot	I, me, we, my	You, your	It	Girl, baby
3.	Mood	I, my, we, my	You, your	It	Honey
4.	Miss Understood	I, my	You, your	It, she, her	Miss
5.	Avalon	Me, we	Your, you	It	-
6.	Merry Go	My, I, our, we, us	Your, you	It	Darling
7.	Ribbon	I, our, me, we, us	Your, you	It, they, she	-
8.	Winterfall	Me, I, my	You	It	God
9.	Calico	I, my, me, we	You	She	Girl
10.	Mr. Insanity	I, my	You, your	-	Darling, Mr, mister, angel
11.	Ballroom Extravaganza	I, me	You, your	It, they	Dear
12.	Sometimes I'm	I, me	You	-	Baby, love

From the table above, it can be seen that twelve songs in *Moodswings in to Order* album by DPR Ian have three types of personal deixis. The first song is *Seraph*, which can be seen there are five deictic words that include personal deixis and followed by three words as first person deixis, two words as second person deixis and none for third person deixis. The first person deixis in this song is represented by deictic words of *I, me, my*, for the second person deixis *you* and *your*. There is no third person deixis in this song lyrics. Also there is no word change into lexical item.

Second song of this album is *I Shot*. Personal deixis that occurs in this song followed by three types of personal deixis. Seven person deictic words are included in personal person deixis. There 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 lyrics represented by use of deictic word *I, me, we* and *my*. Next, second person deixis represent by these deictic words *you* and *your*. Last, third person deixis showed by expressions *it*. There are two lexical items found in this song lyrics, *girl* and *baby*.

Third song of this album is *Mood*. There are six personal deixis that occurs in this song. Four first person deixis, two second person deixis and two third person deixis. The first person deixis showed by *I, my, we* and *my*. Second person deixis showed by two deictic words *you* and *your*. Third person deixis showed by *it*. One lexical item is found in this song lyrics, which is *honey*.

Fourth song is *Miss Understood*. In this song researcher find seven personal deixis. The deictic words are *I, my, you, your, it, she* and *her*. In first person deixis showed from deictic words *I* and *my*. Second person deixis showed through this deictic word *you* and *your*. The last third person showed through this deictic word *it, she* and *her*. One word of lexical item found in this song lyrics, which is *miss*.

Fifth song is *Avalon*. Personal deixis that occurs in this song is complete and followed by three types of personal deixis. There are five deictic are found in this song. Two words as first person deixis, two words as in second person deixis and one word as third person deixis. The first person deixis showed through *me* and *we*. Second person deixis showed by these deictic words *your* and *you*. The third person deixis represented by the use of this deictic word *it*. There is no lexical item found in this song lyrics.

Sixth song is *Merry Go*. Personal deixis that found in this song is eight. There are eight deictic words. Five deictic words as first person deixis, two deictic words as second person deixis, and one deictic words as third person deixis. The first person deixis represented by these deictic words *my, I, our, we* and *us*. Second person deixis showed by these deictic words *your* and *you*. Last, third person deixis showed by *it*. There is one lexical item found in this song lyrics, which is *darling*.

Seventh song is *Ribbon*. Personal deixis that occurs in this song is complete and followed by three types of personal deixis. There are ten personal deixis in total. Five deictic words in first person deixis. Two deictic words in second person. Three deictic words in third person. The first person deictic words represented by *I*, *our*, *me*, *we*, and *us*. Second person deictic words represented by *your* and *you*. Third person deictic words represented by *it*, *they* and *she*. There is no lexical item found in this song lyrics.

Eighth song is *Winterfall*. Personal deixis that occurs in this song is complete and followed by three types of personal deixis. There are five personal deixis in total. Three deictic words in first person deixis. One deictic word in second person deixis. One deictic words in third person deixis. The first person deixis showed by these deictic words *me*, *I* and *my*. Second person deixis showed by this deictic word *you*. Last, third person deixis showed by this deictic word *it*. There is one lexical found in this song lyrics, which is *God*.

Ninth song is *Calico*. Personal deixis that occurs in this song is complete and followed by three types of personal deixis. There are five personal deixis in total. Three deictic words in first person deixis. One deictic word in second person deixis. One deictic word in third person deixis. The first person deixis represented by these deictic words *I*, *me* and *we*. Second person deixis represented by this deictic word *you*. Last, the third person deixis showed by this deictic word *she*. There is one lexical item found in this song lyrics, which is *girl*.

Tenth song is *Mr. Insanity*. Personal deixis that occurs in this song is not complete. It only followed by two types of personal deixis, first person and second person. There are three personal deixis in total. One deictic word as first person. Two deictic words as second person. The first person deixis represented by this deictic word *I*. Second person deixis represented by these deictic words *you* and *your*. There is no deictic word for the third person deixis. There are four lexical items that found in this song lyrics, they are *darling*, *Mr*, *mister* and *angel*.

