THE DEIXIS USED IN THE SONG LYRICS PERFORMED BY KOREAN BOY GROUP BTS

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This study aimed to investigate the deixis types used in BTS' English song lyrics and find out the dominant type which was frequently used. Song lyrics were chosen as the focus of this study since they involved the singers' feelings and emotions presented by some expressions related to human thoughts, ideas, and opinions. The theories from Levinson (1983) and Yule (1996) and were used to analyze the data. Descriptive qualitative in the form of document analysis was implemented in this study. The results found that there are five types of deixis found in the BTS' song lyrics, namely 54.96% of person, 7.25% of place, 12.21% of time, 19.84% of discourse, and 5.72% of social deixis. Person deixis is mostly used in the song lyrics since it maintains the relationship or interaction between the singers and their audience or fans. Hopefully, this research can help the audience to solve their problems in understanding the types of deixis.

Keywords: BTS; Deixis; Pragmatics; Song Lyrics

1. INTRODUCTION

It is impossible to deny that the nature of humans in this modern era is to communicate with one another on a daily basis. Language is one of the most important tools that humans can use to engage in this activity known as communication. Language is typically used to express people's emotions, thoughts, ideas, feelings, or even reactions to a specific situation that occurs in their lives, in addition to being a means of communication. The language may represent the people's implicit and explicit feelings and thoughts (Hariyanto, 2017). He further mentions that language is a tool that people use in their daily lives because it allows them to share and deliver what is going on in their heads. There are numerous methods that people can use to convey their feelings or ideas to others so that they can grasp the meaning that is being conveyed. One method is to use literary work. A song or piece of music is the most effective way of conveying an idea or feeling.

Music's role in the twenty-first century has shifted to that of commercial entertainment that can be sold by people. Music is a cultural tool used to construct society's thoughts, ideas, and opinions through song lyrics (Rahmadany & Husein, 2021). Besides, music is a social tool that is used to construct society's life and reality through song lyrics (Wati, 2014). They go on to say that the song contains a message that is inextricably linked to the author's feelings and experiences. These lyrics are part of the discourse that assists the speaker or sender in communicating with the listener or recipient. Song lyrics also contain words and sentences with a variety of grammatical corridors. It allows song lyrics to have a variety of contextual meanings. Lyrics are not only an arrangement of words into sentences, but also a representation of the composer's emotions in order to describe feelings such as falling in love, sadness, happiness, jealousy, and so on (Van Thao & Herman, 2020).

Although there are numerous statements stating that language is used as a medium of communication, there are times when the utterances delivered by the speakers to the addresses are ambiguous. In the English case, the addressees frequently struggle to understand the speaker's intention in the whom, when, and where context (Tirza, 2018). This situation may cause communication issues. According to these statements, context is extremely important for addressees in order to understand what the speakers are saying. Without context, it will be difficult for the addressees to understand the speaker's intention or meaning.

In general, it requires a good comprehension to understand the meaning of a song or text. In this regard, it is critical to understand or learn about contextual meaning. The study of

contextual meaning belongs to pragmatics (Horn & Gergory, 2006). People can understand what other people are trying to say and write if they understand and use pragmatics. There is a subject or scope in pragmatics that deals with the language and context encoded in the language structure. The study of deixis is one such subject. The meaning of a word conveyed by the speaker can be learned and understood through the study of deixis. According to Yule (1996), deixis is the most fundamental aspect of utterances. Deixis is the different perspectives of different people (Cruse, 2006). Deixis is usually concerned with the relationship between language and context, which is related to language structures (Levinson, 1983). Because every utterance is related to a point about people, place, or time like *I*, *later*, *now*, deixis is used to analyze the conversation, utterance, or sentence. If the listeners are aware of who, where, and when the utterance is made, the meaning of the utterance in language will become clear. Deixis, to put it simply, is how someone interprets the context of a speaker's statement. Deixis is expressed in both written and spoken language. Because it connects the relationship between language and context, understanding deixis makes it simple to determine the meaning of the deictic words used by the speaker.

In reality, some people are still perplexed by the speaker's utterances, such as the use of the participant alteration *I* becomes *You* (Retnowaty, 2019). She goes on to say that it is due to a lack of understanding of deixis theory, which makes it difficult for those people to understand what the speaker is attempting to understand as well as their intention. Deixis is useful in assisting people to understand and interpret the context by examining the speaker, place, reference, time, discourse, and social context when communication occurs. As a result, deixis is concerned with the encoding of many different aspects of the circumstances surrounding the speech event, as well as within the utterance itself. Deixis, a simple pragmatics principle that discusses meaning in communication, is frequently used to make sense of what people have heard and read, in addition to implicature, maxim, speech acts, and so on (Nurhalimatusa'diah et al., 2018).

