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Kupi Gayo: Deixis in Ervan Ceh Kul's Song Lyrics

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Abstract

Deixis, the linguistic phenomenon of words pointing to specific entities in discourse or situational context, has been explored in various forms of expressive arts. One interesting example of deixis in expressive arts is the use of deixis in song lyrics. In this present study, Gayonese local songs from Aceh, Indonesia, in the Kupi Gayo album by Ervan Ceh Kul, are studied by examining the deictic terms he used to construct the cultural context of ten songs. For this goal, the descriptive qualitative method was used to analyze the songs' deixis using the framework of Grundy (2000). The results revealed that the songwriter used more first and second personal deictic terms, suggesting that he tried to add a layer of emotional connection between the artist and the listeners, allowing for a more immersive and relatable musical experience. Nevertheless, he used place and temporal deixis less frequently, indicating that he tried to create rich and immersive experiences for the listeners. The results showed that using deictic terms in the vernacular language facilitates effective communication and understanding within a specific community or culture. By understanding the function and purpose of deixis in the vernacular language, researchers and linguists can gain insights into how individuals in a society navigate their social interactions.

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1. INTRODUCTION

Language learners face many challenges when acquiring a new language, and one of these challenges is understanding deixis in the target language. Hurford et al. (2003) define deixis as expressions that derive some of their meaning directly from the context of the utterance in which they are used. It refers to the phenomenon in a language where words or phrases rely on contextual information for interpretation. Accordingly, Grundy (2000) explains that “the uses of language pick out a person, a place, and a time which can only be determined by someone either present when the exchange occurs or informed of the context in which it took place” (p. 22). The expressions, such as pronouns and adverbs like ‘this,’ ‘here,’ ‘now,’ or ‘yesterday,” function as linguistic pointers that guide the listener or reader to interpret the intended meaning in relation to the surrounding context. The context as a constantly changing setting enables interlocutors in the process of communication to interact and make their use of deictics intelligible, thus, giving them the intended pragmatic meaning (Alkhawaldeh, 2022).

Song lyrics often make use of deixis, a linguistics phenomenon that involves the reference to specific persons, objects, or places within a given context (Stapleton, 2017). The singers or the songwriters often employ deixis to evoke special meanings to create emotions with listeners. However, multiple interpretations are often found in song lyrics. These interpretations can vary depending on the listener’s perspective and may be influenced by personal experiences, cultural background, and individual interpretation skills. Sometimes, the listener can easily be confused about the meaning of the lyrics because the songwriters usually write lyrics using figurative language, which is not in literal meaning.

Songs play a crucial role in human culture and communication, expressing emotions, conveying messages, and evoking certain moods or memories (Fata et al., 2018). The lyrics in songs often involve deixis as they convey the emotions and sentiments of the singer or songwriter through expressions that reflect human thoughts, ideas, and perspectives (Rahmadany & Husein, 2021). The lyrics aim to create an immersive experience for the audience by taking them on a journey to the world created by the songwriters’ imagination, prompting them to think and react. Songwriters use personal pronouns or words that are location-specific, whether they can help the reader or the listener to understand the context or can become more confused because of it. These deictic expressions can be a powerful tool for connecting the audience and conveying complex emotions through specific language and personal perspective.

A number of researchers have attempted to investigate the use of deixis in song lyrics. Khairuddin and Zaraini (2022) found that the deictic expression in song lyrics can provide meaningful context and details that help the audience understand the situation being sung about. In the same way, Nisa et al. (2020) also revealed that using deictic in terms of song lyrics plays a crucial role in conveying emotions and messages to listeners. In contrast to other researchers who investigate English songs, Anggara (2016) found that in *keroncong* (a small ukulele-like instrument and an Indonesian musical style) songs in Indonesia, deixis is used to create a sense of nostalgia, evoke

memories of the past, and establish a connection between the singer and the listener. The use of *keroncong* songs is particularly important as it reflects the cultural identity and history of the genre. Anggara's (2016) study highlights the significance of understanding the use of deixis in different languages and cultural contexts, as it helps deepen our understanding of how language is used to convey meanings and emotions in various forms of expressive arts. Meanwhile, M'Rithara et al. (2023) uncovered that deixis plays a significant role in engaging the audience and structuring the discourse in KamaNu and Karimi's Kimeru songs and dance lyrics in Kenya. In particular, deixis actively involves the listeners and organizes the narrative structure of the performance. These findings demonstrate the importance of understanding the function and purpose of deixis in various forms of expressive arts, as it sheds light on how language is used to convey meaning and emotions in cultural contexts.

