CHAPTER I

INTRODUCTION

A. Background of Study

A song lyric arises meaning and interpretation. Song lyrics have an important role in a song, even though lyrics act as the second element in a song stated by Dallin (Firdaus, 2013). Song is a combination of poem and sound that are aligned become a music. People will get pleasure and experience mood changes when listening to songs, for example when we feel sad we will cry after listening to songs that also tell stories about sadness by listening to music (Piragasam in Kakiay & Maitimu, 2021). Usually songs are used to entertain people because music have diverse genres. Several genres of music, namely pop, rock, edm, hip-hop, and especially dangdut in Indonesia. Therefore, people can choose their own preferred songs based on the genre. They enjoy the song not only from the music but also the message in the lyrics.

In the paragraph above, it is explained that the song consists of the music itself and also the lyrics. Lyrics is a literary work that has a form like poetry that is used by songwriters to express her or his personal feelings. Lyrics have a big role as a medium to convey a message by the song writer or singer. When listener listens to a new song for the first time, he will guess what is the meaning of the song. Sometimes there may be a misinterpretation because he does not know the message. It means that

listening to a song is a kind of communication as Dallin (in Firdaus, 2013) said that lyrics are written as a form of interaction between the writer and listener. The process of sending and receiving message through a song is the focus of this research. Thus, this research involves in pragmatics area (Yule, 1996). The pragmatics area is consist of Deixis, Implicature, Presupposition, Speech Act, and Conversational structure. For this reasearch we concern about deixis.

Misunderstood listener happens as the context of a song does not work well. He may have lack of background knowledge to a song writer. In pragmatics, the phenomenon is known as deixis. Accordance with Kreidler (1998) that each dialect has deictic words which 'point' to 'things' within the physical-social setting of the speaker and addressee(s) and whose referents can as it were be decided by knowing the setting in which they are utilized. It is evident that the misconception of a message of a tune could be happened within the level of word meaning by a audience. Otherwise, understanding deixis can reveal the song meaning, the song writer's purpose the message. The researcher is interested in studying the deixis in the Olivia Rodrigo songs to analyze the meaning of the songs.

The use of the word deixis usually requires a speaker and listener in a sentence that has meaning. The expression of both speaker and addressee will understand by referential to a topic depend on the situation. According to, Cruse (2000) reference is a thing or things in the world that

are referred to a particular expression are the reference: in saying the cat is hungry, those word usually refers to the particular cat is the reference of the cat expression. The listener can also consider a whole class of potential references from the word cat, namely the cat class. This is also sometimes called the cat word is reference. Therefore, the relation between deixis and reference is the use of word that has meaning to addresse to something.

The researcher decides to choose the album *Sour* by Olivia Rodrigo with following reasons. The album was sold 295,000 copies in the United States. Seven songs of them reached the highest YouTube viewers and several songs topped in the top 100 billboard charts for weeks. Those songs are viral on the Tiktok application used as video background for content creators. These famous songs are *Driver License, Traitor, Deja Vu, Good 4 U, Happier, Favorite Crime*, and *Jealousy, Jealousy*. For the lyric texts of these songs, researchers got them from the website *Genius.Com*. The researcher analeze the meaning of these songs by deixis and whether the message hit the listeners so it makes the album popular.

Olivia Rodrigo, the singer and song writer, mostly known by her performance in the Disney Channel series *Bizaardvark* and the comical titled *High School: The Musical: The series*. In 2020 she dropped her debut as singer with single entitled divers license. *Sour* is her first album. According to *Billboard*, in interview with Zach Sang, Olivia said that she wrote songs when she was in the depths of her emotions. She also said that

she wrote the song based on her own experience. When she wrote *Sour*, her feeling was sad, heart-breaking, jealous, and angry. She intended to get moved on by writing it. How she expresses her feelings in her album challenges the researcher to analyze it by using deixis.

The researcher uses Alan Cruse theory for identifying the types of deixis and analyzing the reference meaning in the lyrics of the song *Sour* Album. This research is a new research because no one has used this object. Deixis has been studied in the Harris J *Salam* album, in the previous research is uses deixis theory from George Yule (1996) by Amaliyah (2017). The purpose of her research only suggests 3 types of deixis in the theory, namely person deixis, spatial deixis, and temporal deixis. The result is on Harris J *Salam* album showed that the three types of deixis using George Yule (1996) theory such as person deixis, spatial deixis, and temporal deixis. The use of person deixis shows the participants of the song. Meanwhile, the spatial deixis shows location and place of event from the participant. Then, the temporal deixis shows the timing of speech event which is used in the song. The most dominant that use is person deixis.