Some experts have conducted some studies by taking deixis as a concern, especially in song lyrics. Rahmadany & Husein (2021) found out that there were three types of deixis and 108 deixes found in the One Direction songs, and person deixis was the most dominant type used in the lyrics. Herdiyanti (2020) conducted a deixis analysis in the song lyrics *Someone Like You* by Adele. She found that 28 personal and 2 temporal deixes were used in the lyrics, and the most data obtained was person deixis. A similar study came from Van Thao & Herman (2020) which they analyzed the song lyrics *My Heart Will Go On* by Celine Dion. The results showed that three kinds of deixis were used in the song lyrics, namely: person, spatial, and temporal deixis. Anggara (2017) also showed a similar result in his study. He analyzed popular Keroncong song lyrics and found that the use of person deixis was the most dominant type used in the lyrics.

However, when compared with research from Anggara (2017), this current research has contrasting study object. Anggara (2017) examined the use of deixis in keroncong which keroncong is a musical genre in Indonesia that combines regional music and colonial music from the Portuguese and Dutch periods. Keroncong is characterized by the use of the ukulele (a type of small guitar), guitar, violin, piano and flute. Meanwhile, this research examines pop music, which is a type of music that has a commercial orientation or is commercially viable and often traded, and is generally written and created by well-known musicians, especially from professionals. This study investigates the deixis used in BTS' English song lyrics to fill this void. BTS is the most well-known Kpop artist today (Hasanah et al., 2019). BTS is an abbreviation of *Bangtan Sonyeondan* which they are the most famous K-Pop star in this generation. The reason on why BTS is chosen for this study because BTS had previously received a number of *daesangs*, which are the highest awards an idol can receive and are usually divided into categories such as artist of the year, album of the year, song of the year, digital song of the year, best record of the year, and worldwide icon of the year. Besides, most Korean boy band groups rely on television for their popularity, so if they were traveling or performing in other countries, they would miss out on the publicity they could get if they were on Korean television. K-Pop stars had to stay in the country and not tour as much to stay relevant, available, and visible. Instead of focusing on television appearances for only

Korean fans, BTS used social media and relied on their global fans all over the world. It is pointless to have amazing songs if the singers cannot sell them to the world, and BTS has mastered this by ensuring that their performances are entertaining and their shows stand out from the crowd (Chawla, 2020). So this is why BTS is so successful in today's music industry. The novelty can be seen in the object that discovers deixis on BTS song lyrics, which are written in the millennial generation's language, implying that the song lyrics are about the millennial generation's life and mental health.

Based on the explanation above, the purpose of this study is to investigate the deixis types used in the three BTS English song lyrics, namely *Dynamite*, *Butter*, and *Permission to Dance*, and determine the most dominant type in the song lyrics. To follow up, there are all kinds of deixis which are person deixis, place deixis, time deixis, social deixis and discourse deixis in the song lyrics after being analyzed using the theories proposed. These BTS' song lyrics are primarily metaphorical, and as such, it can be described in a variety of ways. However, it is ultimately intended to serve as a form of self-encouragement, as are the majority of BTS songs. So, by using these songs, hopefully, this research gives some insights to those readers who want to know more about deixis being used in song lyrics.

2. RESEARCH METHOD

This is descriptive qualitative research in order to identify the deixis used in BTS' English song lyrics. It was used since it was best suited for describing a specific phenomenon or research subject condition. This study's model was document analysis, which was employed in the data analysis process and was modified from Miles et al. (2014). The data was presented in the form of spoken sentences, and it also included gathering data for describing, explaining, and analyzing the data in order to provide the most valid response for each problem expressed so that a conclusion could be drawn at the conclusion of the study. This study investigated the type of deixis, the dominant type used in song lyrics performed by BTS. In this case, the researcher employed a primary source of data. It was in the form of song lyrics, which in this case, the researcher took three English songs from BTS, namely *Dynamite*, *Butter*, and *Permission to Dance*. The object of this study was the deixis used by BTS in their English songs, just like what had been mentioned before. Instruments are tool facilities that any researcher can use to collect data. Instruments make it easier for a researcher to complete a research project while also making it more clear, complete, and systematic. The instruments for this study were the researchers themselves since they were acting a master plan, plan executor, data collector, data analyst, and the research authors. Besides, tables to tabulate the data that consisted of the types of deixis were included in the second instrument.

