

CHAPTER I

INTRODUCTION

1.1 Background of Study

Communication is the primary function of human language. Every human uses language to express their personality to get a social communication with others in everyday interaction such as society, educational institutions, family, government, etc. According to Yule (2010, p. 11), “When you use language to tell this person, I’m one of the applicants for the vacant position of senior brain surgeon at the hospital, you are normally considered to be intentionally communicating something”. Communication can run well if both of the speaker and listener can give and receive the clear meaning of the language. Because between the speaker and the listener often has a different interpretation each others. Yule (2010, p. 127) stated that “Communication clearly depends on not only recognizing the meaning of words in utterance, but recognizing what speakers mean by utterances”. It means that the speaker meaning is one of the tools which has an important strategy in communication. It refers to the understanding of the context of language when the speaker and the listener should be able to identify the contextual meaning of the utterance in a language.

In terms of communication, Pragmatics is one of study concerned with the study of meaning as communicated between speaker and listener. This study involves the interpretation of what people mean in their utterance. It can be a complicating area of deixis in particular forms of deictic expressions. Deixis is the study or a technical term of the language in term of the utterances. According to

Yule (1996, p. 9), “Deixis is a technical term (from Greek) for one of the most basic things we do with utterances and it is called as ‘pointing’ via language”. It means that the deixis has a function to point something or someone depending on the context. This phenomenon is called a deictic expression. It is used to accomplish this ‘pointing’. Deictic expressions are also called indexical. This case indicated that “Deixis is clearly a form of referring that is tied to the speaker’s context, with the most basic distinction between deictic expressions being ‘near speaker’ versus ‘away from speaker’” Yule (1996, p. 9). Near speaker is called proximal terms which are related to words ‘this’, ‘here’, ‘now’. A way from speaker is called distal terms which are related to words ‘that’, ‘there’, ‘then’. All those expressions are called deictic center.

Moreover, there are some terms which are defined in relation to the deictic centre such as central person/person deixis (the speaker), central time/temporal deixis (the time of utterance production), central place/spatial deixis (the speaker’s location at utterance time). Yule (1996, p. 10) reported that “Person deixis clearly operates on a basic three-part division, exemplified by the pronouns for first person (I), second person (You), and third person (He, She, or It)”. In many languages the form of person deixis of speaker, addressee and others are categorized based on their social status or social class. Spatial deixis is the words to point a relative location of people or things which is being indicated such as ‘there’, ‘here’, ‘this’, ‘that’. Yule (1996, p. 12) stated that “Speakers also seem to be able to project themselves into other locations prior to actually being in those locations”. This assumption is sometimes called as deictic projection.

Temporal deixis is the deictic expressions which refer to time or period like ‘yesterday’, ‘tomorrow’, ‘today’, ‘tonight’, ‘next week’, ‘last week’, ‘this week’. There are distinctions in the temporal deixis which is marked as close to the speaker (proximal terms) or distant to the speaker (distal terms).

Examples:

Person deixis : We clean up after ourselves around here.

Spatial deixis : I am not here now.

Temporal deixis: Free Beer Tomorrow.

According to all explanations above, the writer obtains some traditional Madurese song lyrics contain utterances expressed by the authors. Madurese songs are one of the traditional songs in Indonesia which become a social cultural manifestation and a representation of the identity of Madurese people. The lyrics of Madurese song will impact both the writer and the reader or the speaker and the listener’s emotions. The emotional impacts are family, friends, sadness, happiness, surprise, anger, fear, and etc. Song lyrics can be used as part of the society and a media to convey an idea, message, and feeling produced by the author or the singer.

Basically, traditional songs contain some aspects such as morality, religion, character and education of life which is related the social condition in the past or future. In addition, traditional Madurese songs are also used to some deictic expressions to indicate someone or something in the immediate context. In the traditional Madurese songs there are some words and sentences which contain purposes as the expression based on the phenomenon of life. In other words,

traditional Madurese songs are the result of people's reflection from the social cultural interaction which is full of meaning.

Talking about the people's reflection, traditional Madurese songs have the problems as the other local songs in Indonesia. The problems are the limit of the written text, the access of the local song lyrics and less of new Madurese generations who interested to learn about Madurese deeply. The limited of written text and the access to the local song lyrics make the new Madurese Generation difficult to understand the explicit meanings of people's reflection from the social cultural interaction which is full of meaning.

Based on the problematic phenomenons above, the writer is interested in analysing the types and the contextual meanings of deictic expressions found in the lyrics of traditional Madurese songs caused Madurese songs are the interesting media in order to persuade and stimulate new Madure generations to start think and aware for their language. The writer will use eighteen selected traditional Madurese songs' lyrics to analyse; Tonđu' Majăng, Soto Madhură, Kerrabhăn Sapè, Ès Lilin Cabbhi, Asta Aèrmata, Ghăi' Bintang, Pa'-Kopa' Eling, Entar Akarang, Tuti', Đung-Enđung Ana', Ènga' Lambă'na, Ngoman Alè', Èyombhăllă Pètè' Sèttonġ, Èkèkè' Rengngè', Đung-Teđung Ajăm, Dhin Aju Malațè, Sèsèt Jambul, Kalemmar Matana Jhuko', Les-Balessăn, Sèèr Madhură. All of the songs are taken from book entitled Kumpulan Lagu-Lagu Madura (Tjitrprawira et al., 2003).

The writer chooses traditional Madurese songs' lyrics as the research object because almost the deixis and deictic expressions references that the writer read

before only deal with modern songs, novels, poem, speeches, business brochures texts and movies and it only focusing on one type of deictic expressions. When in this research, the writer considers analysing all the types of deictic expressions by conducting the study. The writer also deals with the contextual meanings or the mean purpose of deictic expressions found in the lyrics of traditional Madurese songs.

1.2 Statement of the Research Problems

1. What are the types of deictic expressions used in the lyrics of traditional Madurese songs?
2. What are the contextual meanings of deictic expressions found in the lyrics of traditional Madurese songs?

1.3 Objectives of the Study

1. To present the types of deictic expressions used in the lyrics of traditional Madurese songs.
2. To be able to present the contextual meaning or hidden meanings of deictic expressions found in the lyrics of traditional Madurese songs.

1.4 Significances of the Study

This study is significant to present the theoretic and the practice. There are a lot of researchers who do the research about deictic expressions with different topic and different research object. Theoretically this study can present and inform the use of deictic expressions and the contextual meaning in the lyrics of traditional Madurese songs. Practically this study can make the other researchers interested to analyse about deictic expressions in another object. This research

also helps the other researchers to get more information in analysing the deictic expressions.

1.5 Scope and Limitation of the Study

The scope of this study is Pragmatics studies. This study focuses on identify and analyse the types and contextual meaning of deictic expressions related to three deixis; person deixis, spatial deixis, and temporal deixis. The theory is proposed by George Yule (1996). The limitations of this study are eighteen traditional Madurese songs' lyrics taken from book entitled *Kumpulan Lagu-Lagu Madura* (Tjitraprawira et al., 2003). Moreover, the researcher in this study will provide recommendations on how to determine the implicit and contextual meaning in the lyrics of traditional Madurese songs easily.