Moreover, deixis used by Utami (2017) in her research with the object of novel entitled *The Giver* by Lois Lowry found all types of deixis consist of person deixis, temporal deixis, spatial deixis, discourse deixis, and social deixis using Levinson's (1983) theory. The purposes of the study are to explain the types of deixis, understand the deixis references,

and discover the most dominant deixis and the most dominant reference among Jonas' deixis in Lois Lowry's novel *The Giver*. The result of the research is 689 data person deixis, 43 data temporal deixis, 18 data spatial deixis, 43 data social deixis, 76 data discourse deixis. Meanwhile, the reference of deictic expressions is only *my, myself, me,* and *mine* that refer to Jonas/the speaker. Besides, there are also deictic expressions that have more than one reference, such as *I* refers to Jonas and someone who is given orders in the community/ common people.

Meanwhile, reference is discussed in the *Billie Eilish songs: Bad Guy & When the Party's Over* article by Kakiay & Maitimu (2021). The purpose of the article are to examine the different types of deixis from Cruse theory and reference using pragmatics analysis in *When The Party's Over* and *Bad Guy* songs. The result are all types of deixis can be found on that both songs lyrics. Reference found in deixis in lyrics '*white shirt now red, my bloody nose'*; the interpretation of word *my bloody nose* that use of first person deictic word is the singer or songwriter's nose that bleeding.

B. Research questions

The problem that discussed in this study are constructed by several research questions:

1. What are the kinds of deixis used in of Olivia Rodrigo songs lyrics?

2. What are the kinds of reference that used in deixis of Olivia Rodrigo songs lyrics.

C. Purposes of the study

1. To identifying the kinds of Deixis that are used in song lyrics of Olivia Rodrigo songs.

2. To analyzing the kinds reference of deixis in the song lyrics of Olivia Rodrigo songs.

D. Delimination of the study

In this study, the limitation of the problem made by the researcher is a discussion only about the type of deixis and the reference of deixis used by the songwriter. The researcher only use seven songs in the first album *Sour* by Olivia Rodrigo using the theory of deixis by Alan Cruse (2000). The name of the songs are *Happier, Deja vu, Traitor, Driver License, Good 4 U, Favorite Crime,* and *Jealousy, jealousy*. The researcher want to the future researcher using deixis analysis in other way such us the using of deixis analysis for teaching skills.

E. Previous study

The researcher found several study about deixis. There are some researchers who have researched about this. Each of them has different subject with different prespective and theory in presenting the topic. So the researcher provide the previous study dealing with this topic.

The first previous study is from Ilmi (2018) with the research title Deixis Analysis on the Songs Lyrics of Ed Sheeran '*Devide'* Album. The

purpose of this study is to use Cruse's theory to analyze the deictics used in the lyrics of Ed Sheeran's album *Divide*. The researcher will use a descriptive qualitative method for data collection and will analyze the data using a pragmatic approach. The results of this study are a personal definition, a spatial definition, a temporal definition, a social definition, and a discourse definition. The use of person has the effect of determining the role of the participants in the song. The use of spatial expressions has the effect that the location in the song is interpreted by the author and the listener alike. The effect of using temporal description is to ensure that the story of the song has been, is, or will be captured. The effect of using social deixis is to communicate to the listener the relationships and social status within the song. The effect of using discursive deixis is to connect the text that comes before and the text that comes after in the song.

Another research about deixis is by Sinaga (2020) with the title *"Deixis In The Song Lyrics Of Lewis Capaldi Breach Album."* This study aims to analyze three types of deixis analysis by using Yule's theory. Moreover, it is to interpret the meaning of the reference in Lewis Capaldi The lyrics of the album *Breach*. Researcher choses this song as the subject analysis based on the popularity of the song and the deixis used. The researcher chooses this song for analysis because it is so popular songs and deixis words. Therefore, the lyrics for the *Breach* album is analysed by a practical approach, especially Yule's theory (1996) about deixis analysis. This study is done using a description qualitative method.