Concurrently with the analysis, data collection, data reduction, data display, and conclusion drawing/verification were all taking place. There were some steps used to collect and analyze the data which followed Miles et al. (2014). The first step was printing out the lyrics which were downloaded from https://genius.com/. In order to find out the deixis expressions in the song lyrics, this stage also included identifying. Following the discovery of deictic expressions, the tables provided were used to classify them according to the deixis categories. Data analysis was carried out during the data collection process. It was always repeated to ensure that the data was accurate. The researcher's decision was influenced by analytical decisions made during the data reduction stage, such as which data to code, which to discard, which category labels to summarize in a few chunks, and which evolution story to tell. Levinson (1983) and Yule's (1996) hypotheses were used to classify the data. It was because the different types of deixis in these concepts greatly help the researcher classified and analyzed the data, as well as demonstrated the detailed and complete use of deixis in the song lyrics. In data display, the information was presented in a logical order. The deictic expressions were categorized and classified based on the types of deixis used, which included person, time/temporal, place/spatial, discourse, and social deixis. In order to draw acceptable conclusions between theory and reality in the field, the researcher matched the findings and theories, as well as collaborated with the findings that actually occurred in the field. Furthermore, the study's conclusions could provide a clear picture of the investigation's focus.

The research report's first draft was created using the outlines. Revisions were made based on suggestions from colleagues and reviewers. The investigator and theoretical triangulation were used by the researcher in this study. The researcher asked two to three experts to check the validity and reliability of the data for the investigator triangulation. The researcher used the theories that existed in the theoretical framework to interpret and compare the data in theoretical triangulation. Levinson (1983), and Yule (1996) deixis theories were used to compare and interpret the data in this case.

3. FINDINGS AND DISCUSSION

After collecting and analyzing the data, there are five types of deixis used in three song lyrics of BTS. These types are classified based on the theories of Levinson (1983) and Yule (1996). The types found are 144 person deixis, 19 spatial or place deixis, 32 temporal or time deixis, 52 discourse deixis, and 15 social deixis. The total number of data found in the three-song lyrics is 251 deixis. The detailed data are presented in the tables below.

Table 1. The Total Frequency and Percentage of The Deixis Types in BTS' Song Lyrics

No	Song Title	Types of Deixis					Frequency of Each Deixis found
		Person	Place	Time	Discourse	Social	
1.	Dynamite	41	13	9	12	2	77
2.	Butter	53	3	7	25	6	94
3.	Permission to Dance	50	3	16	15	7	91
Frequency		144	19	32	52	15	262
Percentage (%)		54.96	7.25	12.21	19.84	5.72	100

Presented in Table 1, generally, the speaker prefers to use person deixis with a frequency of 144 and a percentage of 54.96%. In the song of *Dynamite,* it is found that there are around 41 data. Then, it is followed by *Butter* with 53 data in total, and 50 data for Permission to dance. *Butter* is placed at the first rank. The second place is filled with the discourse deixis with the total data of 52 (19.84%). The data are categorized into three parts, 12 for *Dynamite*, 25 for *Butter*, and 15 for *Permission to dance*. It can be seen that *Butter* holds the first place. Then comes time deixis which has 32 data points (12.21%) in total. The data are 9 for *Dynamite*, 7 for *Butter*, and 16 for *Permission to Dance*. This time, *Permission to Dance* is in the first place. *Place deixis* is in the fourth place with a total of 29 (7.35 %) data points; 13 for *Dynamite*, 3 for *Butter*, and 3 for *Permission to Dance*. It can be concluded that *Dynamite* grabs the first position. Within 15 (5.72%) data for the frequency, social deixis comes after the place deixis that makes it become the one which is rarely employed in speech. The data are 2 for *Dynamite*, 6 for *Butter*, and 7 for *Permission to Dance*. It can be conluded that *Butter* has the most deictic expression appear in the lyrics. Yet, the most dominant type of deixis used in the song lyrics is person deixis. Furthermore, the analysis results for each type of deixis found in BTS song lyrics are presented below.