Eleventh song is *Ballroom Extravaganza*. Personal deixis that occurs in this song is complete. It followed by three types of personal deixis. One deictic word in first person deixis. Two deictic words in second person deixis. Two deictic words in third person deixis. The first person deixis represented by this deictic word *I*. Second person deixis represented by these deictic words *you* and *your*. Last, third person deixis represented by these deictic words *it* and *they*. There is one lexical item found in this song lyrics, which is *dear*.

Twelfth song is *Sometimes I'm*. Personal deixis that occurs in this song is not complete. It only followed by two types of personal deixis, first person and second person deixis. There are three personal deictic words in total. Two deictic words as first person deixis. One deictic word as second person deixis. The first person deixis represented through these deictic words *I* and *me*. Second person deixis represented through this deictic word *you*. Last, there is no third person deictic words are found in this song. There are two lexical items found in this song lyrics, they are *baby* and *love*.

Spatial Deixis

Cruse (2006: 166) stated that spatial deixis aknown as a locative expression which indicates location that relative to speaker. From twelve in DPR Ian *Moodswings in to Order* album, the researcher found and classified the twelve songs that shows the use of spatial or place deixis.

No	Song	Distal Term	Proximal Term	Specific Location
1.	Seraph	-	-	My world starts dividing, skies begin to bleach red, stars begin to fall
2.	1 Shot	-	-	Mist, sea
3.	Mood	-	-	Horizons, moon
4.	Miss Understood	-	-	-

5.	Avalon	-	This	On the dance floor, Havanas or France
6.	Merry Go	-	Here, this	At the spot
7.	Ribbon	-	This	Out the door
8.	Winterfall	That	This	-
9.	Calico	-	-	-
10.	Mr. Insanity	-	-	On the roof
11.	Ballroom Extravaganza	-	-	To the ground, under your floor
12.	Sometimes I'm	-	This	Into dust

From the table above, it can be seen that in twelve songs from *Moodswings in to Order* album, place or spatial deixis occur in the songs. The first song is *Seraph*. Four spatial deixis are found in this song. Four as in the specific location. There is none in distal and proximal. Words that showed the specific location as *My world starts dividing*, *Skies begin to bleach red*, and *Stars begin to fall*

The second song is *I Shot*. Two spatial deixis are found in this song. Two as in the specific location. There is none in distal and proximal. Words that showed the specific location as deictic expressions *Mist* and *Sea*.

The third song is *Mood*. Two spatial deixis are found in this song. Two as in the specific location. There is none in distal and proximal. Words that showed the specific location as deictic expressions *Horizons* and *Moon*.

The fourth song is *Miss Understood*. There is no spatial deixis that found in this song. The deictic word of distal, proximal and specific location are not found at all in here.

The fifth song is *Avalon*. Three spatial deixis are found in this song. One as the proximal term. Two as the specific location of the deictic expressions. The proximal term represented by use of deictic word *This*. The next words that indicate the specific location are showed by deictic expressions *On the dance floor* and *Havanas or France*.

The sixth song is *Merry Go*. Three spatial deixis are found in this song. Two as the proximal term. One as the specific location of the deictic expressions. The proximal term represented by use of deictic word *Here* and *This*. The next words that indicate the specific location are showed by deictic expressions *At the spot*.

The seventh song is *Ribbon*. Two spatial deixis are found in this song. One as proximal term. One as the specific location of deictic expression. The proximal term represented by use of deictic expression *This*. The next word that indicates specific location is showed by deictic expression *Out the door*.

The eighth song is *Winterfall*. There are two spatial deixis found in this song. One as distal term and one as proximal. The distal term represented by use of deictic expressions *That* and *this* for proximal.

The ninth song is *Calico*. There are no spatial deixis found in this song. The deictic word of distal, proximal and specific location are not found at all in here.

The tenth song is *Mr. Insanity*. Only one spatial deixis found in this song. One as a specific location. The word that indicates specific location is showed by deictic expression *On the roof*.

The eleventh song is *Ballroom Extravaganza*. Only one spatial deixis found in this song. One as a specific location. The word that indicates specific location is showed by deictic expression *Trees* and *to the ground*.

The twelfth song is *Sometimes I'm*. Two spatial deixis are found in this song. One as proximal term. One as the specific location of deictic expression. The proximal term

represented by use of deictic expression *This*. The next word that indicates specific location is showed by deictic expression *Into dust*.

Temporal Deixis

Temporal deictic word tell about the timing of an event that relate to the time of speaking (Cruse, 2006: 179). From twelve songs in DPR Ian's *Moodswings in to Order* album, the researcher found and classified the twelve songs. The selected one is to showed which is the temporal deixis or time deixis occur. Researcher uses a table to make it easier.