This current research on deixis in song lyrics takes a different approach from previous studies that mainly focused on Western and *keroncong* songs. The researcher chose to examine the *Kupi Gayo* (literally translated as 'Gayonese coffee') album songs from Ervan Ceh Kul, a mix of ethnic and modern music written in the Gayonese language, spoken in the area of central Aceh, Indonesia. The choice is particularly interesting because the Gayonese language has not received much attention in recent studies, making it a unique and important target for investigation. By analyzing the deictic term used in these songs, this study aims to provide insights into the cultural context and nuances of the Gayonese community and how their language is used in expressive arts. This study underscores the significance of examining indigenous languages and their incorporation into song lyrics, as it reveals the intricate linguistic diversity and cultural richness found within various societies. Thus, the research questions for this research are as follows:

- What types of deixis are found in the *Kupi Gayo* album written and sung by Ervan Ceh Kul?

2. LITERATURE REVIEW

Pragmatics is a branch of linguistics that focuses on how people use languages in different situations and contexts (Dylgjeri & Kazazi, 2013). It considers the social, situational, and textual factors that influence communication. In pragmatics, it is crucial to consider these factors to understand how people perceive and use communicative acts or speech acts in concrete situations. According to Paltridge (2006), people may have different backgrounds and knowledge contexts about each other and the world, which can affect communication. In this context, deixis is a domain in pragmatics that deals with expressions that rely on contextual information for interpretation, such as personal pronouns and adverbs.

Grundy (2000) defines deixis as expressions in language that pick out a person, place, or time that can only be determined by someone present during the exchange or informed of the context in which it took place. These expressions, such as pronouns and adverbs, function as linguistic pointers that guide the listener or reader to interpret the intended meaning in relation to the surrounding context. Levinson (1983) views deixis as how languages encode or grammaticalize features of the context of an utterance or speech event, and thus also concerns ways in which the interpretation of an utterance is dependent on the analysis of that utterance. He further writes it also

concerns ways in which the interpretation of an utterance is dependent on the analysis of that utterance. Accordingly, [Elizabeth \(2002\)](#) condenses the meaning to pointing function of words influenced by context. It is a technique for individuals to comprehend the context of an utterance's reference ([Cumming, 2005](#)).

Deixis plays a vital role in conveying meaning in languages, but it can also be ambiguous or misunderstood if the context is unclear ([Glover & Al-Tekreeti, 2018](#)). [Grundy \(2000\)](#) divides deixis into three categories: person deixis, place deixis, and time deixis. Therefore, when a context is unclear, for example, the word 'you' can refer to different people depending on the context, and 'here' or 'there' can be relative to different locations depending on the speaker's perspective. Similarly, words like 'yesterday' or 'tomorrow' can be ambiguous without a clear reference point. Thus, it is important to study what deixis is to understand better what is conveyed in a phrase or sentence.

2.1 Person Deixis

According to [Horn and Ward \(2006\)](#), the grammatical category of a person directly represents the various roles that individuals play in the speech event: speaker, addressee, and other. [Saeed \(2009\)](#) states that the information of person deixis can be grammaticalized by pronouns; the first person singular pronoun is used for the speaker, the second is to the speaking and hearing participants, and the third is to the non-speech or narrated participant pronouns ('I', 'you', 'him', 'mine', 'yours', 'hers', 'myself', 'yourself', 'herself', 'himself'), possessive adjectives ('my', 'your', 'her', 'his', 'their'), and verb inflections ('I like', 'you like', 'she likes' or 'he likes'). There are singular and plural pronouns, and their use depends on who is speaking that produces an utterance. To comprehend the use of person deixis, the roles of the speaker must be comprehended first, as the source of the utterance, and the target. For example:

- (1) "I remember when we broke up the first time". (From the song 'We Are Never Ever Getting Back Together' by Taylor Swift)

The lyric from the song 'We Are Never Ever Getting Back Together' in Red album by Taylor Swift in excerpt (1) is an example of personal deixis in song lyrics ([Wati, 2014](#)). It can be seen that the songwriter uses singular first-person, 'I' to refer to the speaker, which also refers to the songwriter herself. She also uses the plural first-person, 'we' that identifies the speaker with the hearer ([De Cock, 2011](#)).

