AN ANALYSIS OF DEIXIS IN THE SONG LYRICS "ABRACADABRA" BY MULAN JAMEELA

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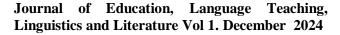
Deixis is a branch of pragmatics that describes how language is used to indicate who, when, and where depending on the utterance's context. This study emphasizes the deixis in the lyrics of Mulan Jameela's song called "Abracadabra." Therefore, the purpose of this study was to determine the kinds of deixis that exist in the lyrics of Mulan Jameela's song "Abracadabra." The descriptive qualitative method was applied to analyze the data, and Mulan Jameela's lyrics to the song were used. The theory used in analyzing the data is the theory proposed by George Yule that discusses the types of deixis. Applying the analysis, it shows that all types of deixis are found in the song lyrics by Mulan Jameela. They consist of person deixis, spatial deixis, temporal deixis. The result of this study shows that person deixis is the most widely used type of deixis. So, Deixis helps people who use languages very much in order to effectively apply what other individuals are conveying.

Keywords:Deixis; Mulan Jameela; Song Lyric; Abracadabra

1. INTRODUCTION

Lyrics are a component of music that contains a message and delivers the purpose of the songwriter. According to Coats (2016), the cultural, social, and personal components of music, which are lyrics, make it a unique tool for language processing since it helps with repeated listening and is shared and discussed in social contexts. Music is typically a human work that intrigues a lot of people. Nevertheless, as human civilization progressed, music has been monetized and turned into something that can be acquired and solid. Lyrics and languages are always and will be connected, as is the case with music. Lyrics are made not only for artistic expression purposes but also as a medium through which emotions, narratives, and social commentary are conveyed. Thus, the works of humans can be depicted by the arrangement of music that soothes humans by using language.

Generally, there are plenty of ways humans can communicate. One of them is through one of the human creations itself, which is a song. In this case, the researchers are going to explore deixis
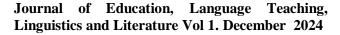
that were used in the song "Abracadabra" by Mulan Jameela. Raden Wulansari, also known as Mulan Jameela, is an Indonesian singer and politician born on August 23, 1979. Mulan's first stride in the national music industry was when she replaced Pinkan Mambo as one of the vocalists in "Ratu" in 2005.

Mulan, who at that time was still using 'Mulan Kwok' as the stage name along with fellow Indonesian singer who had already established her name in the industry, Maia Estianty, successfully released two albums that flourished their name into the music scene, named "Ratu & Friends" (2005) and "No. Satu" (2006). The first single of the "Ratu & Friends" album, "Teman Tapi Mesra," then rapidly rocketed Mulan's name as one of the most popular singers in Indonesia. "Teman Tapi Mesra," which was one of Ratu's top hits, managed to occupy the second position on the MTV Ampuh chart. The song managed to maintain its position from October 15th, 2005, to January 14th, 2006. Furthermore, the group went through some internal problems. After many problems, Mulan officially quit Ratu in 2007. She later established her own solo career and then signed with Republik Cinta Management (RCM) under Ahmad Dhani, Maia's ex-husband.

Under Dhani's guidance, Mulan released her album entitled "Mulan Jameela" (2008) as her solo album. In accordance with the album title, Mulan no longer uses the name Mulan Kwok as her stage name. She officially used the name Mulan Jameela on stage after joining RCM. The first single from the debut album, "Makhluk Tuhan Paling Sexy," rose to number 1. Continuing its success, her second single, "Wonder Woman," also gained commercial success, peaking at number 1 on several charts in Indonesia. The album has been certified platinum only several weeks into 2008 for selling more than 100,000 copies.

Pragmatics is the study of meaning as it is communicated by the writer or speaker and grasped by the reader or listener (Yule, 1996). Thomas (1995)states that the dynamic process of creating meaning includes the speaker and listener negotiating meaning, the physical, social, and linguistic environment of the speech, and the meaning potential of the utterance. When speakers are trying to express what they have to say, we should focus more on the meaning of the words they use in order to communicate effectively. Pragmatics is the study of meaning in context specifically. The authors over again inform that song is a kind of communication because the creator of the song or composer produces a lyric of the song as an utterance to communicate with their audience.