Person deixis is concerned with the person who is directly involved in an utterance, such as: the persons directly involved. Persons not directly involved, such as those who hear the utterance but are not directly addressed, and those mentioned in the utterance, include the speaker and those addressed, as well as those not directly involved, such as those who hear the utterance but are not directly addressed. So, in relation to this, two examples of person deixis from each songs are shown in the following table.

Table 2. The Examples of Person Deixis

Song Title	Lines
Dynamite	a. I'm diamond, you know I glow up
	b. 'Cause I, I, I'm in the stars tonight
Butter	a. Let me show you 'cause talk is cheap
	b. Know that I got that heat
Permission to Dance	a. We don't need to worry
	b. Let us break our plans

In Table 2, it can be seen that there are two types of person deixis that are commonly found in song lyrics: first and second person. In those three song lyrics, there are 144 data points or 54.96 percent in percentage form. The use of *I*, *We*, *Us*, and *Our* indicates the first person deixis. The second person is represented by pronouns like *You*. The first person is the most commonly used, especially in the lyrics of the *Butter* song. The first-person type is typically used as a reference to refer to the speaker or both the speaker and the referent when they are grouped with the speaker. The second-person type, on the other hand, is a reference that is used to refer to a person or people as the addressee. As it can be seen in the table the words *I* and *We* are used to refer to the singers themselves since they are the one who sing the songs. *You* is used to point the second participants; the listeners or audiences. The deictic *us* indicates the speaker who speaks on behalf of other speakers, meaning that there are more than one speaker involves in the songs. Pratiwi (2018) backs up these claims in her research. Based on those statements, it is possible to conclude that the singer employs these types of person deixis in order to establish a close relationship with the audience so that the messages they are attempting to convey can be understood by the audience or listeners. These messages can take the form of recounting a life experience (*Permission to Dance*), motivating (*Dynamite, Butter, Permission to Dance*), and instilling confidence (*Butter* and *Dynamite*).

Place deixis, also known as spatial deixis, is concerned with the spatial locations relevant to an utterance. Similarly to person deixis, the location can be that of the speaker and addressee or that of the person or object being referred to. For the further understanding, some examples of place deixis are shown in the table 3.

Table 3. The Examples of Place Deixis

Song Title	Lines
Dynamite	a. 'Cause I, I, I'm in the stars tonight
	b. Bring a friend, join the crowd, whoever wanna come along
Butter	a. Ooh, when I look in the mirror
	b. Got ARMY right behind us when we say so
Permission to Dance	a. There's always something that's standing in the way
	b. When you look yourself right in the eye

The examples of place deixis in song lyrics are shown in Table 3. Based on the findings, 19 or 7.25 percent of the data in the song lyrics. The researcher discovered that place deixis is frequently used in *Dynamite*, which contains 13 data, after analyzing the lyrics. The location of participants at the time of speaking is referred to as place deixis. Mostly the diectic *in* is used in the songs. Because the object is close to the speaker, the word *in* belongs to the place deixis in the form of proximal. *In* also means "on the inside," "on the inner side," or "part of." For example, the phrase "Ooh, when I look in the mirror", it refers to the place where the speakers or singers looks at themselves, which is *mirror.* Another example is the sentence "'Cause I, I, I'm in the stars tonight." Because the object is close to the speaker, the words *in* belong to the place deixis in the form of proximal. In the same way that the previous statement was mentioned. BTS refers to the imaginative place that is full of the brightest stars they created in their life in this section. They represent BTS's great achievements that propelled them to the top and defined the most incredible moments of their lives. It is consistent with Yule's theory that place deixis has a close relationship with the concept of distance because it indicates where the relative location of people or things is indicated (Yule, 1996). On the other hand, Grundy adds that there are two degrees of proximity, with some languages distinguishing between proximity to the speaker and proximity to the addressee (Grundy, 2013). *Here* (proximal), *there* (distal), *where*, *left*, *right, up*, *down*, *above*, *below*, *in front*, *behind*, *come*, *go*, *bring*, and *take* are the examples of degrees of proximity. To summarize, the place deixis in BTS song lyrics is used to set up the set that serves as the background for the lyrics. If the singers do not use any place deixis, it wil make the audiences or listeners hardly understand and confuse on where the lyrics take

place. So, it is important that the speakers or singers use this kind of deixis in order to avoid the issues.