No	Song	Deictic Word and Specific Time	Verb Tense
1.	Seraph	One last time	Going, hold, set, changing
2.	1 Shot	Too far	See, lost, swing, found
3.	Mood	So much time, last night, in the morning	Forgot, looking, brings
4.	Miss Understood	My day, sometimes	Throw, cry
5.	Avalon	Sunday night, all night, till the morning, one more time, this moment	Play, see, hold
6.	Merry Go	Night drives, the boring nights, the last time, too many times, since, last night, now	Spins me, drowns me
7.	Ribbon	When you,	Tied, paralyzed, wrapped, runs, addicted
8.	Winterfall	-	See, made, hurts,
9.	Calico	Midnight, in the night	Draw, addicted
10.	Mr. Insanity	Day	Prayed
11.	Ballroom Extravaganza	Now, the moment	Running
12.	Sometimes I'm	Sometimes, this moment, a minute	Say, smile, leaving, give

From the table above, the researcher classified the temporal deictic words into two types. There are deictic words and specific time also verb tense. Then, it also can be seen that twelve songs from *Moodswings in to Order* album occur temporal deixis in the song.

The first song is *Seraph*. The researcher found three deictic words. Deictic word that found as in *One last time*. This song use words *Going, hold, set* and *changing* as verb tense that indicates timing of an event.

The second song is *1 Shot*. The researcher found three temporal deixis including words in *Too far, see, lost, swing* and *found* as verb tense that indicates timing of an event.

The third song is *Mood*. The researcher found six deictic words. Deictic word that found as in *So much time, last night, in the morning, forgot, looking* and *brings* as verb tense that indicates timing of an event.

The fourth song is *Miss Understood*. In this song, the researcher found four deictic words. Deictic words that include as temporal deixis found as in *My day, sometimes, throw* and *cry* as verb tense that indicates timing of an event.

The fifth song is *Avalon*. In this song, the researcher found seven deictic words. Deictic words that include temporal deixis, they are *All night, till the morning, one more time, this moment, play, see,* and *hold* as verb tense that indicates timing of an event.

The sixth song is *Merry Go*. In this song, the researcher found eleven deictic words. Deictic words that include temporal deixis, they are *Night drives, the boring nights, the last time, too many times, since, last night, last time, now, spins me* and *drowns me* as verb tense that indicates timing of an event.

. The seventh song is *Ribbon*. In this song, the researcher found six deictic words. Deictic words that include temporal deixis, they are *When you, tied, paralyzed, wrapped, runs* and *addicted* as verb tense that indicates timing of an event.

. The eighth song is *Winterfall*. In this song, the researcher found three deictic words. Deictic words that include temporal deixis, they are *see, made, and hurts* as verb tense that indicates timing of an event.

. The ninth song is *Calico*. In this song, the researcher found four deictic words. Deictic words that include temporal deixis, they are *Midnight, in the night, draw* and *addicted* as verb tense that indicates timing of an event.

. The tenth song is *Mr. Insanity*. In this song, the researcher found two deictic words. Deictic words that include temporal deixis, they are *Day* and *prayed* as verb tense that indicates timing of an event.

The eleventh song is *Ballroom Extravaganza*. In this song, the researcher found three deictic words. Deictic words that include temporal deixis, they are *Now, the moment* and *running* as verb tense that indicates timing of an event.

. The twelfth song is *Sometimes I'm*. In this song, the researcher found three deictic words. Deictic words that include temporal deixis, they are *Sometimes, this moment, a minute, say, smile, leaving, and give* as verb tense that indicates timing of an event.

Based on the explanation above, there are temporal deixis that found in DPR Ian's *Moodswings in to Order* album. The use of temporal deixis occurs in this album. It also shows the use of temporal deixis to tell about the timing in song lyrics.

Referential Meaning of DPR Ian's *Moodswings in to Order* Album

In this part, the researcher shows the referential meaning of deixis type that are used in every song in DPR Ian's *Moodswings in to Order* album. This section is to answer the second question which has been presented in Chapter 1.

Referential Meaning of *Seraph*

*And as you lay down your grace to me
The skies begin to bleach red
And the stars begin to fall*

(Seraph, lines 3-5)

*As my world starts dividing I'm going
I look upon you one last time*

(Seraph, lines 7-8)

*I set my wings on fire
So hold me this one last time*

(Seraph, lines 13-14)

The existing personal deixis in this song is encoded by use of deictic words *I, me, my, you, your*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Seraph*. The first person of this song is *My*. This deictic word categorized as the possessive pronoun for singular person. *My* interpreted as belonging to the writer. In the second stanza, the word *My* as the possessive pronoun of first singular person that refers to the speaker or writer. Then, the first person deixis is *Me*, which is categorized as the objective case

and usually placed after verb or preposition. There is no lexical items found in this song lyrics. The referential meaning in this song is exploring bout departure, emotional and farewell. The speaker describes themselves changing and their world dividing. The speaker also acknowledges the finality of their departure and seeks comfort or connection one last time before leaving.

For the second person deixis encoded by the use of deictic word *You* and *your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* in the second stanza to tell about what the speaker want.