Pragmatics, as Levinson(1983) asserts, has a branch of study called deixis. According toYule (1996), deixis refers to words and phrases that require contextual information to convey meaning, essentially "pointing" to entities, times, or locations based on the context of the utterance. Both songs
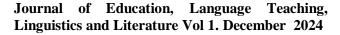
and movies are examples that are continuously bound by each other with deixis. AsSinaga et al.(2020) highlighted, deixis is relevant, important, and essential in understanding song lyrics as they provide the necessary context that enables listeners to connect with the emotional and narrative elements of the music. For instance, deixis appears in three main types: personal deixis, spatial deixis, and temporal deixis(Yule, 1996).

The type of deixis that specifies people from utterance is person deixis. Wati (2014) emphasizes that the concept of person deixis involves the roles people undertake in a conversation, including speaker, spoken, and addressee. Saeed(2003)claims that a person's deixis is divided into three essential elements. First-person, the speaker is referred to in the first person singular pronoun, for example, 'I, me, my, myself, mine'. Then, the second person pronoun for addressee or speaker, one of the parts is 'you, your, yourself, yours.' The third is basically categorizing neither speaker nor addressee; it is called a third person, such as 'he, she, it, they, him, himself, her, herself.' Consequently, this type can identify the point of an utterance or sentence to the intended person who is to propose it.

Spatial deixis, also known as place deixis or locative expressions, refers to words and phrases that indicate the location of things in relation to the speaker and listener. This deixis is crucial in song lyrics because it creates vivid imagery and places the narrative in specific contexts, enhancing the listener's emotional connection to the music. According toYule (2010), spatial deixis involves terms that denote proximity or distance from the speaker, such as 'here,' 'there,' 'above,' and 'below.' Hence, the spatial deixis is one of the components that decide the speaker's intention, that is, location.

Temporal deixis is referred to as time deixis. Yule (1996) already outlined temporal events as objects that move toward us (into view), for example, here, this. There is another beside the objects that may be called toward us, that is away from us (out of view), such as: there, that. Many people treat the near or immediate future as being close to utterance time by using the proximal deictic 'this.' The contrary is possible when people tend to thrill an object far from them and guess it by using 'there.' Another kind of present tense that already demonstrates there is a past tense form that indicates a distance from the speaker's current situation, that is, 'when' (Yule, 1996). Anything considered very unlikely or impossible given the speaker's current circumstances, usually using the word 'if.' It collectively explains a lot of meaning or message about the speaker's utterance based on time.

Many research investigations on the deixis topic have been conducted. The investigation of Abdulameer (2019)is deixis used in a religious text that was once conducted by a religious lecturer, Imam John Starling, at Queens College. Fitria (2020) also discusses the usage of three types of deixis in the movie subtitle of 'First Kiss.' In a different research, Minkhatunnakhriyah et al. (2021)consider that the deixis operation is important to provide comprehensive information in the comment speeches of Indonesian diplomats. A study byWibowo & Nailufar (2018) investigates the language in the novel 'Girl In Pieces' which often uses pragmatic language. This study examines a type of deixis in a song that has existed, while previous studies focused on deixis in text, movie, speech, and novel.

The study aims to analyze the use of deixis in Mulan Jameela's song "Abracadabra." The researchers have chosen this song for its deictic expressions and its popularity, particularly among Ratu fans and those who appreciate Ahmad Dhani's work. Not only for that, but the researchers also will identify the song's meaning and the purpose of the singer writing the song through deictic expressions. As a result, the authors have titled their study "An Analysis of Deixis in The Song Lyrics "Abracadabra" By Mulan Jameela" using pragmatic deixis theory with the hope that it will assist listeners in understanding the role and importance of deixis, particularly within song lyrics.

