AN ANALYSIS OF DEIXIS
IN RAJA CAMPUR SARI OF DIDI KEMPOT’S SONG

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ABSTRACT

This study deals with the types of deixis in Raja Campur Sari of Didi Kempot’s Song. The objective of this study are to describe the types of deixis that are used in Raja Campur Sari of Didi Kempot’s song, finding out the dominant types, and finding out why the type of deixis is dominantly used in Raja Campur Sari of Didi Kempot’s Song. This study applied descriptive qualitative method. The data of this study were taken from VCD of Raja Campur Sari of Didi Kempot’s song. There were 10 song lyrics taken as the samples. The findings of this study show that there are five types of deixis were found in Raja Campur Sari of Didi Kempot’s song, there are person deixis 33.7%, spatial deixis 16.6%, temporal deixis 16.4%, discourse deixis 20.3% and social deixis 13%. The most dominant type of deixis found is person deixis. Person deixis is dominantly used because hemostly wrote her own experiences into the song lyrics.

Keyword: Pragmatics, Deixis, Song
INTRODUCTION

Communication has definition as the process of obtaining information or expressing thought and feelings. Going by this definition, it is obvious that human beings are naturally communicators. Communication is the act or activity of conveying information for the purpose of creating a shared understanding. It’s something that humans do every day. This activity is used to conveying information through the exchange of thoughts, messages, or information. All forms of communication require to the same basic elements, a speaker or sender of information, a message, and an audience or recipient. The sender and recipient must also share a common language or means of understanding each other for communication to be successful.

Language is used to express inner thoughts, emotions, and interactions in both spoken and written communication. Spoken means the process of expressing ideas and feelings or giving information is done orally. Writing is the representation of a language in a text, like sign and symbols. It is done in writing activity, such as in short story, article, poem, lyric, etc. Language has functions to the purposes in which we use language to communicate. We use language for a variety of formal and informal purposes, and specific grammatical structures and vocabulary are often used with each language function like compare and contrast, persuasion, asking questions, expressing likes and dislikes, cause and effect, summarizing, sequencing, predicting, agreeing/disagreeing, greeting people/introductions. Language is the most fundamental aspects of human’s life, without language can not communicate properly.

In understanding a language, it is related to pragmatics study. Pragmatics is a study on the language expression in communicative situation to get some meanings from the speakers. Therefore, pragmatics has a role in getting meanings.

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has consequently more to do with the analysis of what people mean by their utterances than what the words of phrases in those utterances might mean by themselves. Pragmatics is the study of
speaker meaning, the study of contextual meaning, the study of how gets communicated than is said and the study of the expression of relative distance (Yule, 1996:3).

In fact, all languages contain of small set of words whose meanings vary systematically according to whom, where and when they are being used. The study of pragmatics also relationship with deixis. The discussion of deixis has the meaning of pragmatics because deixis is a part of pragmatics. According to Yule (1996:9) states that deixis is a technical terms (from Greek) for one of the most basic things we do with utterances. It means ‘pointing’ via language. By knowing and understanding deixis, the reader can easily determine the aspects of deixis such as person, spatial or place, temporal or time, social and discourse deixis. Fromkin et.al (1991:1) states that deixis are those words in a language that entirely depend on context.

According to Cruse (2000:319) states that deixis means different things to different people. Moreover, Davis (2000:3) states that deixis is equivalent to pointing. It derives from the same Greek. Brown & Yule (2000:27) states that three root that occurs in digit, index, indexical namely expressions whose reference is a function of the context of their utterance. Some deictic forms like here, now, you, this and that are considered some of the most obvious linguistic elements which require contextual information for their interpretation.

Methven (2006:1) states that traditionally deixis were divided into three categories-referring to people, place and time. Deixis is an important field of language study in its own right and very important for learners of second languages. But it has some relevance analysis of conversation and pragmatics. It is often described as “verbal pointing”, that is to say pointing by means of language.

The Song lyrics can be related in the deixis. Song lyric is the part of the music that will express of the singer or writer fellings. Then, the song lyric divide to many genres like pop, rock, jazz, dangdut, malay, javanese, and etc. The study would like to conduct to deixis and will focused on the analysis of deixis in Raja Campur Sari of Didi Kempot's song. And the genre of this study is campursari music.