There is no third person deixis are found in *Seraph* song lyrics. Next type of deixis in this song is spatial deixis, which use deictic words *My world starts dividing*, *skies begin to bleach red* and *stars begin to fall* as specific locations. The word *My world starts dividing* interpreted as the speaker's personal environment or emotional landscape. The word *Skies begin to bleach read* means environment or surroundings. The *skies* refers to expanse of sky above, while *bleach red* is a gradual lightening of red color in the sky. Then, the word *Stars begin to fall* means a significant change or disruption in the speaker's perception of their environment or surroundings.

The next type in this song is temporal deixis. There are *One last time*, *going*, *hold*, *set* and *changing* are found in *Seraph* song lyrics. The word *One last time* interpreted as a specific timeframe or sequence of events. It also denotes a temporal marker indicating conclusion or culmination of a series of actions, experiences, or moments. Next, the word *Going*, *hold*, *set* and *changing* interpreted as it happens in present and future time.

Referential Meaning of *I Shot*

Have I gone too far with this?

Can you see me in the mist?

(1 Shot, lines 3-4)

Have I lost my sense of bliss?

(1 Shot, line 7)

I got no pearls, baby, I'm lost in the sea of lust

It took me one shot just to make it nonstop

(1 Shot, lines 10-11)

Tell me, are we really just in love now? Yeah

(1 Shot, line 23)

The existing personal deixis in this song is encoded by use of deictic words *I*, *me*, *we*, *my*, *you*, *your* and *it*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *I Shot*. The first person of this song is *My*. This deictic word categorized as the possessive pronoun for singular person. *My* interpreted as belonging to the writer. The word *My* as the possessive pronoun of first singular person that refers to the speaker or writer. The first person deixis is *Me*, which is categorized as the objective case and usually placed after verb or preposition. Then, first person deixis is *We*, which is categorized as the speaker along with others from the first person perspective. The lexical item in this song lyrics is *girl* and *baby*, where it tells about the speaker and listener closeness to each other. *Girl* used as a pronoun change into lexical item, it tells about a woman that liked by the speaker. While for *baby*, it shows an intimate relationship between speaker and listener. The referential

meaning of this song is about temptation, self-reflection and desire for connection. The speaker is struggling to resist, where they acknowledge being drawn towards indulgence or pleasure.

For the second person deixis encoded by the use of deictic word *You* and *your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* interpreted as the speaker talks about the other or the second person.

The third person deixis that found in *I Shot* song lyrics is *It*. *It* interpreted as something or someone other than the speaker. It typically refers to singular object, idea or concept that is not directly related in the context.

Next type of deixis in this song is spatial deixis, which use deictic words *mist* and *sea* as specific locations. The word *Mist* interpreted as the speaker's spatial context through a particular area or region where the mist or fog is present. The word *Sea* interpreted as a specific location of speaker's spatial frame of reference that indicate a coastline or part of ocean.

The next type in this song is temporal deixis. There are *Too far*, *see*, *lost*, *swing*, and *found*. The word *Too far* interpreted as it happened long time ago or distant in time. It refers to a point in time that is distant or remote from the current temporal context. Next, the word *see*, *lost* and *swing* interpreted as it happens in present and future time. While for *found* it is an action that occurred at a specific point in the past relative to the speaker's temporal frame of reference.

Referential Meaning of Mood

Your violets on horizons

Forgot my screws

(Mood, lines 3-4)

My love brings all the lions

(Mood, line 6)

Oh, I just came back from the moon

(Mood, line 11)

You know we spend so much time

Just sinking holes in my mind

Our conversations last night

(Mood, lines 27-29)

Four in the morning, rendezvous

(Mood, line 31)

The existing personal deixis in this song is encoded by use of deictic words *I*, *my*, *we*, and *me*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Mood*. The first person of this song is *My*. This deictic word categorized as the possessive pronoun for singular person. *My* interpreted as belonging to the writer. The word *My* as the possessive pronoun of first singular person that refers to the speaker or writer. The first person deixis is *Me*, which is categorized as the objective case and usually placed after verb or preposition. Then, first person deixis is *We*, which is categorized as the speaker along with others from the first person perspective. The lexical item in this song lyrics is *honey*, where it shows the speaker's intimate relationship with the listener. Referential meaning of this song lyrics is about the complexities of love and longing, the vulnerability of introspection that come with romantic feelings. The speaker questioned whether the other person truly understand the depth of his emotions and whether they are being honest or not.

For the second person deixis encoded by the use of deictic word *You* and *your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* interpreted as the speaker talks about the other or the second person.

The third person deixis that found in *Mood* song lyrics is *It*. *It* interpreted as something or someone other than the speaker. It typically refers to singular object, idea or concept that is not directly related in the context.

Next type of deixis in this song is spatial deixis, which use deictic words *Horizon* and *Moon* as specific locations. The word *Horizon* interpreted as the speaker's spatial context through a particular area or region where the mist or fog is present. The word *Moon* interpreted as a spatial deixis in various contexts. Particularly in relation to navigation, orientation, or describing positions in space.