2. METHODOLOGY

The research method employed is qualitative descriptive due to the traits of the data, which were in the form of words, instead of numbers. According to Aprilia & Neisya (2022), the objective of qualitative research is to lay down thorough and detailed analysis data collection of an occurrence. The source of data is a song from Mulan Jameela titled "Abracadabra." The researchers took the source of data on this research through Spotify. While, the techniques of data collection procedures were observation, which the data were collected by listening to the song multiple times, reading the lyrics and also understanding the context of meaning of the song by looking the deixis used, making notes and using the theory to categorize the various types of deixis in the song lyrics (Creswell, 2014). Lastly, the deixis theory created by George Yule was used to analyze the data collection. Based onMiles & Huberman(1994),The data can possibly be analyzed using deixis in a couple of phases below:

1) Data reduction: The researchers listened to the song Abracadabra and drafted a script for the song.
2) Data display: Presenting results and data findings during discovered data reduction.

3) Data verification: Drawing conclusions via the data's employing deixis.

3. FINDINGS AND DISCUSSIONS

The deixis is already identified in the source of data from Mulan Jameela's song "Abracadabra" that show how the song can be explained clearly. The analysis result of the song lyrics is presented in the table below.

Table 1. Deixis Found in The Song Lyrics Abracadabra

Lyric of the Song	Person Deixis			Spatial Deixis	Temporal Deixis
	First	**Second**	**Third**		
Di suatu malam aneh, aku nemu botol nyeleneh (*On a middle strange of night, I found a weird bottle*)	Aku (*I*)				malam (*night*)
Di dalamnya ada yang aneh, ada makhluk yang nyeleneh (*Inside it, there was something strange, there was a weird creature*)				dalamnya (*there*)	
Dia berkata kepadaku seperti minta tolong (*It spoke to me as if asking for help*)	kepadaku (*me*)		Dia (*It*)		
Dia berjanji kepadaku akan beri hadiah (*It promised to me that it would give me a present*)	kepadaku (*to me*)		Dia (*It*)		akan (*would*)
Asal kamu bisa keluarkan, aku dari boto lini (*If you can get me out of this bottle*)	aku (*me*)	kamu (*you*)		ini (*this*)	
Akhirnya kutolong dia, akhirrnya aku dapat hadiah (*Finally, I helped him, and then I got a present*)	ku (*I*)		dia (*him*)		
Dia kasih sebuah mantra, yang buataku sejahtera (*He gave me a spell that makes me prosperous*)	aku (*me*)		Dia (*He*)		
Abra abra abracadabra, abra abra abracadabra (*Abra abra abracadabra, abra abra abracadabra*)					
Katanya semua mauku bisa jadi kenyataan	ku (*I*)		Katanya		

(*His said that everything I want can become reality*)

	(*His*)		
Aku mantrain kekasih ku biar gak nakal lagi (*I spell over my boyfriend so he will not misbehave anymore*)	Aku (*I*), kekasihku (*my boyfriend*)		
Abra abra abracadabra, abra abra abracadabra (*Abra abra abracadabra, abra abra abracadabra*)			
Abra abracadabra, aku sulap kamu jadi lelaki setia(*Abra abracadabra I spell you to become a right man*)	aku (*I*)	kamu (*you*)	
Yang tak suka main perempuan (*Who does not like to play around with women*)			
Abra abracadabra, oh senangnya aku kamu setia..a..a..a.. (*Abra abracadabra, oh, how happy I am that you are faithful*)	aku (*I*)	kamu (*you*)	
Aku adalah jin yang paling keren.. Gaulnya di mall minum jus duren (*I am the coolest genie. I am cool at the mall, drinking durian juice*)	Aku (*I*)		
Pacarnya kamu itu lelaki cemen.. Sini aku sulap jadi superman (*Your boyfriend is such a loser. Here, I'll turn him into Superman*)	aku (*I*)	kamu (*your*)	
Simsalabimbimkawannyakaka.. Sambil bacamanteraakutertawa (*Simsalabimbim, their friend... While reading the spell, I laugh*)	aku (*I*)	kawannya (*their friend*)	
Wakakakaka Wakakakaka..Wikikikiki Wikikikiki			
Abra abra abracadabra aku jin legend turun ke dunia (*Abra abra abracadabra, I am a legendary genie coming down to the world*)	aku (*I*)	dunia (*the world*)	
Aku kesasar di Pondok indah. Lalu ketemu Mulan Jameela (*I got lost in Pondok Indah. Then I met Mulan Jameela*)	Aku (*I*)	Pondok Indah (*Pondok Indah*)	Lalu (*Then*)