The term temporal deixis refers to the time at which the speech occurs. To interpret all of these deictic expressions, the audiences or listeners must first determine who, when, and where the speaker is thinking. In BTS' songs, there are some data contained time deictic expressions. It is analyzed based on the theories proposed by the researcher. The examples can be seen in the following table.

Table 4. The Examples of Time Deixis

Song Title	Lines
Dynamite	a. 'Cause I, I, I'm in the stars <u>tonight</u>
	b. <u>Day or night,</u> <u>the sky's alight</u>, so we dance to the break of dawn
Butter	a. <u>When </u>I look in the mirror
	b. I <u>will</u> melt your heart into two
Permission to Dance	a. Don't need to talk the talk, just walk the walk <u>tonight</u>
	b. The time is <u>now</u> so let's do it right

Table 4 shows that, in contrast to place deixis, 32 or 12.21 percent of time deixis data is found in those song lyrics. The time or temporal deixis is used more frequently in the lyrics of *Permission to Dance* (16 data) than in the others. The setting in this type of deixis is the time. According to Levinson (1983), time deixis is a reference to time relative to a temporal reference point, which is typically the moment of utterance. It can be expressed using tenses, time adverbials, and spatial prepositions such as *in the evening*, *at midnight*, and *on time*. The future event is then constructed by the modal verb, for example, *will* in the *Butter* song lyric. The speaker's utterances span a variety of time periods, as evidenced by the example of modal verb 'will'. It could be the singers' way of conveying the message (Quinto, 2014). Rahayu & Kurniawan (2020) add that the changes in time periods reference can be used to show the audience related to past experiences or the things that can be done in the future. So it can be concluded that temporal deixis is used to refer the time when the lyrics happen. It will make the listeners and audiences understand the time context in the lyrics, so the misunderstanding will not happen when they want to interpret the meaning of the songs.

Two examples are taken to be analyzed. The first example is "Don't need to talk the talk, just walk the walk <u>tonight.</u>" The word *tonight* refers to the night time when the speaker wants the audience or listeners to back up what they say not only with words, but also with actions starting from the night time when the lyrics are uttered. The second example is "The time is <u>now</u> so let's do it right." The word now depicts the current situation. This utterance indicates that the speaker encourages the audiences or listeners to start feeling themselves, enjoying the vibe, and dancing all they want since the wait is over.

The expressions and phrases that guide the listener or reader through the spoken or written discourse are referred to as discourse deixis. In other words, the function of this type of deixis is to refer to a previously occurring item that still connects with the parts of the following discourse. In BTS songs, there are several data which contain discourse deixis. The examples are shown in the following table.

Table 5. The Examples of Discourse Deixis

Song Title	Lines
Dynamite	a. <u>This</u> is gettin' heavy, can you hear the bass boom? I'm ready
	b. So I'ma light <u>it</u> up like dynamite
Butter	a. Breakin' into your heart like <u>that</u>
	b. Yeah, I owe <u>it</u> all to my mother
Permission to Dance	a. Just dream about <u>that </u>moment
	b. <u>It </u>is the thought of being young

Table 5 contains examples of discourse deixis used in song lyrics. The percentage of data found in song lyrics is 52, or 19.84 percent. The expressions used in an utterance to point to the discourse parts that contain the utterance, including the utterance itself, are referred to as discourse deixis. In a nutshell, discourse deixis refers to propositions. *This*, *that*, and *it* can be used to indicate it. These results are in line with Levison's theory which discusses about discourse deixis. He states that discourse deixis is more to "the encoding of reference to portions of the unfolding discourse in which the utterance is located" (Levinson, 1983). In this case, discourse deixis is frequently found in the lyrics of *Butter* song, which contain 25 data. To make the utterance more effective, the singer employs this type of deictic expression to refer to the information mentioned in the previous section of the lyrics. Furthermore, it can help listeners or audiences understand the message more directly and clearly without any context misunderstanding.

Two examples are taken to be analyzed. The first sentence is "Breakin' into your heart like that." The word that refers to the previous line of the lyrics which says "Smooth like butter, like a criminal undercover." In this case, BTS wants to let the listeners or audiences know that they will grab and slide to listerners' heart just like a criminal undercover who does it smoothly just like a butter. Because of the word *that*, it can be categorized as discourse deixis. The next sentence is "This is gettin' heavy, can you hear the bass boom? I'm ready." The demonstrative pronoun is represented by the word *this* in the preceding utterance. A sentence containing a demonstrative pronoun can be understood even if it does not explicitly state what is being mentioned. It is unclear what the word "this" means in this sentence. However, the sentence is still understandable, and the listener can understand it in general.