The next type in this song is temporal deixis. There are *So much time*, *last night*, *in the morning*, *forgot*, *looking* and *brings*. The word *So much time* interpreted as a specific duration or amount of time. *Last night* can refers to the time period immediately. It provides a specific reference point in time. *In the morning* interpreted as a temporal deixis that refers to the early part of the day. Next, the word *forgot* indicates an action to remember something that occurred in the past. While *looking* and *brings* can be analyzed within the framework of temporal deixis. It can refer to the act of observing or searching for something with a specific timeframe. It can function by providing temporal references, durations, or outcomes for actions that occur within specific timeframes.

4.3.4 Referential Meaning of *Miss Understood*

Oh, I'm no buttercup, my day goes down to up
Sometimes I need to stop, your pils are not enough
 (Miss Understood, lines 2-3)

Bye, bye, I'll see you at the same place
 (Miss Understood, line 32)

The existing personal deixis in this song is encoded by use of deictic words *I* and *my*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Miss Understood*. The first person of this song is *My*. This deictic word categorized as the possessive pronoun for singular person. *My* interpreted as belonging to the writer. The word *My* as the possessive pronoun of first singular person that refers to the speaker or writer. The lexical item of this song lyrics is *miss*. It shows that the speaker addresses the listener as one of the misunderstandings. The lyrics of "*Bye, bye, I'll see you at the same place*" tells about a temporary departure and hope to meet again in the future. Referential of this song is about emotional struggle, self-medication and a sense of disconnect from others.

For the second person deixis encoded by the use of deictic word *You* and *your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* interpreted as the speaker talks about the other or the second person.

The third person deixis that found in *Miss Understood* song lyrics is *It*. *It* interpreted as something or someone other than the speaker. It typically refers to singular object, idea or concept that is not directly related in the context.

Next type of deixis in this song is spatial deixis, which is not found in *Miss Understood* song lyrics.

The next type in this song is temporal deixis. There are *My day*, *sometimes throw* and *cry*. The word *My day* interpreted as a reference point for the speaker's personal time frame. It tells about their activities, experiences, and subjective perception of time within a given day. *Sometimes* can be indicate occasional or intermittent occurrences of events within a temporal context. Next, the word *throw* and *cry* interpreted as the specific time of actions. They specify the duration and consequences of actions or states within the frame work of time.

4.3.5 Referential Meaning of *Avalon*

Hold me on the dance floor (all night)
(Avalon, line 2)

Drop into Havanas or France
(Avalon, line 16)

The first person deixis is *Me*, which is categorized as the objective case and usually placed after verb or preposition. It refers to DPR Ian as the singer and songwriter of *Avalon*. Then, first person deixis is *We*, which is categorized as the speaker along with others from the first person perspective. There is no lexical item that found in this song lyrics. Referential meaning of this song is about an adventure, romance and the exhilaration of living in the moment. The speaker seeks to escape from the mundane and embrace a new experience with his other half. He also sees his partner as a source of inspiration and enchantment.

For the second person deixis encoded by the use of deictic word *You* and *Your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* interpreted as the speaker talks about the other or the second person.

The third person deixis that found in *Mood* song lyrics is *It*. *It* interpreted as something or someone other than the speaker. It typically refers to singular object, idea or concept that is not directly related in the context.

Next type of deixis in this song is spatial deixis, which use deictic words from proximal *this*. The specific location as *on the dance floor* and *Havanas or France*. The word *on the dance floor* interpreted as a location where it happened. The word *Havanas or France* explained about a choice between two places.

The next type in this song is temporal deixis. There are *Sunday night*, *all night*, *till the morning*, *one more time*, *this moment*, *play*, *see*, and *hold*. The word *Sunday night* interpreted as it happened long time ago or distant in time. It refers to a point in time that is distant or remote from the current temporal context. Next, the word *see*, *lost* and *swing* interpreted as it happens in present and future time. While for *found* it is an action that occurred at a specific point in the past relative to the speaker's temporal frame of reference.

Referential Meaning of *Merry Go*

Night drives
(Merry Go, line 1)

You know I'll long the boring nights
We used to rock
Just remembered I was at the spot
(Merry Go, lines 6-8)

Never been the same since I let go

(Merry Go, line 58)

The existing personal deixis in this song is encoded by use of deictic words *My*, *I*, *Our* and *We*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Merry Go*. The first person of this song is *My*. This deictic word categorized as the possessive pronoun for singular person. *My* interpreted as belonging to the writer. The word *My* as the possessive pronoun of first singular person that refers to the speaker or writer. Then, first person deixis is *We*, which is categorized as the speaker along with others from the first person perspective. *Our* is a possessive pronoun used to indicate possession with the speaker which interpreted as a connection between speaker and the second person or people are involved. The lexical item of this song lyrics is *darling*. The speaker wants the listener to know that he is a mess. Referential meaning of this song is longing, regret and emotional turmoil following a breakup or separation. The speaker reflects on leaving their partner for a show and convincing themselves they were better off alone.