[Cruse \(2006\)](#) informs that person deixis consists of three categories: they are first person ('I', 'me', 'my', 'we', 'us', 'our'), second person ('you', 'your'), and third person ('he', 'him', 'his', 'she', 'her', 'they', 'them', 'their'). There are singular and plural pronouns, and their use depends on who is speaking that produces an utterance. To comprehend the use of person deixis, the roles of the speaker, the source of the utterance, the target of the utterance, and the hearer who does not belong to the addressee or the targets must be known. And so, the person deixis is the speaker currently speaking in utterance, representing both the speaker and the reference.

2.2 Time Deixis

According to [Cruse \(2006\)](#), a temporal deictic word indicates the timing of an event concerning the time of speaking. It is used to locate points or intervals on the

time axis by utilizing the point of utterance. ‘Now’, ‘tomorrow’, ‘today’, ‘yesterday’, ‘then’, and so on are time markers in the deixis of time. It includes functions for locating points or intervals on the time axis based on the moment of utterance. Grundy (2000) also provides a list of deictic items that can only be determined in connection to the moment of the utterance in which they appear, such as ‘this/last/next Monday/week/month/year’, ‘ago’, ‘now’, ‘then’, ‘later’, ‘before’, ‘soon’, ‘yesterday’, ‘today’ and ‘tomorrow’. For example:

- (2) “All I knew this morning when I woke is I know something now”. (From the song ‘Everything Has Changed’ by Taylor Swift)

The lyric in excerpt (2) is from the song ‘Everything Has Changed’ in Red album by Taylor Swift. These lyrics consist of two data of time deixis, ‘morning’ and ‘now’. ‘Morning’ refers to the temporal deictic expression when she woke up that ‘morning’ and knew something, and ‘now’ as time deixis refers to the present tense (Wati, 2014).

Using time deixis is not as easy as it seems; some deictic words are based on whether or not a proper name refers to the period. Cruse (2006) distinguishes three types of time deixis: before the moment of utterance, during the moment of utterance, and after the moment of utterance. Those are also called primarily tense, such as past, present, and future.

2.3 Place Deixis

Yule (2000) states that spatial or place deixis concerns the concept of distance. According to Cruse (2006), a spatial deictic word denotes a location in space relative to the speaker. Renkema (2004) said that in place of deixis, the speaker can refer to something further away: ‘this’, ‘there’, ‘as opposed to that’, and ‘those’. Place deixis can also be realized by using demonstrative pronouns and adverbs of place, such as ‘here’ and ‘there’. Adverbs are the most basic spatial deictic words found. For example:

- (3) “I’m glad we moved here, I was melting over there”. (Saeed, 2009)

The deictic expressions ‘here’ and ‘there’ select locations based on their proximity to the speaker’s location. The interpretations of the deictic expressions will change if the speaker moves. When the speaker and addressee in the preceding example move, they can refer to the shade as ‘here,’ and their original location as ‘there’. Besides words of ‘here’ and ‘there’, Grundy (2000) also mentions the other places of deictic words, such as ‘left’, ‘right’, ‘up’, ‘down’, ‘above’, ‘below’, ‘in’, ‘front’, ‘behind’, ‘come’, ‘go’, ‘bring’, and ‘take’. Another example of place deixis in a song lyrics is:

- (4) “Spread peace on the earth”. (From the song ‘*Salam Alaikum*’ by Harris J.)

These lyrics come from the song *Salam Alaikum* in Salam album by Harris J. The words ‘on the earth’ in this context refer to the earth where the people live, which will be spread by peace (Hasanah, 2016).

3. METHODS

3.1 Design

This research applied a qualitative approach. Ary et al. (2010) suggest that qualitative research focuses on understanding social phenomena and providing a rich verbal description of settings, situations, and participants. This approach was chosen to obtain further in-depth information on the contextual meaning of the song lyrics.