According to Widhyasamaramurti (2009:373) states that the language of campursari is arbitrary. There is no obedience in campursari language which must be complete, suffix, vowels, and consonants. Naibaho (2010:13) states that language as
arbitrary in the definition does not mean that everything about language is unpredictable, for language does not vary in every possible way.

Didi Kempot’s song will interest to be analyzed in the deixis. Because, he is a strenght background which he works hard to build his dreams as a singer even he builds his career as beggar. He is the one of the icons of campursari in Javanese song. The Deixis in Didi Kempot’s songs will be very interesting to be explored.

METHODOLOGY

Research Design

This research used descriptive method with qualitative approach to identify the deixis in Javanese song lyrics. According to Arikunto (2006:13) described that qualitative research doesn’t use the approach to population sample, hypothesis and data analysis was conducted simultaneously with data collection. Qualitative research involves analysis of data such as words, examples from interviews, transcripts, pictures, video, recordings, notes, documents, the products, and records of material culture, audio-visual materials and personal experiences materials (such as artifacts, journal and diary information and narratives). This research find out the types of deixis use in the album, and to find out the dominant type of deixis used and why is the dominantly used in Raja Campur Sari of Didi Kempot’s song.

Subject

The source of data was taken from Raja Campur Sari of Didi Kempot’s song. The writer choose the album as a object of this research. There are so many songs, and only 10 titles of the song lyrics to be sample of the study. They are kopi lampung, sentir lengo potro, kalung emas, pingin ngombe, ojo sujono, jamu jawa, aku dudu rojo, bojo gemati, pitik kampung, and stasiun balapan.
Data Collection

The data in this research were collected by from Raja Campur Sari of Didi Kempot’s song. For collecting the data, a descriptive research used the following steps, firstly printing out the song lyrics, secondly identifying and classifying the deixis into their types are person deixis, place deixis, time deixis, social deixis and discourse deixis, third underlining it, then tabulating and calculating the types of deixis used in Javanese song lyrics, and finally finding out the dominant types of deixis.

The Technique for Analyzing Data

The data were analysed based on Yule’s theory about deixis in Raja Campur sari of Didi Kempot’s Song by the following techniques:

1. Identifying and classifying the deixis into their types: person deixis, place deixis, time deixis, social deixis and discourse deixis.
2. Underlining it.
3. Tabulating and calculating the types of deixis used in Javanese song lyrics.
4. Converting the frequency of each kinds of deixis into percent by following formula,
   \[ X = \frac{F}{N} \times 100\% \]
   where:
   \[ X \] = percentage of each types of deixis
   \[ F \] = frequency of each types of deixis
   \[ N \] = amount frequency of all types of deixis
5. Finding out the most dominant types of deixis as the result.
6. Describing and explaining the findings.
RESULT AND DISCUSSION

Qualitative Method

After collecting the data, the deixis are classified based on the types of deixis. There are five types of deixis, namely: person deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. It was found that there were 403 utterances. Here are some examples of deixis in the Raja Campur Sari of Didi Kempot’s Song.

**Person deixis**

Terus kelingan *kowe* wong manis (in Javanese language) terus teringat *kamu* orang manis (in Indonesia language) always remember *you* sweet girl (in English language) (The bold of word deictic of *kowe, kamu, and you*, they are the person deixis in the different languages.)

**Spatial deixis**

*Adoh adoh* kowe tak parani (in Javanese language) *jauh-jauh* kamu kutemui (in Indonesia language) *so far away* I met you (in English language) (The bold of word deictic of *adoh-adoh, jauh-jauh, and so far away*, they are the spatial deixis in the different languages.)

**Temporal deixis**

*Dino* ganti *wulan* (in Javanese language) *hari* berganti *bulan* (in Indonesia language) *days* change *month* (in English language) (The bold of word deictic of *dino, wulan, hari, bulan, days, and month*, they are the temporal deixis in the different languages.)

**Discourse deixis**

*Sopo sopo* *kuwi* sopo...siapa siapa *itu* siapa...who who is *that*... (The bold of word deictic of *kuwi, itu, and that*, they are the discourse deixis in the different languages.)

**Social deixis**
Terus kelingan kowe *wong manis*
terus teringat kamu *orang manis*always remember you *sweet girl*

(The bold of word deictic of *wong manis*, *orang manis*, and *sweet girl*, they are the social deixis in the different languages.)