For the second person deixis encoded by the use of deictic word *You* and *Your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* interpreted as the speaker talks about the other or the second person.

The third person deixis that found in *Merry Go* song lyrics is *It*. *It* interpreted as something or someone other than the speaker. It typically refers to singular object, idea or concept that is not directly related in the context.

Next type of deixis in this song is spatial deixis, which use deictic words *Here* as proximal. *At the spot* as specific locations. The word *here* interpreted as the speaker's perspective. It denotes the physical proximity of the speaker or the location. The word *at the spot* ??? interpreted as a precise location of the speaker, about the specific point or place that being talked about.

The next type in this song is temporal deixis. There are *Night drives*, *the boring nights*, *the last time*, *too many times*, *since*, *last night*, *now*, *spins me* and *drowns me*. The word *Night drives* interpreted as it happened during the night. Indicating an activity during a specific time period. *The boring nights* refers to particular period of time with a negative connotation. *The last time* refers to a particular instance that happened before the present moment. *Too many time* refers to excessive temporal markers or references within a text or conversation. *Since* in temporal deixis means as a starting point of a specific time frame or duration. *Last night* refers to evening or night time period of the day. *Now* refers to present moment, it indicates the current point in time relative to the speaker's perspective. *Spins me* and *drowns me* imply a sense by an ongoing or continuous action or experience, over a period of time.

Referential Meaning of *Ribbon*

I am tied to your throne

While our conversation is out the door

I'm paralyzed to your eyes

(*Ribbon*, lines 1-3)

The existing personal deixis in this song is encoded by use of deictic words *I*, *our*, *me*, *we* and *us*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Ribbon*. The first person of this song is *I*. This deictic word categorized as the possessive pronoun for singular person. *I* interpreted as belonging to the writer. *Our* is a possessive pronoun used to indicate possession with the speaker which interpreted as a

connection between speaker and the second person or people are involved. The first person deixis is *Me*, which is categorized as the objective case and usually placed after verb or preposition. Then, first person deixis is *We*, which is categorized as the speaker along with others from the first person perspective. *Us* refers to the speaker in the current situation or context that includes the speaker as a part of group. There is no lexical item found in this song lyrics. Referential meaning of this song is about complexities and infatuation, attraction, uncertainty, emotional dependency in a relationship and exploring themes of allure. The speaker feels unable to resist their partner's charm, even though it overwhelms them.

For the second person deixis encoded by the use of deictic word *You* and *Your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* interpreted as the speaker talks about the other or the second person.

The third person deixis that found in *Ribbon* song lyrics is *It*, *they*, *she*. *It* interpreted as something or someone other than the speaker. It typically refers to singular object, idea or concept that is not directly related in the context. *They* refers to one or more person. It is a pronoun used to indicate a group of things or individuals that mentioned. *She* is a pronoun to refer a singular female person.

Next type of deixis in this song is spatial deixis, which use deictic words proximal *this* and *out the door* as specific locations. The word *This* interpreted as demonstrative pronoun used to indicate something that is near to the speaker in space or time.. The word *Out the door* interpreted as a location or direction.

The next type in this song is temporal deixis. There are *When you*, *tied*, *paralyzed*, *wrapped*, *addicted*, and *runs*. The word *When you* interpreted as a temporal condition or circumstance. Next, the word *tied*, *paralyzed*, *wrapped* and *addicted* interpreted as it happens in the past. It refers to a period of time that has already occurred. While for *runs* it indicates an ongoing or continuous action that extends over a period of time.

4.3.8 Referential Meaning of *Winterfall*

No god in me, I fall on my knees
This world will see the war in me
It's all I need when you see me loving you
 (Winterfall, lines 10-12)

The existing personal deixis in this song is encoded by use of deictic words *Me*, *I*, *My*, *You* and *It*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Winterfall*. The first person of this song is *I*. This deictic word categorized as the possessive pronoun for singular person. *I* interpreted as belonging to the writer. The first person deixis is *Me*, which is categorized as the objective case and usually placed after verb or preposition. *My* is the possessive pronoun for the singular person. *My* refers to the speaker's brain. The lexical item of this song lyrics is God, it tells about spiritual struggle or existential questioning by the speaker to himself.

For the second person deixis encoded by the use of deictic word *You*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person.

The third person deixis that found in *Ribbon* song lyrics is *It*. *It* interpreted as something or someone other than the speaker. It typically refers to singular object, idea or concept that is not directly related in the context.

Next type of deixis in this song is spatial deixis, which use deictic words proximal *this* and distal *that*. The word *This* interpreted as demonstrative pronoun used to indicate something that is near to the speaker in space or time. *That* interpreted as demonstrative pronoun used to indicate something that farther away from the speaker. The word *see, made* and *hurts* refers to an action that happened in present time and in the past.

The next type in this song is temporal deixis. There are The word *see, made* and *hurts* refers to an action that happened in present time and in the past.