The type of survey is content analysis. Data used lyrics for Lewis Capaldi's *Breach* album (2018). Besides, this song is based on its own criteria, it can be divided into three types of deixis analysis. The results of this study, according to Yule's theory, show three types of deixis. In Lewis Capaldi song lyrics, there are deixis of people, deixis of space, deixis of time, etc. are used. Capaldi's *Breach* album. The most dominant type of deixis in this study person deixis was found in 11 data (55%) and spatial deixis is found in 6 data temporary deixis of (30%) and 3 dates (15%). Use of personal deixis shown the participants of this song. Although the spatial deixis indicates the location participant's venue. In addition, a temporal deixis is given the time of the speech event used in the song.

The next study about deixis is a research by Agustin (2019) with the title *A Deixis Analysis Of Song In Michael Bolton's Album*. The purpose of this study is to identify the types of deixis found in the lyrics of Michael Bolton's albums. The researcher will use Cruse's (2000) deixis theory to analyze the lyrics using a pragmatic approach. The method used in this study is descriptive qualitative method. The data for this study was randomly selected eight songs from Michael Bolton's albums and classified into Deixis types based on criteria. The results revealed that the types of deixis used in the lyrics of Michael Bolton's albums are personal deixis, spatial deixis, temporal deixis, social deixis, and discursive deixis. Based on the results of the study, there were 274 deixis consisting of 206 deixis; 30 temporal deixis; 20 spatial deixis; 6 social deixis; and 13

discourse deixis. The 206 person deixis; 30 temporal deixis; 20 spatial deixis; six social deixis; and 13 discourse deixis.

The difference between this research and previous researchers is that the data used is still new because no one has researched Olivia Rodrigo's songs. Then in this research the researcher used theory from Alan Cruse (2000) with the five types of deixis there are person, temporal, spatial, social, and discourse deixis. Then in this research several types of references were presented there are definite, indefinite, and generic reference, thus making this research slightly different from previous research.

There are many ways to analyze deixis with different perspective studies, but what needs to be focused is how the meaning of the song's reference is obtained more clearly, especially if it is identified from a more diverse side of deixis as well. After that, it is connected to the context through Pragmatic Studies. So that, the meaning and message conveyed by the songwriter or singer can be known more clearly.

F. Significance of the study

The findings of this study are expected to contribute both theoritically and practically:

1. Theoritically

Referring to the research objectives above, the results of this study are expected to show the use of deixis and provide more information about the meaning of the reference in the song.

2. Practically

The results of this study are expected to be useful for readers, students, and future researchers who are interested in this topic. For readers, these findings can help them to understand and appreciate linguistic works. Actually, the general purpose of people listening to music is because it can lighten the mood, help with their work, reduce anxiety, and depression, but they can also get the message out of the song if they understand the lyrics. As for students, understanding deixis can help them capture the meaning in utterances/sentences, not only in a text but also in a song. As a result, they can broaden the scope of their reading and they can provide a critical analysis of a particular poem.

G. Theoretical Framework

1. Deixis

   a. Definition of Deixis

   Many linguists have definitions and explanations of deixis. Based on Cruse (2000), any expression which locates a referent in space or time is a deictic expression. Therefore, Kreidler (1998), define that deictic words are found in every language which 'point' to 'objects' in the physical, social context of the speaker and

listener, and to find out the referent, it can be determined by knowing the context in which the words are used. (Saeed, 2009) stated that element of language that are so contextually are called **deictic,** from the noun **deixis** (from classical Greek *deiknymi* 'to show, point out'). So, the researcher conclude that definition of deixis is a the study of language used and addressed to whom based on the context.

b. Types of deixis

In this research, the discussion is focused only on the five types by Cruse (2000), include :

1) Person deixis

Cruse has the concept of dexis person, which essentially means that the speaker is referred to as the **first person**, the addressee as the **second person**, and any other significant participants in the speaking situation (who are neither the speaker nor the listener) are referred to as first or **third person**. He explains that all of these people, at least in English, appear in the singular and plural forms.

Table 1.1 Cruse concepts of deixis person

	Singular	Plural
1st person	I/me	We/us
2nd person	You	You
3rd person	He/him, she/her, it	They/them

Additionally, Cruse (2000) add that personal predicates contain pronouns (*I, you, his, yours, theirs, me, mine, yours, themselves*), possessive pronouns (*my, your, hers*) and verb inflections (*I love, you love, he or she love*). Nonetheless, when examining personal deixis expressions, both plural and singular forms are utilized. As an illustration, the word "*we*" represents a single speaker portraying a group and is classified as a first-person plural pronoun. However, it is crucial to classify possessive pronouns and adjectives into singular or plural categories when identifying the reference.

