

## A PRAGMATIC ANALYSIS OF DEIXIS IN ARDHITO PRAMONO'S "ROADTRIP" SONGS

**Dwi Sekar Sari Kencana**  
*Universitas Gadjah Mada*  
*dwisekarsarikencana@mail.ugm.ac.id*

### ABSTRACT

*This research aims to identify the various forms of deixis present in the "Roadtrip" album by Ardhito Pramono and uncover their intended meanings in relation to the overall interpretation of the lyrics. Using a descriptive qualitative approach, this study focuses on analysing the lyrics of 10 songs from the album as its primary data. The collected data were categorized into three different types of deixis based on Levinson's (1983) framework. After classification, the occurrences of deixis were analysed to connect them with their references or contextual meanings within the lyrics. The findings reveal 401 occurrences of person deixis, 52 occurrences of temporal deixis, and 40 occurrences of place deixis. These linguistic elements significantly influence the interpretation of the lyrics by providing clarity and avoiding miscommunication, thereby enriching the listener's understanding of the songs' narratives and emotions.*

**Keywords:** *deixis; pragmatics; song lyrics; ardhito pramono*

Pragmatics plays a crucial role in understanding how meaning is maintained by both listeners or readers and speakers or writers. It involves the study of contextual meaning, how meaning is conveyed, and the expression of relative distance (Arnoi & Ashadi, 2021). Saeed (2003) describes pragmatics as the exploration of how linguistic knowledge is applied within specific context (Rokhmah & Santoso, 2022). Thao and Herman (2020) emphasize that pragmatics focuses on aspects of meaning that cannot be determined by linguistic knowledge alone, requiring consideration of physical and social world knowledge. Additionally, pragmatics is unique in its inclusion of humans in the analysis, addressing people's intended meanings, assumptions, purposes, and actions such as requests and apologies in their communication (Sinaga et al., 2020). Effective communication requires recognizing the meanings of words in speech and understanding the intentions of speakers or authors. Various literary forms, such as poetry, novels, films, and songs, serve as mediums for expressing ideas, opinions, and thoughts (Thao & Herman, 2020). Songs, in particular, function as a form of communication, with composers using them to convey messages to their audiences.

Thao and Herman (2020) describe songs as a means of communication that facilitates cooperation among people and serves as a system for exchanging ideas through sound. They argue that songs allow individuals to express feelings, emotions, thoughts, and ideas. Song lyrics, which

consist of words and phrases with various grammatical functions, are considered a form of discourse (Sinungan et al., 2024). Listeners often appreciate songs when the lyrics resonate with them, which is why lyric creation is approached with care and intentionality by songwriters (Kusumadewi & Anggraeni, 2020). Songs have a profound emotional impact, capable of touching the conscience of the listener through their delivery (Fadilah & Resmini, 2021). To fully grasp the meaning of a song, several aspects need to be analysed, including deixis.

According to Yule (1996), deixis is a fundamental concept in the technical study of utterances (Fadilah & Resmini, 2021). Derived from the Greek word *deiknymi*, meaning "to show" or "to point out," deixis refers to interpreting the relationship between a situation and the words, phrases, or elements used in a sentence (Rokhmah & Santoso, 2022). A term is considered deictic if its referent changes based on contextual factors, such as the speaker and the timing of its use (Sinaga et al., 2020). Misunderstandings about meaning or intent can arise between speakers and listeners; to avoid this, listeners must understand the speaker's intended meaning in an utterance. Deixis helps resolve such ambiguities. Levinson (1983) introduces the concept of a deictic centre, comprising the terms "I," "Here," and "Now." Consequently, deixis is categorized into three main types: person deixis, spatial deixis, and temporal deixis.

Understanding the meaning of deixis in song lyrics and interpreting them unambiguously requires a practical and literal approach to analysis. Deixis is a crucial aspect of pragmatics, as it helps clarify meaning and prevents misunderstandings in interpretation. Song lyrics are often subject to varied interpretations, as listeners bring their unique perspectives to understand the songs' messages (Sinungan et al., 2024). To ensure listeners comprehend the intended meaning of lyrics, it is essential to understand the pragmatic concept of deixis. By analysing song lyrics, listeners can discern the emotions, intentions, and messages conveyed by the songwriter.