The relationship between the speakers and the addressee, or audience, is depicted by social deixis. It can be said that honorifics, titles, names, kinship terms, and so on belong here. It is related to the Levinson's theory about social deixis. After doing the analysis, it can be concluded that there are some examples of this kind of deixis type derived from song lyrics. It is not that much, but this kind helps speakers to establish and maintain a deictic barrier with a specific recipient by using several linguistic devices that can assist them. Some of the examples are included in the table below.

Table 6. The Example of Social Deixis

Song Title	Lines
Dynamite	a. Jump up to the top, <u>LeBron</u>
	b. <u>Ladies and gentlemen</u>, I got the medicine so you should keep ya eyes on the ball
Butter	a. Yeah, I owe it all to <u>my mother</u>
	b. Got <u>ARMY</u> right behind us when we say so
Permission to Dance	c. Just sing along to <u>Elton John</u>
	d. And roll in like we're <u>dancing fools</u>

Table 6 contains a few examples of social deixis. There are only 15 or 5.72 percent of data found, indicating that the deixis type is the least prevalent in those song lyrics. Social deixis refers to the social information conveyed by various expressions, such as one's social status and social familiarity. Levinson defines social deixis as the relationship between the speaker and the addressee, or audience (Levinson, 1983). As it has been said previously, honorifics, titles, names, kinship terms, and so on belong here. In other side, addressing system is also included in analyzing the data since it is related to the social communities. People have different communication styles that vary depending on the context of the conversation. Furthermore, it will influence the language choice. Furthermore, it is undeniable that when people engage in a conversation, they frequently include social identity through the way or style in which they speak. The same goes for people from various societies. They will have their own addressing style that they frequently use in everyday conversation, which will also be culturally appropriate. The examples can be seen through the use of some terms related to social communities in the song lyrics. The term *LeBron* refers to *LeBron James*, an American professional basketball player, in *Dynamite*'s song. The phrase *Ladies and Gentlemen* is then used to address a mixed audience of men and women. The terms *mother*

and *ARMY* appear in *Butter*. The term *mother* refers to the singers' kinship relationship with a woman who gives birth to them. The term *ARMY* is a special nickname given by BTS to their fans who promote and support them along the way. While the word fans in the preceding utterance refers to a social term for an ardent devotee or admirer of a sport, celebrity, etc. In this case, Namjun thanked BTS' fans, dubbed the *ARMY*, for bringing and promoting the group until they arrived at their current location. Furthermore, it is related to the speaker's and addressee's relationships, so it falls under social deixis. While *Elton John* refers to an English singer, songwriter, pianist, and composer who became music iconic in the 1970s and 1990s. It's also worth noting that BTS gives a shoutout to Elton John. This is one of the few times they have called out other musicians. The researchers would have to assume that Sir John being mentioned has something to do with the fact that two of the co-writers of *Permission to Dance* are from the United Kingdom. RM, on the other hand, has previously expressed his admiration for the *Rocketman* song from Elton John. *Dancing fools* is a term coined by the community to refer to a group of people who have fun dancing without thinking about anything.

Based on the previous tables, there are five types of deixis in BTS's three English songs, namely *Dynamite*, *Butter*, and *Permission to Dance*. Person, place, time, discourse, and social deixis are examples of deixis types. *Dynamite* is about encouraging someone to persevere in the face of adversity by providing energy in the form of a fun and upbeat melody. BTS brings so much joy and love into their brand new disco-fueled track that it will undoubtedly make people want to get up and dance as soon as the song starts. The lyrics of *Dynamite* are also about making each day better than the last, especially during the pandemic, and it can be said that no one embodies that more than the BTS members themselves. *Butter* is a dance-pop song with lyrics that convey a bright, positive, and witty message in order to boost listeners' confidence and uplift their moods. When people hear the title *Butter*, they will immediately realize that BTS attempted to prepare a song that is easy to listen to rather than something with a really heavy or profound message. The researchers believe the band is admitting they are now at the pinnacle of global pop. They have crossed the borders that no other group has done before, especially those from Asia. There is no other group that embraces superstardom in the same way that BTS does, and the lyrics of *Butter* show a cheeky admission that the seven young men are enjoying the view from the top where they are standing right now. Furthermore, they have no intention of slowing the ascent While *Permission to Dance* is their most recent English song, and it tells their stories in a fun beat that can leave audiences or listeners moved by BTS' positive energy. The song is a companion piece to *Butter*, which was just released as a CD single. This song is a literal reminder that people do not need anyone's permission to be happy, dance, and enjoy themselves. However, in the grand scheme of the lyrics, it represents an individual submitting himself or herself to a joyful disposition rather than a negative disposition, even when compelled to do so.