An illustration of a person demonstrating concise understanding is when *I got my driver license last week*. The word "I" in the sentence demonstrates person deixis. The term "I" refers to the individual speaking and is in the first person. In the sentence, the term "I" points to the speaker. Based on the explanation given, the researcher can infer that person deixis is a research that analyzes the role of the individual that the statement is directed towards. The use of person deixis is closely connected to the grammatical category of person. It could be suggested that it is necessary to establish a separate pragmatic system of potential roles in order to understand the grammatical relevance of these roles across various languages.

2) Spatial deixis

The words and phrases to point a location is known as spatial deixis (Yule, 2006). Similiarly, Cruse (2006) Demonstrate that spatial deictic words point out a position in space in relation to the speaker. The simplest spatial deictic is the adverb 'here and there'. It can be polished in a location that is nearby but not directly next to the speaker. Another reason for using the term spatial deictic is the demonstratives 'this and that', which frequently have a more conceptual interpretation. For instance, one theory and another theory do not position the theory in physical space, but demonstrate a more abstract closeness and separation from the speaker. These words nearby are called proximal deictic words, while those words faraway are called distal deictic words.

Briefly, Yule (1996) suggests that typically the word proximal is understood in relation to the speaker's location or proximity to the speaker. At the same time, the word distal can simply show the space from the person speaking. The extent of deixis depends on the location of the object or person in relation to the speaker. Nevertheless, spatial deixis encompasses not just distance or location, but also movement towards or away from the speaker, such as specifying locations. For instance, in the kitchen, in New York, and etc. Projected deixis is associated with spatial deixis rather than proximal and distal deixis. The term deictic is

typically used to refer to a specific location, but in this case, it also includes other participants in the conversation, primarily the listener (Cruse, 2000). One instance of projected deixis is when someone says 'come here!'. The term "come" means moving in the direction of the speaker. Deictic words such as proximal (here), distal (there), left, right, up, down, above, below, in front, behind, come, go, bring, and take are among the other place deictic words (Grundy, 2008). Therefore, spatial deixis functions as a deictic marker for the location depicted in the events described in the song lyrics.

An example of spatial deixis is *a different girl now, but there's nothing new*. The deictic word 'there' indicates the location of the person who said the utterance or sentence. It is categorized as a distal term because it indicates that it is far from the speaker. The researcher concludes that spatial deixis consists of three types of deixis based on their location, namely proximal deixis, distal deixis, and projection deixis. From the explanation above, the researcher can conclude that place deixis is the study of how to encode place deixis expressions that require contextual information about the place of speech. While place deixis can mean objects that are pragmatically given an area close to the speaker's location. Spatial deixis is the ability of speakers to project themselves into locations.

3) Temporal deixis

Temporal deixis is also known as time deixis (Levinson, 1983). According to, Yule (2006) the use of word *now, then, last week* to point time is known as temporal deixis. In addition, Cruse (2006) shows that the word temporal deixis indicates the time of an event relative to the time of speaking. Temporal deixis has the function of placing points or intervals in time deixis, using (ultimately) the moment of speech as a reference point.

There is a point of the time deixis which is divided into three main parts: the time at which the event occurred, the time at which the speech was produced, and reference time. For example: "I was much older then, but you will be a little younger then". Many temporal deictic provide additional information. For example, "*tomorrow*" refers to a day including the time of speaking (Cruse, 2000). Furthermore, Cruse (2006) suggested that verb tenses are also predicates, such as:

- *I washed the dishes,*

- *I will wash the dishes,*

- *I will wash the dishes*.

It is useful to distinguish between three time points: the time when the event occurred (past), the time when the utterance was produced (present), and the reference time (future). From the above explanations, researchers can conclude that temporal deixis

is concerned with the coding of time points and the study of durations related to the time when an utterance is spoken (or a written message is created). Temporal deixis vary depending on the clock or calendar for example, would indicate *today*, *yesterday*, and *tomorrow*, *respectively*. Usually, temporal deixis always use tense (past, present, or future). Temporal deixis are used to find a point or interval, using (ultimately) the moment of utterance as a reference point.