Ardhito Pramono, an Indonesian singer, songwriter, and music director, is known for his distinctive pop and jazz music. Many of his songs are written in English, including the *Roadtrip* album, which was released on May 17, 2024. This album comprises 10 English songs: *Little Time for Love*, *Waking Up Together with You*, *Nobody*, *Love Song for Chesney*, *Dancing in September*, *Beautiful Journey*, *Dreams*, *I Feel Love*, *Ready*, and *Stay*. According to Sari (2024), the album is titled *Roadtrip* because it narrates Ardhito Pramono's career journey. The challenges and milestones of his path to becoming one of Indonesia's leading musicians are encapsulated in the songs. This album is deeply personal to him, reflecting various emotions such as sadness, anger, disappointment, and anxiety that inspired its creation.

There are several previous studies discussing deixis in song lyrics. Singang et al. (2024) analyse deixis in Katy Perry's *Teenage Dream* album by using a qualitative descriptive method and focusing on counting and classifying deictic expressions across 12 songs, followed by describing how deixis affects the overall meaning of the lyrics. In the second study, Kusumadewi and Anggraeni (2020) also use descriptive qualitative analysis, but their study only examines the *One Only* song from Pamungkas and apply Cruse's five categories of deixis, including discourse and social deixis. Meanwhile, Rokhmah and Santoso (2022) use a qualitative descriptive approach as well, but their analysis is limited to two songs by Jeremy Zucker and centered on identifying the dominant types of deixis using Levinson's theory.

In contrast, this research differs methodologically in several ways. First, it analyses a larger corpus, consisting of all ten English songs in Ardhito Pramono's *Roadtrip* album. It allows a more comprehensive distributional analysis. Second, unlike previous studies that primarily describe types of deixis, this research integrates pragmatic contextual interpretation more explicitly by linking each deictic reference to the songwriter's personal narrative and thematic journey

represented in the *Roadtrip* album. Third, this study integrates both qualitative descriptive analysis and contextual interpretation, aiming not only to identify person, spatial, and temporal deixis but also to evaluate how these deictic elements function to construct meaning, emotion, and perspective across the album. Thus, the methodological focus of this research lies in combining deictic categorization with deeper contextual-pragmatic interpretation, offering a broader and more nuanced understanding of deixis in Ardhito Pramono's lyrical storytelling.

## METHOD

The researcher employs a descriptive qualitative method to investigate facts accurately and objectively, ensuring the study is comprehensible and relevant. According to Elifia et al. (2023), the descriptive qualitative method is an approach used to describe real-world problems by focusing on in-depth analysis through observation to uncover existing phenomena. Descriptive research observes and reports events as they naturally occur, without controlling the conditions or situations, and can only measure phenomena that are already present (Saputra & Apsari, 2021).

The source of data for this study is the song lyrics from Ardhito Pramono's *Roadtrip* album, which consists of 10 songs and one instrumental track. As a result, the researcher focuses solely on the 10 songs containing lyrics. Data collection involves listening to the songs and reading their lyrics, followed by creating transcripts of the lyrics. The researcher then analyzes these transcripts using deixis analysis, specifically examining the three types of deixis based on Levinson's (1983) theory. They are person deixis, place deixis, and temporal deixis. The data are classified according to the use of each type of deixis. Subsequently, the researcher describes the meanings of the identified deixis and explains their impact on the interpretation of the songs in Ardhito Pramono's album. Finally, conclusions are drawn based on the findings of the study.

## FINDINGS

The "*Roadtrip*" album by Ardhito Pramono, released in 2024, features 10 lyrical songs. The researcher found that there are three types of deixis in the song lyrics. They are personal deixis, place deixis, and temporal deixis. The types of deixis used have different references and meanings. The following is the distribution of deixis in each song.

Song Titles	Types of Deixis		
	Person	Place	Temporal
Little Time for Love	49	7	3
Waking Up Together with You	23	6	1
Nobody	51	0	3
Love Song for Chesney	23	2	2
Dancing in September	46	5	15
Beautiful Journey	32	12	3
Dreams	23	1	1
I Feel Love	63	0	2
Ready	53	2	4
Stay	38	5	18
Total	401	40	52
<b>Total = 493</b>			

Table 1. Types of Deixis on the "*Roadtrip*" Album by Ardhito Pramono

The table above reveals that the total number of deictic expressions identified in the lyrics of the 10 songs on Ardhito Pramono's *Roadtrip* album is 493. This includes 401 instances of personal deixis, 40 instances of place deixis, and 52 instances of temporal deixis. These findings highlight the predominance of personal deixis in the album, reflecting the artist's focus on personal narratives.