3.2 Instrument

The research employed the document analysis method. It is a qualitative research method examining existing records or documents to gather data (Bowen, 2009). The document analyzed in this research was song lyrics. The lyrics were obtained from the *Kupi Gayo* album by Ervan Ceh Kul. He is a musician, singer, writer, and music arranger of the Gayonese ethnic in Aceh, Indonesia. He is a talented artist known for his extraordinary efforts in preserving the Gayonese cultural heritage (Adelia, 2023). The album consists of ten songs:

1. *Renggali* ('a type of flower')
2. *Teluk Nate* ('lover'),
3. *Gere Musampe* ('not accomplished')
4. *Sirnem* ('very much missed/unexpressed longing')
5. *Amik-Amiken* ('holding on (to each other)')
6. *Lut Belang* ('a wide lake')
7. *Berijin* ('thank you')
8. *Seranting Tajuk* ('a flower')
9. *Kupi Gayo* ('Gayonese coffee')
10. *Pemanis* ('sweetener')

3.3 Data Collection and Analysis

The data collection process involved several steps. First, the researchers listened to the songs and the lyrics are the data. Second, the researchers made a spreadsheet for further analysis in Excel. The data were analyzed using the qualitative content analysis method (Gay et al., 2012). It involved several steps, i.e., coding, categorizing, and interpreting the data. In coding, the lyrics were studied to identify the person, time, and place deixis. The instances of deixis were then coded based on their type and frequency. The second step in the data analysis process was categorizing; this is where the deixis was categorized based on their function and context. The categories were based on Grundy's (2000) theory. The third step was interpreting the data.

4. RESULTS AND DISCUSSION

This research aimed to reveal the types of deixis in the *Kupi Gayo* album written by Ervan Ceh Kul. The album consisted of 10 songs. All three types of deixis by Grundy (2000) are found in this album and are elaborated in the next sub-sections.

4.1 Person Deixis

Grundy (2000) states that most languages have two forms: an informal one for use when talking to friends and a more formal one for showing respect to the person addressed, typically because they are older or more important than the speaker. Table 1 presents the overview of the results of person deixis found in the *Kupi Gayo* album. It shows 62 data of the person deixis in the songs; the first person (*kami* 'we, us', *aku* 'I', *ku* 'me, mine', *kite* 'we, us') and the second person pronouns (*ko* 'she, he', *kao* 'you', *mu* 'your'). The highest occurrences are found in the *Pemanis* song with 13 data. The second frequent occurrence of personal deictic words is in *Gere Musampe* which consists of 9 data. The third is *Lut Belang* which consists of 8 data. *Renggali* and *Amik-amiken* songs note the same number of personal deictic words, with 6 occurrences. *Teluk Nate* and *Seranting Tajuk* are also alike in the number of occurrences with 4 data of person deixis. The lowest occurrences of the person are deixis found in the *Sirnem* song, which only consists of 2 data of the first person. Table 2 further shows that the songwriter does not use the third-person pronouns.

Table 1. The result of the person deixis in *Kupi Gayo* album by Ervan Ceh Kul.

No.	Song	Number of words	Personal deictic words		
			First-person	Second person	Third person
1.	<i>Renggali</i>	6	<i>kami</i> 'we, us'	<i>ko</i> 'you' <i>mu</i> 'your'	-
2.	<i>Gere Musampe</i>	9	<i>aku</i> 'I' <i>ku</i> 'me, mine'	<i>ko</i> 'you' <i>mu</i> 'your'	-
3.	<i>Teluk Nate</i>	4	<i>ku</i> 'me, mine'	<i>ko</i> 'you'	-
4.	<i>Pemanis</i>	13	<i>ku</i> 'me, mine'	<i>ko</i> 'you' <i>kao</i> 'you'	-
5.	<i>Amik-amiken</i>	6	<i>ku</i> 'me, mine' <i>kite</i> 'we, us'	<i>kao</i> 'you' <i>ko</i> 'you'	-
6.	<i>Seranting Tajuk</i>	4	<i>ku</i> 'me, mine'	<i>ko</i> 'you'	-
7.	<i>Kupi Gayo</i>	3	<i>ku</i> 'me, mine'	<i>ko</i> 'you'	-
8.	<i>Berijin</i>	7	<i>aku</i> 'I' <i>ku</i> 'me, mine'	<i>ko</i> 'you' <i>mu</i> 'your'	-
9.	<i>Sirnem</i>	2	<i>ku</i> 'me, mine' <i>kite</i> 'we, us'	-	-
10.	<i>Lut Belang</i>	8	<i>aku</i> 'I' <i>ku</i> 'me, mine', <i>kunaku</i> 'for me, to me'	<i>ningko</i> 'your' <i>kao</i> 'you'	-
Total		62			