Referential Meaning of *Calico*

Underneath the midnight coal

(Calico, line 5)

We hid in the night every day

You took my heart and snuck away

(Calico, lines 47-48)

The existing personal deixis in this song is encoded by use of deictic words *I, my, me*, and *we*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Calico*. The first person of this song is *My*. This deictic word categorized as the possessive pronoun for singular person. *My* interpreted as belonging to the writer. The word *My* as the possessive pronoun of first singular person that refers to the speaker or writer. The first person deixis is *Me*, which is categorized as the objective case and usually placed after verb or preposition. Then, first person deixis is *We*, which is categorized as the speaker along with others from the first person perspective. The lexical item of this song is *girl*, it tells about the listener that she will never know about the truth. Referential meaning of these song lyrics is about an unrequited love and complexities of romantic relationships. This song inviting listeners to empathize with the speaker to convey a sense of longing and disappointment.

For the second person deixis encoded by the use of deictic word *You*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person.

The third person deixis that found in *Calico* song lyrics is *She*. *She* is a pronoun to refer a singular female person. In the first stanza *she* refer to the third person that being talked by the speaker.

Next type of deixis in this song is spatial deixis, which none found in *Calico* song lyrics.

The next type in this song is temporal deixis. There are *Midnight, in the night, draw* and *addicted*. The word *Midnight* interpreted to the middle of the night. It is a specific moment in time encompassing the late hours of the night. *In the night* refers to a period of time during night time hours, without pinpointing a precise time within that period. *Draw* and *addicted* is an action that happens in the present time and in the past.

Referential Meaning of *Mr. Insanity*

Rrrpa, fell through the roof again

What a day, what a day

(Mr. Insanity, lines 6-7)

I prayed for your sanity

(Mr. Insanity, line 16)

The existing personal deixis in this song is encoded by use of deictic words *I* and *my*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter

of *Mr. Insanity*. The first person of this song is *My*. This deictic word categorized as the possessive pronoun for singular person. *My* interpreted as belonging to the writer. The word *My* as the possessive pronoun of first singular person that refers to the speaker or writer. There are four lexical items in this song lyrics *darling*, *Mr*, *mister* and *angel*. Each of these lexical items has its own function, such as *darling* refer to the listener or the speaker himself. *Mr* and *mister* refer to the speaker himself, about what he felt. *Angel* refer to the speaker hallucination that he might be one of them. The referential meaning of this song lyrics is about a self-destruction, human psyche and emotional instability. The struggle of the speaker where he try to maintain his sanity.

For the second person deixis encoded by the use of deictic word *You* and *Your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* interpreted as the speaker talks about the other or the second person.

There are no third person deixis that found in *Mr. Insanity* song lyrics.

Next type of deixis in this song is spatial deixis, which use deictic words *On the roof* as specific locations. It denotes a position above the main structure.

The next type in this song is temporal deixis. There are *Day* and *prayed*. The word *Day* interpreted as a period of time between sunrise and sunset, which lasting around 24 hours. *Prayed* indicates as an action that occurred in the past. The action happened in past time.

4.3.11 Referential Meaning of *Ballroom Extravaganza*

You know all the words to the play

But all I wanted was you to stay

(*Ballroom Extravaganza*, lines 12-13)

Cause I'm falling through the cracks under your floor

(*Ballroom Extravaganza*, line 15)

Crashing to the ground

(*Ballroom Extravaganza*, line 23)

The existing personal deixis in this song is encoded by use of deictic words *I* and *me*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Ballroom Extravaganza*. *I* used to express perspective, experience, thoughts or actions of the individual. The first person deixis is *Me*, which is categorized as the objective case and usually placed after verb or preposition. There is one lexical item in this song lyrics, which is *dear*. It shows about the speaker's deeply valued thing to speaker. The referential meaning of this song is to explores themes of loss, longing, and the search for meaning in the face of change. Where the speaker feel loss and separation, he desire for a connection.

For the second person deixis encoded by the use of deictic word *You* and *Your*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person. The word *Your* as the possessive pronoun of *You* interpreted as the speaker talks about the other or the second person.

The third person deixis that found in *Ballroom Extravaganza* song lyrics is *It* and *they*. *It* interpreted as something or someone other than the speaker. It typically refers to singular object, idea or concept that is not directly related in the context. *They* is a pronoun that used to refer one or more people, people or entities.

Next type of deixis in this song is spatial deixis, which use deictic words *To the ground* and *under your floor* as specific locations. The word *To the ground* interpreted as a direction or motion downward. A movement towards or arrival at the surface of the earth to the ground level. The word *under your floor* interpreted as a specific to the floor of a particular area.

The next type in this song is temporal deixis. There are *Now*, *the moment* and *running*. The word *Now* refers to the present time frame in which the speaker is speaking. *The moment* refers to a specific instant or point in time. It also can indicate the exact time when an event takes place. *Running* indicates as an action that is on going or continuous at the present moment. It shows the action is currently taking place in the present time frame.