## DISCUSSION

The findings of this study show that three types of deixis appear throughout the ten songs in Ardhito Pramono's *Roadtrip* album, with personal deixis being the most dominant. This pattern is consistent with the previous studies mentioned. Similar to these studies, the frequent use of first- and second-person pronouns in the *Roadtrip* album helps create intimacy and emotional connection, allowing listeners to engage directly with the songwriter's feelings and experiences. Place and temporal deixis also function in comparable ways across the studies, serving to situate events and evoke settings that support the narrative.

However, this study differs from earlier researches in scope and analytical approach. While previous studies primarily identified and classified deictic expressions, this study incorporates a stronger contextual-pragmatic interpretation by linking the use of deixis to Ardhito Pramono's personal journey and the thematic unity of the *Roadtrip* album. This approach provides deeper insight into how deixis enhances storytelling, emotional expression, and the overall communicative purpose of the lyrics.

### Type of Deixis

#### 1. Person Deixis

According to Sinungan et al. (2024), person deixis refers to linguistic expressions that denote people, including details about speakers and listeners in a discourse. It is classified as a semantic category and involves encoding the roles of participants in speech—such as the speaker, addressee, and others—within the context of the utterance (Khalili, 2017). This category includes pronouns like *I*, *you*, *they*, *she*, *it* as well as possessive forms such as *your*, *mine*, and *our*. According to Yule (1996), person deixis primarily functions within a three-part division represented by the first person (*I*), the second person (*you*), and the third person (*she/he/they*). In this study, all categories of person deixis are present in the song lyrics, underscoring their comprehensive role in conveying meaning (Fadilah & Resmini, 2021)

#### a. First-Person

First-person pronouns such as *I*, *me*, and *my* play a crucial role in the songs. These forms, though standard, are used in various ways by the singer to present himself as the central subject of the narrative. Through these pronouns, the singer frames his thoughts, emotions, and experiences as the focal point of the lyrics. Specific examples of first-person deixis are provided below to illustrate their application in the songs.

No	Song Titles	Data on Song Lyrics
1.	Little Time for Love	Give <b>me</b> little time for love
2.	Waking Up Together with You	Let <b>me</b> just waking up together with you
3.	Beautiful Journey	<b>I</b> found <b>myself</b> thinking of the thing what <b>I</b> have it now
4.	Stay	Most of <b>my</b> time <b>I</b> 've been think about <b>my</b> baby
5.	Ready	<b>My</b> only reason still alive

Table 2. First-Person Deixis in the "*Roadtrip*" Album

All instances of first-person deixis in the lyrics refer to the singer himself. These pronouns serve a vital function in creating a personal and emotional bridge between the singer and the audience. The use of *I*, *me*, and *my* enables the artist to share his thoughts, feelings, and personal experiences, giving the songs a subjective and intimate tone. This perspective allows listeners to connect emotionally by projecting their own experiences onto the narrative. By fostering a sense of direct communication or confession, these pronouns make the lyrics feel relatable and authentic. Additionally, the use of first-person deixis enhances the emotional resonance of the songs, encouraging listeners to imagine themselves in the singer's position and deepening their engagement with the music

### b. Second-Person

Second-person deixis refers to expressions such as *you*, *your*, *yours*, and *yourself*, which establish a direct connection with the addressee. Levinson (1983) defines second-person deixis as the linguistic encoding of the relationship between the speaker and one or more addressees (Fadilah & Resmini, 2021). In the context of the song lyrics, examples of second-person deixis are highlighted below, demonstrating their use in addressing listeners or other subjects.

No	Song Titles	Data on Song Lyrics
1.	Nobody	Just how lovely <b>your</b> eyes can be
2.	Love Song for Chesney	And I'm not pretending to <b>you</b>
3.	Dancing in September	<b>Your</b> voicemail, I should've burned honestly
4.	I Feel Love	When <b>you</b> were gone away, I feel much better anyway
5.	Ready	Know someday <b>you</b> will leave me maybe

Table 3. Second-Person Deixis in the "Roadtrip" Album

The findings reveal that second-person deixis plays a pivotal role in enhancing the emotional and relational dynamics of the songs. By addressing *you*, the singer directly engages with a real or imagined person, or even the listener, creating a sense of inclusion and connection. This use of second-person deixis allows listeners to feel personally addressed, deepening their emotional involvement with the song. Furthermore, it enables listeners to relate the lyrics to their own experiences or relationships, making the content more impactful and resonant. This feature of second-person deixis enriches the interpretive possibilities of the songs, allowing them to be perceived as intimate and conversational.