4) Social deixis

The word social deixis is an expression that serves to appear the position of the referent within the social status scale and relative closeness with the speaker (Cruse, 2006). Concurring to, Fillmore (in Levinson, 1983) social deixis concerns of sentences that reflect or decide or are decided by certain substances of the social circumstance in which the discourse act happens. Acordings to Cummings (2010) Social deixis concerns the stamping of the speaker's social status towards the questioner, the entity alluded to within the talk, third parties, or the speaker's relationship with the foundation of the discourse occasion. There are two essential sorts of social deictic data that show up to be encoded in dialects around the world: **relational** and **absolute**. Social deixis alludes to the social relationship between the expecting speaker, the standard, or other reference in an extralinguistic setting. For case, the contrast

between French moment individual pronouns and the discourse level of a Southeast Asian dialect depends on the relationship between the relative status of the speaker and the beneficiary. Outright social deixis alludes to the social characteristics of a reference (particularly a individual) other than any of the reference's relatives. Frequently supreme social deixis is communicated in a certain frame of welcoming. Ilmi (2018) expressed that he form of welcoming does not incorporate a comparison of speaker and beneficiary appraisals; there will as it were be basic references to the supreme status of beneficiaries such as "My President" and "Your Honor".

In short, social deixis includes the coding of social relationships in linguistic expressions that refer to the social status of participants in speech events. Social deixis is the study of the purpose of encoding relative to the participant's role, especially aspects of the social relationship that exists between the speaker and the recipient or the speaker or some references. Social deixis also concerns language encoding, social speech.

5) Discourse deixis

Discourse deixis is additionally known as content deixis. According to Cruse (2000), discourse deixis alludes to such things as the utilize of this to point to discourse components such as tune in to this, *it will kill you*!, which to point to the past discourse

components such as that was not exceptionally decent thing to say. The work alludes to an thing that happened some time recently and something that's still to come that interfaces the focuses of the past talk with parts of the another discourse (Cruse, 2006). Sometimes, certain sentence such as *therefore* and *furthermore* incorporate an component of talk in their meaning.

2. Reference

In the previous discussion of deixis, the researcher indicated that the use of deixis words to refer to people and things is a frequent case and the words do not refer to anything. eventhough, references are the best way for speakers or writers to use forms of linguistics to enable listeners or readers to identify something.

Reference can be interpreted as a general term in using language by a speaker (or writer) to enable a listener (or reader) to identify something (Cruse, 2006; Yule, 2006). The relationship between reference and utterance is not so direct as that between sense and proposition, but ther is a similiarity worth pointing out. Through references, a speaker indicates which things in the world (including people) are being talked about. Moreover, Kreidler (1998) stated that reference is the relationship between language expressions such as *this door, both doors, the dog, another dog* and any expression that relates to a particular language use situation, including what the speaker might imagine. In addition, referent expression is a part of language, a noun

phrase, which is used in speech and is related to something outside the language, some living or dead or imaginary entity or concept or group of entities or concepts. That 'something' is a reference, it doesn't have to be physical or it has to be 'real'.

Reference has several types and models, consisting of three: definite reference, indefinite reference, generic reference (Cruse, 2000). The explanation following below:

1) Definite reference

Definite reference is the most important thing in the functioning of the language, usually called single definite reference; but there is no particular problem in switching from singular to plural. For example:

(1) The man gave it to her.

(2) A man gave it to her.

The referential target in question must be a specific entity identified by the speaker (whom the speaker believes falls into the MAN category, but note that the speaker could be wrong here or completely right). This means that when asked, the speaker must be able to provide information that distinguishes the man in question from everyone else. The speaker may not be able to say the man's name or provide any descriptive information: For example, what makes a man unique may simply be that he offers the speaker an auditory experience at a particular time and place.

2) Indefinite reference

The point of an indefinite reference is that the identity of the reference is not associated with the message; that is, it does not depend on any individual characteristics of the reference, but only on the characteristics of the class being denoted. Suppose someone complained of extreme boredom, and in response I picked up a book, offered it to him, and said (i) Read this book here, or (ii) Read this book here. What is the difference? In both cases, the identity of the book was clear to both participants. The difference is that in (i) the identity of the book is uncertain, just the fact that it is a book, while in (ii) the identity of the book is (a) considered important to the message , this is something you will definitely find interesting), and (b) presented in a way that is accessible to the listener. Let's put aside for a moment the question of why it would be inappropriate to say, "Look, read your book" in this situation.

3) Generic reference

Now consider the following sentence:

(a) The tiger is a friendly beast.

(b) A tiger is a friendly beast.

(c) Tigers are friendly beasts.

Sentence (a) is ambiguous, with readings not relevant to our current concern, but all three have readings that involve what is called a general reference, i.e. a reference to a reference class. All

the predicates above are friendliness as a common characteristic of members of the tiger class.