4.3.12 Referential Meaning of *Sometimes I'm*

But then you know, sometimes I'm, hmm, well
(Sometimes I'm, line 5)

Just slow down, baby, don't gift me a minute
(Sometimes I'm, line 33)

I'll turn this moment back into dust
(Sometimes I'm, line 41)

The existing personal deixis in this song is encoded by use of deictic words *I*, and *Me*. The deictic word of *I* indicates as a first person deixis which is interpreted as person deixis that has a main role as the main subject of the song. It refers to DPR Ian as the singer and songwriter of *Ballroom Extravaganza*. *I* used to express perspective, experience, thoughts or actions of the individual. The first person deixis is *Me*, which is categorized as the objective case and usually placed after verb or preposition. There are two lexical items in this song lyrics *baby* and *love*. *Baby* shows about affectionate term that close to the speaker. Where the speaker feels a strong emotional bond between this person. *Love* refer to a deep emotional significance to the person they addressing. The referential meaning of this song is about introspection, emotional complexity and struggle with self-doubt. Where the speaker express himself that he wants a space. The speaker also fear of abandonment, where he tries to maintain stability in the relationship to prevent the other person from leaving him, but in the same time he also feel overwhelmed by his emotions.

For the second person deixis encoded by the use of deictic word *You*. The word *You* interpreted as the addressee or someone that directly talk with the first person or first singular person. The word *You* in this song refers to the addressee who is being talked about by the first singular person.

There are none of third person personal deixis are found in *Sometimes I'm* song lyrics.

Next type of deixis in this song is spatial deixis, which use deictic words of proximal *This* and *Into dust*. *This* refers to an object or location that is close to the speaker in space or time. The word *Into dust* interpreted as a directional movement or transition.

The next type in this song is temporal deixis. There are *Sometimes*, *this moment*, *a minute*, *say*, *smile*, *leaving*, and *give*. The word *Sometimes* interpreted as an occasions or instances that occur periodically. It suggest an event at certain times but not all the time. *This moment* refers to a specific instant or ppoint in time that currently happening. *A minute* denotes a short duration of time, or a brief period of time. The word *say*, *smile*, *leaving*, and *give* refers to an action that happened in the present. As for *Leaving*, it can denotes as a future action, but also describes an action in progress.

CONCLUSION AND SUGGESTION

This chapter consists of two part, conclusion and suggestions from this research. The conclusion obtained based on the analysis of the research questions. Then, the researcher gives the suggestion to provide information for academic readers, especially to the next researcher who wants to research the similar study.

Conclusion

Following the discussion above, the researcher concludes that the song lyrics of DPR Ian *Moodswings in to Order* album use all types of deixis. The three types of personal deixis are occurs in DPR Ian *Moodswings in to Order* album. Personal deixis that used are first person deixis, second person deixis and third person deixis. As an addition, there are also spatial deixis or location deixis and temporal deixis or time deixis. Personal deixis occur in every song of *Moodswings in to Order* album. For first person deixis, it occur in twelve song in *Moodswings in to Order* album. Second person deixis also occurs in twelve songs in this album. While for third person deixis, it only occurs in nine songs of the album. The last type is, spatial deixis that occurs in nine songs of this album. While for temporal deixis, it occurs in every song in this album.

Most of personal deixis in *Moodswings in to Order* album refer to the speaker. It shown from the singular first person like *I, Me, and My*. While for the first plural person deixis are shown by *We, Our and Us* and it refers to the speaker and addressee. Next, the most second person deixis that found in *Moodswings in to Order* album are *You and Your*. Where it refers to listeners as addressees. Then, the last type of personal deixis is third person deixis. In this album, the researcher found *It, They, She, and Her*. It refer to someone as the third person between the speaker and addressee. *She and Her* as the third singular person deixis. *They* as the possessive pronoun of third plural person deixis. *It* refer to a things that have been mentioned. Then, spatial deixis that used to show the distance of speaker. Which are distal term *That*, and proximal term *This and Here*. Then, temporal deixis that used in *Moodswings in to Order* album represented by deictic words and specific time like *Lasti night, Sometimes, Since, Now and Midnight*. Also the verb tense that indicates timing of an action such as *Prayed, Addicted and Draw*.

The researcher notes that with deixis it will easily to describe the function of personal, pronoun, demonstrative, and time of the context. It also useful to find the referential meaning that include who, where, and when based on the utterance.

Suggestion

After getting result of the analysis, the researcher would like to give some suggestions as considerations, especially for English learners. The researcher suggested that is important to study about deixis, because by knowing about deixis, it will be easier to find out about what the songwriter wants to deliver. To find out about what is the meaning behind it. For other researcher, this research would be helpful to make this as your reference of your research, such as for song lyrics, short story or novel. The researcher also hopes for the next researcher who will write about deixis are able to give a better understanding about deixis, especially to the types in other genre of song.

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