The following excerpts are taken from *Pemanis*'s song:

D1 *Betotor gelah pane ko bebujang* [speak wisely, you young men].

D2 *Si tue umure talu ko abang* [call 'brother' to people older than you].

In this song, the first-person deixis (*ku* 'me, mine') refers to the singer (in this case, the songwriter as well) advising the young generation. The second-person deixis (*ko* 'you', *kao* 'you') refers to the listeners or the young generation being advised. The

Pemanis song talks about the messages for the young generation of Gayonese on how to behave nicely and politely and work hard so that society respect and love them.

The results indicated that person deixis appeared the most frequently compared to the other types. This is in line with the studies of Anggara (2016), Nisa et al. (2020), Khairuddin and Zaraini (2022), and M'Rithara et al. (2023), who also had similar findings to the lyrics of the songs they researched on. It was also observed that the person deixis in the *Kupi Gayo* song album was limited to the first and second personal pronouns. This happens because the information of person deixis can be grammaticalized by pronouns: the first-person singular pronoun is used for the speaker, the second is for the speaking and hearing participants, and the third is for the non-speech or narrated participant (Saeed, 2003). The absence of third-person deixis in the songs may stem from the singer's/songwriter's intention to address the listeners directly, hence by using second-person deixis *ku* 'me, mine' or *ko* 'you'. The third-person deixis is not found here because, in this context, the writer or the singer deemed that he is talking or singing only to the second-person, which are the listeners. The most used words in person deixis are *ku* 'me, mine', and *ko* 'you'. *Ku* 'me, mine' refers to the singer and can refer to the listener, while the singer uses *ko* 'you' to refer to every subject or object as 'you'.

4.2 Place Deixis

Grundy (2000) says that for most English speakers, there is a 'proximal' demonstrative ('this', 'these', 'here', etc.) and a 'distal' demonstrative ('that', 'those', 'there', etc.) which can be used as a pronoun or in combination with a noun. Table 2 illustrates the results of place deixis found in the song lyrics.

Table 2. The result of the place deixis in *Kupi Gayo* album by Ervan Ceh Kul.

No.	Song	Number of words	Place deictic words
1.	<i>Renggali</i>	3	<i>wan ni uten</i> 'in the forest' <i>atan ni bumi</i> 'on Earth' <i>ku bumi</i> 'to Earth'
2.	<i>Gere Musampe</i>	1	<i>i atengku</i> 'in my heart'
3.	<i>Teluk Nate</i>	3	<i>ulen</i> 'moon' <i>bumi</i> 'Earth' <i>dene</i> 'road/street'
4.	<i>Pemanis</i>	-	-
5.	<i>Amik-amiken</i>	-	-
6.	<i>Seranting Tajuk</i>	1	<i>atan ni ulu</i> 'di kepala'
7.	<i>Kupi Gayo</i>	10	<i>Gayo</i> 'name of an ethnic in Aceh' <i>Takingen</i> 'Takengon; the name of a city in Gayo highlands' <i>taon ni belang mulie</i> 'a glorious and happy place' <i>arul</i> 'river' <i>pematang</i> 'embankment' <i>jarak</i> 'distance' <i>denie</i> 'world' <i>ku ate</i> 'to the heart' <i>bumi</i> 'Earth'
8.	<i>Berijin</i>	1	<i>serge</i> 'heaven'
9.	<i>Sirnem</i>	5	<i>ku ranto</i> 'to wander to a place for work' <i>i elem-elem</i> 'front yard' <i>umah ni sidem</i> 'ant house'

Table 2 continued...