After analyzing the data and determining the five types of deixis in Raja Campur Sari of Didi Kempot’s Song, the findings are presented as follows:

**The percentage of Deixis in Raja Campur Sari**

<table>
<thead>
<tr>
<th>No.</th>
<th>Types of Deixis</th>
<th>Frequency (F)</th>
<th>Percentage % (X)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Person Deixis</td>
<td>136</td>
<td>33.7%</td>
</tr>
<tr>
<td>2.</td>
<td>Spatial Deixis</td>
<td>67</td>
<td>16.6%</td>
</tr>
<tr>
<td>3.</td>
<td>Temporal Deixis</td>
<td>66</td>
<td>16.4%</td>
</tr>
<tr>
<td>4.</td>
<td>Discourse Deixis</td>
<td>82</td>
<td>20.3%</td>
</tr>
<tr>
<td>5.</td>
<td>Social Deixis</td>
<td>52</td>
<td>13%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>403</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Table 1. Show that the total number of deixis which is taken from 10 songs are 136 person deixis (33.7%), 67 spatial deixis (16.6%), 66 temporal deixis (16.4%), 82 discourse deixis (20.3%) and 52 social deixis (13%). So the most dominant type of deixis which is used in Raja Campur Sari is person deixis (33.7%).

There are data of deixis from 10 songs. The most dominant type of deixis that used in the Raja campur Sari of Didi kempot’s song’s lyrics is Person deixis. Person deixis is the dominant type of deixis which is used in Raja Campur Sari, and the deictic word ‘aku’ is dominantly used in the song lyrics than others, because he or the singer mostly wrote his own experiences, feelings and emotions inside human being into the song lyrics. The result implies that person deixis especially ‘aku’ plays a great role in the song. Didi Kempot used the all deixis of ‘aku’, ‘kowe’, ‘mas’, ‘bojo’, ‘neng/ning’, ‘mung’, ‘iki’, ‘dek/dik’, ‘pelayane’, and etc, into the song lyrics he used language that is more simple and more explicit language, because ‘aku’, ‘kowe’, ‘mas’, ‘bojo’, ‘neng/ning’, ‘mung’, ‘iki’, ‘dek/dik’, ‘pelayane’, and etc, it is the language medium which used by Didi Kempot into the song lyrics were enjoyed by the listener of the medium class.
CONCLUSIONS AND SUGGESTIONS

Conclusions

After analyzing the types of deixis in Raja Campur Sari of Didi Kempot’s Song, the conclusions are drawn as follows:

Based on the analysis of the data on song lyrics of Raja Campur Sari, it can be conclude that there are five types of deixis found in the Raja Campur Sari, they are person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis. It consists of 136 person deixis, 67 spatial deixis, 66 temporal deixis, 82 discourse deixis, and 52 social deixis.

And the percentages of each type of deixis used in that song lyrics are 33.7% for person deixis, 16.6% for spatial deixis, 16.4% for temporal deixis, 20.3% for discourse deixis, and 13% for social deixis. The type of deixis is dominantly used in the song lyrics is person deixis with total 136 or 33.7%. The deictic word ‘aku’ is dominantly used in the song lyrics than others, because he/the singer mostly wrote his own experiences, feelings and emotions inside human being into the song lyrics.

The result implies that person deixis especially ‘aku’ plays a great role in the song. Didi Kempot used the all deixis of ‘aku’, ‘kowe’, ‘mas’, ‘bojo’, ‘neng/ning’, ‘mung’, ‘iki’, ‘dek/dik’, ‘pelayane’, and etc, into the song lyrics he used language that is more simple and more explicit language, because ‘aku’, ‘kowe’, ‘mas’, ‘bojo’, ‘neng/ning’, ‘mung’, ‘iki’, ‘dek/dik’, ‘pelayane’, and etc, it is the language medium which used by Didi Kempot into the song lyrics were enjoyed by the listener of the medium class.

Suggestions

In relation to the conclusions, it is well suggested to the first, for the lecturer/teacher: it is better for the English lecturer/teacher to investigate deixis that will add the variation of teaching deixis to the students. The second, for the students: it is better for the students to enlarge their knowledge about deixis especially to identify the types of deixis. It is hoped that they can move easily to understand the meaning of the song lyrics.
The third, for the readers: it will be easier for the readers to understand the story and make them more interested in understanding the meaning of the song. And the finally, for the other researchers: these findings can be applied by other researchers to conduct the research about deixis in other field of studies.

REFERENCES