Every language has deixis that "refer" to "things" in the physical and social context of the speaker and addressee of the language, and reference can only be determined by knowing the context in which they are used. As a result, the reference of each expression can be identified, assuming that the hearer already knows the information from the director's expression. Finally, the researcher concludes that there is a relationship between deixis and reference in determining the origin of an utterance.

H. **Research Method**

In analyzing a research, steps are needed to examine what is commonly called the research method. Research is the steps or processes used to collect and analyze information to improve understanding of the topic. While the method is a term for techniques such as surveys, interviews, observation. According to, Creswell (2014) *research approach, research design,* and *research methods* are three key terms that represent perspectives on research that present information sequentially from broad research constructs to narrow method procedures.

1. Approach research

This research used descriptive qualitative research as research approaches. Miles and Huberman and Saldana, (1994) stated that qualitative data focus on data in the form of words. This research using

descriptive qualitative research because the purpose of the research is to know what are the types of deixis that used in song lyrics. This research will describe the research using words, not describe on form of number. From the definitioin above the researcher will be focused on types of deixis and reference that use in song lyrics of Olivia Rodrigo *Sour* album.

Moreover, the researcher using document research. Bowen, and Glenn (2009) stated that Document analysis is a systematic procedure for reviewing and evaluating documents both printed and electronic (computer based and Internet Transmitted). Document analysis is often used in combination with other qualitative research methods as: means of triangulating methodological combinations in the same study

phenomenon

2. Data Source

The object of this research is a song lyrics of Olivia Rodrigo *Sour* album. The source of the data are song lyrics of Olivia Rodrigo *Sour* album (2021), there are 7 songs but the researcher just use seven song namely, *Happier, Dejavu, Driver License, Traitor, Good 4 U, Jealousy,jealousy* and *Favorite Crime*, as the primary data. The secondary data source is taken from e-book, article, and previous research.

3. Data collecting thecnique

The data collecting thecnique of this research is uby using documentation. According to Miles et al (1994) the words that collect and analyze based on observations, interviews, documents, and artifacts. The

researcher uses document technique because the data is song lyrics of Olivia Rodrigo *Sour* album.

4. Data Analysis

Data analysis is a process of systematically applying statistical and logical techniques to describe and illustrate, summarize and recapitulate, and evaluate data. According to, Miles et al. (1994) stated there are three concurrent flows activity: data condensation, data display, and conclusion drawing/verification. Three steps of data analysis are describe below:

a. Data Condensation

Data condensation is the process of selecting, focusing, simplifying, abstracting, and/or modifying data that appears throughout a corpus of field notes, interview transcripts, documents, and other empirical materials. Data condensation is a form of analysis that sharpens, categorizes, focuses, discards, and organizes data so that "final" conclusions can be drawn and verified. Qualitative data can be transformed in a variety of ways, including by selection, summary or paraphrase, and inclusion in a larger pattern.

In this step, the researcher selects data where the word may contain deixis in the song lyrics. Then the researcher focuses that deictic words fall into the category of Alan Cruse's theory by classifying these words into five types of deixis: person, spatial, temporal, social, and discourse deixis.

b. Data Display

The next step in data analysis is the display of the data. Generally, a display is an organized, condensed collection of information that allows conclusions to be drawn and actions to be taken. To date, the most common form for displaying qualitative data has been extended text. Displays include various types of matrices, charts, tables, and networks. Collecting information in a concise, easily accessible format allows analysts to see what is going on and know what conclusions are warranted or to take the next step in analysis suggested and helpful by the display.

In this step, the researcher create a table consisting of columns and rows to display deictic words used in song lyrics. Researcher classify them in categories in order to provide a clear explanation.

c. Conclusion drawing/verification

The third of analytical activity is conclusion and verification. From the start of data collection, qualitative analysts interpret what it means to identify patterns, explanations, causal relationships, and statements. The analyst's work progresses, conclusions are also reviewed. Verification can be as simple as the analyst reflecting on it while writing, requiring only a brief return to field notes, or it can be comprehensive and complex, involving lengthy discussions and peer reviews to reach an "intersubjective" consensus, or extensive efforts to replicate results in other datasets.

Based on the explanation above, when the researcher has conducted data reducing and data displaying processes, the last step that must be completed by the researcher is to make conclusions according to the data. The researcher describes the data obtained during the study and provides arguments to support the results of the analysis.