### c. Third-Person

Third-person deixis refers to linguistic expressions used to indicate someone or something other than the speaker or the person being directly addressed. This includes pronouns such as *he*, *him*, *she*, *her*, *himself*, *it*, and *itself*, which refer to individuals or entities without explicitly naming them. These pronouns are used to discuss other people, things, or abstract concepts, providing narrative distance. Examples of third-person deixis found in the song lyrics are presented below to illustrate their function and application.

No	Song Titles	Data on Song Lyrics
1.	Dancing in September	Now I see there <b>she</b> is
2.	Dreams	Her touch her lips
3.	I Feel Love	I've loving the day, and I don't need <b>her</b>

4.	Little Time for Love	Is <b>it</b> my tendencies
5.	Waking Up Together with You	<b>It's</b> breaking my mind to see the truth is a lie

Table 4. Third-Person Deixis in the "Roadtrip" Album

In this album, third-person deixis serves an essential narrative purpose, enabling the singer to shift focus away from himself and direct attention to external characters or subjects. This technique adds a layer of storytelling by creating distance between the speaker and the narrative. Through the use of pronouns like *she* and *it*, the singer highlights the experiences, actions, or attributes of others, enriching the lyrical content with complexity and depth. By employing third-person deixis, the singer effectively constructs relationships and interactions between different characters or entities, broadening the perspective and emotional range of the songs.

## 2. Place Deixis

According to Wiguna et al. (2018), place deixis refers to expressions that denote a location relative to the participants in a conversation or speech event (Kusumadewi & Anggraeni, 2020). Arnoi and Ashadi (2021) further define place deixis as encompassing various concepts that indicate spatial relationships between the speaker and listener. This category, also known as locative expressions, includes words such as *here*, *there*, *this*, *that*, *these*, and *those*, as well as prepositions like *in* or *on*. In this study, 40 instances of place deixis were identified, reflecting the spatial relationships embedded in the song lyrics. Some examples of these instances are presented below to illustrate their use.

No	Song Titles	Data on Song Lyrics
1.	Waking Up Together with You	Seeking my pride when <b>there</b> else nothing to hide
2.	Love Song for Chesney	<b>That</b> way I'm going to see
3.	Ready	<b>That's</b> how we know
4.	Stay	But none <b>in this</b> world as a perfect company
5.	Dreams	<b>In this</b> crazy world I wonder

Table 5. Place Deixis in the "Roadtrip" Album

The findings reveal 40 instances of place deixis, each contributing significantly to the songs' narrative and emotional context. These spatial expressions create vivid settings or evoke specific locations, making the songs immersive and relatable. By referencing places, the lyrics often elicit emotions tied to those spaces, such as nostalgia, comfort, or a sense of belonging. Additionally, the use of vague or general expressions like *that* encourages listeners to project their own meanings or experiences, fostering inclusivity and emotional resonance. The word *this* often anchors the narrative in the present, connecting the lyrics to the singer's current reality, while *there* frequently represents distant or abstract places, both physical and metaphorical, sometimes conveying vulnerability or aspiration.

## 3. Temporal Deixis

Temporal deixis is a linguistic tool used to refer to time relative to the speaker and listener (Thao & Herman, 2020). Cruse (2006) explains that temporal deixis situates events within a timeframe using time-related adverbs such as *now*, *yesterday*, *tomorrow*, *last week*, *today*, *last month*, and *last night* (Sinungan et al., 2024). These adverbs can vary in meaning depending on the context of their utterance. For instance, *today* refers to the current day but changes depending on whether it is Monday or Saturday. In this research, 40 instances of temporal deixis were

identified, demonstrating their role in structuring the timeline of the songs. Specific examples of temporal deixis found in the lyrics are provided below.