			<i>i genereng mu kulem</i> 'an area next to a pond' <i>i cabang nunem</i> 'stopover place'
10.	<i>Lut Belang</i>	9	<i>ari laut</i> 'from the lake/sea' <i>ku langit</i> 'to the sky' <i>ku bumi</i> 'to Earth' <i>masjid</i> 'mosque' <i>kuen kiri</i> 'right and left' <i>laut</i> 'lake/sea'
			<i>belang</i> 'field' <i>Laut Tawar</i> 'name of a lake in Gayo highlands' <i>empus kupi</i> 'coffee farm'
Total		33	

From Table 2, 33 occurrences of place deixis are found in the album. The highest data of place deixis is the *Kupi Gayo* song, which consists of 10 data where 2 data is the word *Gayo*, which refers to where the *Gayo* coffee comes from.

D3 *Gayo lues mubentang* [Gayo is a wide region].

Another data, *Takingen*, well-known as Takengon, name of a city in the Gayo highlands, which is also one of the places where the *Gayo* coffee comes from. Subsequent data, *i atas taon ni belang mulie* 'on this glorious wide region', refers to the Gayo highlands. *Ari arul ku pematang* 'from the valley to the mainland' refers to where the singer's/songwriter's parents, as coffee farmers, look after their coffee garden. Some of the locations are in the valley and also on the mainland. The deixis of *denie* 'the world' means the place where Gayo coffee has spread across the world. Next, *ku ate* (to the hearts), refers to all the hearts of people who hear this song. Last, *bumi* in the lyrics *tawar basa ni bumi nge ku heme* 'the Earth's languages have been antidoting for humans' refers to the earth, where all humans live.

The second highest data of place deixis used is found in the *Lut Belang* song, which consists of 9 data of place deixis (see Table 2), that is *ari laut* 'from the lake/sea', *ku langit* 'to the sky', *ku bumi* 'to Earth', *mesjid* 'mosque', *kuen kiri* 'right and left', *laut* 'lake/sea', *belang* 'field', *Laut Tawar* 'name of a lake in the Gayo highlands', and *empus kupi* 'coffee farm'. *Sirnem* song consists of 5 data of place deixis, *ku ranto* 'to wander to a place for work', *i elem-elem* 'front yard', *umah ni sidem* 'ant house', *i genereng mu kulem* 'an area next to a pond', and *i cabang nunem* 'a stopover place' (see Table 2). The next song is *Renggali*, which consists of 3 data of place deixis: *wan ni uten* 'in the forest', *atan ni bumi* 'on Earth', and *ku bumi* 'to Earth'. Another song consisting of also 3 data of place deixis is *Teluk Nate*: *ulen* 'moon', *bumi* 'Earth', and *dene* 'road/street', while *Gere Musampe*, *Seranting Tajuk*, and *Berijin* songs only consist of one data of place deixis, that is *serge* 'heaven'. The songs that do not consist of place deixis are *Amik-amiken* and *Pemanis*.

The second frequent occurrence is place deixis. Ervan Ceh Kul's *Kupi Gayo* album features instances of place deixis that allude to particular locations (Cruse, 2004). Some of these locations pertain to the Gayo culture. In contrast, others are more universal, like *laut* (sea/lake), *dene* (road/street), and *bumi* (earth). Cruse (2000) says that the determination of place deixis is based on location in space about the speaker. It encodes spatial locations related to the interlocutors (Jaszczolt, 2002). Therefore, using specific place deixis in Ervan Ceh Kul's *Kupi Gayo* album can be seen as a

deliberate artistic choice, as it alludes to particular locations that hold significance for the artist and the Gayonese culture. Culturally specific and universal locations contribute to the work's overall impact, creating a sense of connection and universality that transcends cultural boundaries.

4.3 Time Deixis

Grundy (2000) explains that the use of time deixis such as 'this', 'last', 'next week', 'now', 'then', 'ago', 'later', 'soon', 'before', 'after', 'yesterday', 'today', 'tomorrow', etc., is not always straightforward because the context is usually not clear enough to understand, and sometimes there are so many contexts that are related to the utterance. Table 3 provides the result of time deixis found in the song lyrics.