Duhai senangnya hatiku, hatinya Cuma untuk aku (*Oh, how happy my heart is, His heart is only for me*)	hatiku (*my heart*), aku (*me*)	hatinya (*his heart*)	
S'moga ini bukanlah mimpi indah di siang bolong (*Hoping this is not a beautiful dream in broad daylight*)		ini (*this*)	siangbolong (*daylight*)
Ini bukan mimpi di siang bolong (*This is not a dream in broad daylight*)		Ini (*This*)	siangbolong (*daylight*)
Ku jamin doi gak bakal lagi berbohong (*I guarantee he will not lie again*)	Ku (*I*)	doi (*he*)	
Kalau bohong mulutnya bau tempolong (*If he lies, his mouth will smell like a durian*)		mulutnya (*his mouth*)	
Seperti pinokio hidungnya mancung (*Like Pinocchio, his nose is pointy*)		hidungnya (*his nose*)	
Janganlah heran, janganlah bingung (*Do not be surprised, do not be confused*)			
Hei lihatlah mantranya bereka langsung (*Hey, look at the spell, it works immediately*)		mantranya (*it*)	
Thank you jin pacarku jadi rajin (*Thank you genie my boyfriend become clever*)	pacarku (*my boyfriend*)		
Selalu smsin BBin dan teleponin (*Always messaging and calling me*)			
Aku yang selalu ingin ingin ingin ingin ingin ingin (*I always want it want it want it want it want it want it*)	Aku (*I*)		
Betul kan yang om jin bilang sekarang doi semakin sayang (*It is trully clear the genie said now he loves me harder*)		doi (*he*)	

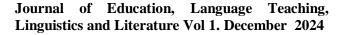|		
Abra abra abracadabra abra abra abracadabra (*Abra abra abracadabra abra abra abracadabra*)		
Abra abracadabra aku sulap kamu jadi lelaki setia (*Abra abracadabra I spell you become a right man*)	aku (*I*)	kamu (*you*)
Yang tak suka main perempuan (*Who does not like to play around with women*)		
Abra abracadabra oh ternyata semuanya mimpi (*Abra abracadabra well it turns out all of just dream*)		
Abra abracadabra aku sulap kamu jadi lelaki setia (*Abra abracadabra I spell you become a right man*)	aku (*I*)	kamu (*you*)
Yang tak suka main perempuan (*Who does not like to play around with women*)		
Abra abracadabra oh ternyatasemuanyamimpi(*Abra abracadabra well it turns out all of just dream*)		
Abra abracadabra aku sulap kamu jadi lelaki setia(*Abra abracadabra I spell you to become a right man*)	aku (*I*)	kamu (*you*)
Yang tak suka main perempuan (*Who does not like to play around with women*)		
Abra abracadabra oh ternyata semuanya mimpi(*Abra abracadabra well it turns out all of just dream*)		

In the table above, it can be seen first person deixis already presented in the lyrics that show songwriter employs the singular first person deixis 'aku (*I, me*)', 'hatiku, kekasihku/pacarku' (*my heart, my boyfriend*), the second person 'kamu (*you*)', 'kamu (*your*)', and the third person 'dia (*it, he, him*)','-nya (*his, their*).' The example of the use of the word 'aku (*me*)' is proof in the clause or lines "Dia kasihsebuah mantra, yang buatakusejahtera (*He gave me a spell that makes me prosperous*)." It is said that 'aku (*me*)' is an object of first person deixis which refers to the songwriter. Another evidence can be seen in the clause "Aku mantrainkekasihkubiar gak nakallagi (*I spell over my boyfriend so he*

will not misbehave anymore)." The word 'kekasihku (*my boyfriend*)' is specified to the speaker's possession so that it can be understood that she has a partner that wants to change his mind by being bewitched.

The second person also exists in the example of datum in "Abra abracadabra akusulapkamujadilelakisetia (*Abra abracadabra I spell you become a right man*)." The word of 'kamu (*you*)' specified to the speaker pointed out to second person, which means in the song refer to deictic category of the listener as the addressee who might the speaker wished to listener become a good man.