No	Song Titles	Data on Song Lyrics
1.	Little Time for Love	If I didn't show up <b>tonight</b> don't be sad
2.	I Feel Love	Let's just go walk <b>today</b>
3.	Stay	And I want <b>every morning</b> with you
4.	Waking Up Together with You	Waking up <b>tomorrow</b> with you
5.	Nobody	<b>Late-night</b> fights it's just so meaningless

Table 6. Temporal Deixis in the "Roadtrip" Album

Temporal deixis in the album's songs plays a crucial role in situating events, emotions, and narratives within particular timeframes. As indicated in the table, temporal markers such as *tonight*, *today*, *every morning*, *tomorrow*, and *late-night* specify when events occur, offering clarity to listeners about the timeline of the narrative. By referencing time, temporal deixis can evoke nostalgia for past experiences or inspire hope when discussing the future. It also highlights contrasts between past and present, emphasizing themes such as growth, loss, or perseverance. These markers tap into universal human experiences, making the lyrics relatable and emotionally engaging for a wide audience.

## CONCLUSION

In general, deixis helps make language more structured and effective, preventing confusion and ensuring that language recipients interpret it consistently. The findings from Ardhito Pramono's *Roadtrip* album reveal the presence of personal deixis, place deixis, and temporal deixis. Among these, personal deixis is the most prominent type, as the singer often shares his personal feelings and experiences during his career journey as a singer and songwriter. By employing personal deixis, the songs become more relatable and allow listeners to better grasp the intended emotions and messages. Temporal deixis, the second most frequently used type, is applied to specify the timing of events. Lastly, place deixis is used to indicate locations relevant to the speaker and listener.

The frequency and type of deixis used in song lyrics reflect the composer's emotions and intentions when communicating through music. Deictic expressions significantly influence the interpretation of the song's meaning. Their usage serves to prevent misunderstandings in communication, particularly in lyrical contexts, and helps listeners comprehend the song's narrative. Additionally, deixis enables the songwriter to effectively convey the story being told in the song. Researchers conclude that deixis plays an important role in analysing song lyrics by illustrating the functions of personal, temporal, and place deixis. From a semantic perspective, it aids in understanding the substantive meaning and the impact of deixis on the overall interpretation of the lyrics.

## REFERENCES

- Arnoi, K. N., & Ashadi, N. F. N. (2021). The Analysis of Deixis on Ardhito Pramono's Songs (Analisis Deiksis pada Lagu Ardhito Pramono). *Kandai*, 17(2), 204-216.
- Elifia, E., Putri, R. N., Sholehudin, M., & Asror, A. G. (2023). Analisis Fungsi Pada Aspek Sintaksis dalam Judul Berita Pada Pemberitaan Edisi Rabu, 05 January 2023. *Seminar Nasional Daring Sinergi*, 1(1), 20-27.

- Fadilah, S., & Resmini, S. (2021). A Deixis Analysis of a Song Lyrics Entitled “Lover”. *PROJECT (Professional Journal of English Education)*, 4(4), 628-633.
- Khalili, E. (2017). Deixis analysis in a tale of two cities written by Charles Dickens. *International Academic Journal of Social Sciences*, 4(3), 58-65.
- Kusumadewi, S., & Anggraeni, A. (2020). An analysis of deixis in Pamungkas’ “One Only” song lyrics. *PROJECT (Professional Journal of English Education)*, 3(4), 489-493.
- Rokhmah, D. E. L., & Santoso, D. E. P. M. (2022). A Deixis Analysis of Song Lyrics in Jeremy Zucker's “You Were Good to Me” and “Comethru”. *ELS Journal on Interdisciplinary Studies in Humanities*. 5(3). 447-452.
- Saputra, S., & Apsari, Y. (2021). A deixis analysis of song lyrics in “I Want to Break Free” by Queen. *PROJECT (Professional Journal of English Education)*, 4(2), 244-249.
- Sinaga, D., Herman, H., & Marpaung, T. I. (2020). Deixis in the song lyrics of Lewis Capaldi’s “Breach” album. *Journal of Languages and Language Teaching*, 8(4), 450-457.
- Sinungan, S., Zulianti, H., & Damiri, A. (2024). Pragmatics Analysis of Deixis on Song Lyrics in Katy Perry “Teenage Dream” Album of 2010. *Jurnal Smart*, 10(1), 105-117.
- Thao, N. V., & Herman. (2020). An Analysis of Deixis to Song Lyrics “My Heart Will Go on” by Celine Dion. *Communication and Linguistics Studies*, 6(2), 23-26.