Person deixis is commonly used in song lyrics because it can refer to a person's or singers' role in the song lyrics. It contains 144 data points or 54.96 percent of the total. When the songs are performed, person deixis assists the singer in creating communication between the singers and the audiences or listeners. The use of pronouns in song lyrics, such as *I*, *You*, and *We*, allow BTS to establish a close relationship with their fans. Those deictic expressions included in the song lyrics contain the singers' thoughts, feelings, and emotions which will help their listeners better understand the message conveyed. Person deixis, as stated by Sitorus (2019), will be used based on someone's sense and emotion in order to describe their feelings through their speech or words uttered. This is appropriate for the person deixis function, which is primarily concerned with human interaction since it demonstrates and maintains the close relationship between the singers and the listeners or audiences.

Based on the findings, the researcher found similarity with Sinaga et al., (2020), and Simajuntak et al. (2021) which the most dominant type found was person deixis. Yet, the research object is different in this case. Sinaga et al. (2020) used *Lewis Capaldi*'s album in their research, while Simajuntak et al. (2021) took *Hailee Steinfeld*'s album. In this research, the researcher took three English songs originally performed by BTS. The selected songs

were chosen due to the popularity of those songs and BTS. Besides, these song lyrics consists of deictic words, or expression that makes the researcher interested in analyzing the data. Based on the findings of these studies, it is possible to conclude that Levinson's theory is more appropriate for analyzing deixis in spoken contexts because the five types proposed by him are included in song lyrics. The findings of this study have implications for the field of linguistics, as deixis is one of the course materials studied in the English Education Study Program's pragmatics courses. As a result, this research contributes to the field study of pragmatics. As a result, this study is beneficial to students who want to understand and expand their knowledge of deixis. Furthermore, the study's findings have implications for communication (speaking skills). That is, the use of deixis between the speaker and the interlocutor or audience affects context-based communication so that the speaker and the interlocutor easily understand the meaning conveyed. Deixis is very important for teachers in terms of education because teachers are tasked with delivering learning materials to students in the classroom. The intentions expressed by the teacher can be easily accepted or conveyed by students using deixis, ensuring that there is no miscommunication during the learning process. The researcher can also include deixis in high school English learning based on the Curriculum 2013, which is related to capturing meanings related to social functions and linguistic elements contextually in song lyrics about adolescent life.

4. CONCLUSION AND SUGGESTIONS

After doing the analysis on BTS' English song lyrics, namely *Dynamite*, *Butter*, and *Permission to Dance*, it can be concluded that there are five types of deixis found. Those types are person, place, time, discourse, and social deixis. It is also found that person deixis is dominantly used in the song lyrics which is 144 data or 54.96%. It mostly exists in Butter song lyrics that there are 53 data in the count. The pronouns used in the person deixis are in the form of first-person and second-person. The first person is showed by the use of *I*, *We*, *Us*, and *Our*. While the second person is in the form of pronouns such as You. Person deixis is mostly found because it shows and maintains the close relationship between the singers and the audience. It is related to the function of person deixis which deals with people interaction. Besides, the researchers conclude that the deixis meaning can be analyzed whether it is in the pragmatics, or semantics form. It is because it can affect the listeners or audiences' consciousness to understand the substantive meaning and the functions of deixis types in order to affect the whole song lyrics. Thus, it is suggested that the person deixis is used in the song lyrics so the audience can understand more about the message uttered and enjoy the song itself. In the field of education, deixis is an important issue in studying pragmatics since it helps the students to interpret the meaning in certain sentences based on the context. For other researchers, this study hopefully can be a good reference in guiding and being a comparison in writing an article with similar scope, especially for those researchers who are interested in pragmatics especially for deixis and text analysis. Furthermore, it is suggested that future studies will be able to identify and analyze different types of deixis from other theories. Furthermore, Levinson and Yule's theories can still be applied to data analysis, but it is preferable if it is applied to a different scope or object, such as TED talks, webinars, conferences, radio, and so on.

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