The third person exists in the song such as 'dia, doi, -nya (*it, he, him, his, and their*)'. Natalia & Santoso (2020) in Afiansyah(2023)state that third person deixis commonly implies an individual or group of individuals. For example, researchers take a datum for the evidence that shows the song indicates a third person used in "Akhirnyakutolongdia, akhirnyakudapathadiah (*Finally, I helped him, and then I got a present*)." It can be assigned that the word 'dia (*him*)' indicates the speaker would love to help a stranger that needs help from hers and finally the speaker gets her payback.

The second type of deixis that is present in the song "Abracadabra", which is spatial deixis. All of these lyrics in the song there are 6 spatial deixis data that have been found. In the example of a few data that was found in the lyrics that says "Di dalamnyaada yang aneh, adamakhluk yang nyeleneh (*Inside it, there was something strange, there was a weird creature*)", "Asal kamubisakeluarkan, akudaribotolini (*If you can get me out of this bottle*)", "Abra abra abracadabra akujin legend turunke dunia (*Abra abra abracadabra, I am a legendary genie coming down to the world*)", and "Aku kesasar di Pondokindah. Lalu ketemu Mulan Jameela (*I got lost in Pondok Indah. Then I met Mulan Jameela*)." Based on the data, the songwriter or the speaker uses the spatial deixis 'dalamnya (*there*)', 'ini (*this*)', 'dunia (*the world*)', 'Pondok Indah (*Pondok Indah*).' It provides the speaker describes the direction and location and to give the listener with information about the specific meaning of the speaker.

The third type of deixis present in the song "Abracadabra" is temporal deixis. The researchers found a total of 5 temporal deixis in this song, consisting of 'malam (*night*)', 'akan (*will*)', 'lalu (*then*)', and 'siangbolong (*daylight*).' These temporal markers help the listener follow along with the story within specific points in time, allowing the listener to follow the progression of the narrative. For instance, 'malam (*night*)' sets the scene at night, while 'akan (*will*)' suggests an action or event in the future. The word 'lalu (*then*)' indicates the passage of time between events, and 'siangbolong (*daylight*)' adds specificity to the time of day.

Table 2. Distribution of Deixis in The Song Lyric "Abracadabra"

Type of Deixis	Quantity	Percentages
Person Deixis	43	79,6 %
Spatial Deixis	6	11,1 %
Temporal Deixis	5	9,2 %
Total	54	99,9 %

The highest percentage to lowest percentage of the deixis types found in the lyrics of the song "Abracadabra" are Person deixis (79.6%), Spatial deixis (11.1%), and Temporal deixis (9.2%), according to the table above. Person deixis has the highest number of all deixis, signifying that it is the most frequent deixis in the lyrics of the song "Abracadabra."

The lyrics of the song 'Abracadabra' predominantly use first-person deixis due to the singer, whose aim is to implicate her own personal experience of having been betrayed by her lover to the point where she even sought help from a shaman. It means the songwriter engages the audience by telling a story or a sequence of events, a technique known as narrative storytelling in the song.

For instance, Sahusilawane's research on Taylor Swift's songs highlights a similar trend where person deixis is significantly utilized, reflecting the personal and relational themes within the lyrics (Sahusilawane et al., 2023). This also aligns with the exploration of spatial and temporal deixis in song lyrics, which is essential for establishing the setting and timeline of events, as noted in the studies by Thao and Herman, who analyzed "My Heart Will Go On" by Celine Dion, identifying the interplay of personal, spatial, and temporal deixis (Van Thao & Herman, 2020).

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4. CONCLUSION

To summarize, the study found that most of the deixis in Mulan Jameela's song "Abracadabra" were deixis, making up 79,6 % of all occurrences. Spatial deixis came in second with 11,1 %, and temporal deixis came in third with 9,2 %. The fact that person deixis is used so much shows that the song is about relationships and how the narrator interacts with other people. The song's general setting is made up of the events' timeline and geography, as well as spatial and temporal deixis, which mostly do the same thing but give the lyrics different points of view. Based on these findings, other students should try to learn deixis in song lyrics to improve their understanding of pragmatic aspects of language that help them understand what the speaker or writer is trying to say. People who read this study can also use it to find similar themes because it gives us a starting point for looking at deixis in literature or other human works.

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