There are 11 occurrences of time deixis. The highest occurrences of time deixis are found in *Gere Musampe* (*pejer* 'dawn' *kelem* 'night'), *Pemanis* (*lao terang* 'sunny day' *soboh* 'morning'), and *Berijin* songs (*wan tengah kucak* 'childhood times', *i sinten mungerje* 'at a wedding party') which consists of 2 data of time deixis. While other songs such as *Amik-amiken* (*uren* 'rain'), *Seranting Tajuk* (*i wan ni lodeng senye* 'drizzling rain in the afternoon'), *Renggali* (*terjadi* 'happened'), *Teluk Nate* (*pejer* 'dawn'), and *Sirnem* (*berlangkah* 'making steps') only consists of 1 data of person deixis. *Kupi Gayo*, and *Lut Belang* have no time deixis at all.

Table 3. The result of the time deixis in *Kupi Gayo* album by Ervan Ceh Kul.

No.	Song	Number of words	Time deictic words
1.	<i>Renggali</i>	1	<i>terjadi</i> 'happened'
2.	<i>Gere Musampe</i>	2	<i>pejer</i> 'dawn' <i>kelem</i> 'night'
3.	<i>Teluk Nate</i>	1	<i>pejer</i> 'dawn'
4.	<i>Pemanis</i>	2	<i>lao terang</i> 'sunny day' <i>soboh</i> 'morning'
5.	<i>Amik – amiken</i>	1	<i>uren</i> 'rain'
6.	<i>Seranting Tajuk</i>	1	<i>i wan ni lodeng senye</i> 'drizzling rain in the afternoon'
7.	<i>Kupi Gayo</i>	-	-
8.	<i>Berijin</i>	2	<i>wan tengah kucak</i> 'childhood times' <i>i sinten mungerje</i> 'at a wedding party'
9.	<i>Sirnem</i>	1	<i>berlangkah</i> 'making steps'
10.	<i>Lut Belang</i>	-	-

Time deixis is the least commonly used deixis in the *Kupi Gayo* album. As noted by Dylgjeri and Kazazi (2013), every language has a frame of reference around the speaker, and temporal deictic words indicate the timing of an event concerning the time of speaking. Cruse (2006) further explains the time axis by utilizing the point of utterance. Interestingly, in songs and creative writing, time deixis is often minimal (Anggara, 2016; Khairuddin & Zaraini, 2022; M'Rithara et al., 2023; Nisa et al., 2020). Singers and writers do not use time deixis extensively because even a single deictic expression can convey the period in a song. For example, the song *Berijin*, *wan tengah kucak*, which means 'when I was a kid/childhood times', refers to the time of the singer's childhood. Additionally, the use of time deixis in songs can be seen as less important than the use of person and place deixis, which are often used to create a sense of identity and location in the narrative of the songs.

6. CONCLUSION

This study aims to identify the types of person deixis, place deixis, and time deixis used in the *Kupi Gayo* song album by Ervan Ceh Kul. The findings demonstrate that the songwriter predominantly utilizes person deixis in all songs, emphasizing first and second personal pronouns. This highlights the singer's/songwriter's viewpoint and his endeavor to steer the song and his audience. Although not present in all songs, time and place deixis were also found in some songs.

These findings suggest that deixis is crucial in pragmatic studies, particularly in aiding the listener's comprehension of literary texts such as songs. Understanding the context of utterances and the structure of language can assist English as a Foreign Language (EFL) teachers in expanding their students' comprehension of pragmatics, enabling them to analyze literary and non-literary texts. This development can help learners better grasp the intended meaning of literary works and improve their overall language skills.

This research is limited to only deixis found in the song lyrics written by a Gayonese musician, Ervan Ceh Kul. There are also other Gayonese musicians who write their songs on the Gayonese life and culture. Future research is recommended to collect more song lyrics from other Gayonese musicians to further understand the use of deixis by Gayonese speakers in songs. To understand the substantive meaning and implications of using deixis in the lyrics, the deixis meaning can also be examined from a semantic perspective. Analysis of song lyrics also depends on the listeners of the lyrics. These aspects can be investigated through direct interviews with the Gayonese people in future related research.

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