



## A Pragmatic Study of Deixis in the Song Lyrics of Maher Zain's Album Thank You Allah

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### Abstract

The purpose of this research is the pragmatic study of deixis in the song album of Maher Zain Thank You Allah. The research has been conducted on deixis analysis and its types through the lens of Griffiths's (2006) classification of deixis. The study is based mainly on two categories of pragmatism and deals with deixis and its types while the other deals with its reference meaning. The mixed method approach has been used to describe the interpretation of deixis adopting Griffiths' modal classification of deixis theory. The study employs a framework of Griffiths' classification of deixis to explore how deixis functions within the lyrical context of the album, shedding light on how pronouns, demonstratives, and other deictic elements contribute to the communication of religious and emotional messages. By examining the interplay between language, context, and meaning, the research seeks to uncover the pragmatic strategies employed by Maher Zain in invoking a sense of gratitude, spirituality, and connection with the divine in his music. The methodology involves a mixed-method approach analysis of selected songs from the album, focusing on instances of deixis and their contextual nuances. The research aims to answer questions such as how deixis contributes to the construction of religious identity in the lyrics, how it establishes a connection between the artist and the audience, and how it enhances the overall emotional impact of the songs. Griffiths emphasizes pragmatically understanding deictic utterances in context relative to our semantic understanding of their meanings. So, we have "the day before the day of utterance" yesterday, "the obvious-in-context thing near the speaker or coming soon" this, "the female individual" yesterday, etc. This is one way to represent his categorization graphically. The primary data source is the lyrics of the album "Thank You, Allah". The deictic expression in language enables a speaker to arrange or frame references in a context. The frequency of using Deixis has been analyzed which gave the result that the person Deixis used more than the other two types of Deixis. It reveals the fact that the researcher employed Person Deixis more than the others to establish direct contact among individuals including her. The new researcher is encouraged to work on Deixis and its types to reveal more information about its use and purpose.

**Keywords:** Pragmatics, Deixis, Deictic Expression, Maher Zain' Lyrics.

### 1. Introduction

Language is one of the human's cultures results which has the supreme value, because human can interact and communicate with societies around the world by using code. Humans may foster and abstract several reasons that take place in their own environment by using language (Abbas, & Jabeen, 2023). Language has important role in all parts social life, obviously. Communication can be going successfully if the language aim was transferred correctly. The meaning in the language are based on circumstances, situations and conditions that speaker and characters are currently in (Ahmad, 2015).

The societies of human beings have own language and differing from some well-known but baseless opinions, every recognized language is subtle and complex, and is able to express whatever its speakers want to express and is able to be modified according to the different needs of the speaker. Further, people use language to convey and reveal their thoughts, emotions or desires in oral or written modes of language. So, the language that use in our communication must be meaningful avoid misunderstanding or misinterpretation between speaker and listener or we can add writer and reader (Ahmad, Ahmad, & Masood, 2020).

Amaliyah, Anwar, & Nuqul, (2017) illustrated listening to music is not just a hobby or the teenagers, particularly but has also become a favorite source of amusement or entertainment. Mostly, people listen to music while doing their chores or doing daily routine tasks, such as studying, working, and eating and even during sleeping. Further, the students like to listen music to refresh their brain after finishing the learning process and at the end exhausting study routine.

Music occupies a significant place in the lives of human especially of the youngsters. This is usually the cause of creating harmony among them. They like to share their music with one another and thus share their feelings and interests. Students talk about their favorite artists and share their common interests. Talking about the student's most favorite artists or singers is included in their everyday life and this creates harmony among them. Music is also linked to various areas of lives. People who like similar sorts of music, it is seen that there is a particular bond and a specific kind of understanding among them (Anjum, Jahangir, Alvi, Ramzan, & Watto, 2023).

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Music has evolved throughout the history and has become an essential part of human life. Many Muslims and non-Muslims saints listened music to attain spiritual levels. Moreover, music can be used as a tool to learn a non-native language. Music and its lyrics can stimulate verbal skills so the learner can have more output in a sense of language learning. People express their ideas in many forms like in oral or in written. There are several aspects of language but one side that is quite unique is “Language as an art”. There are certain popular forms of expression within a specific language by which people convey their desired message effectively. In all forms music is one of the common and popular forms in almost all languages (Brown, & Wang, 2018).

Music is used for many purposes such as love, patriotism, courage, bravery religion etc. Music has a universal link with human instinct because of its various appeals to his emotions. In today’s world music has different types like classic, pop, jazz etc. People of different age likes different music for instance an old person will prefer classic music to pop music while a teenager will love to listen pop music. The likeness depends on an individual. However, music is relaxation in one form or another (Butschety, & Onea, 2023). All these classes of music are spread everywhere including our own country and worldwide also. Furthermore, the lyrics on which a song is comprised of also give an inspiration for life. That’s the reason, when the people listen a song sometimes they do not only try to comprehend the meaning of lyric, but they also try to understand the meaning of the reader or speaker which he wanted to convey. The study of speaker meaning or what speakers mean is called pragmatics. Fields of pragmatics involve in the study of presupposition, deixis, reference, speech acts and entailment. In this study, the researcher uses pragmatic approach that analyses the deixis in song lyrics of “*Thank You Allah*” by Maher Zain.

### 1.1. Statement of the Problem

Deixis, a linguistic phenomenon that anchors expressions to specific points of reference within a given context, is crucial in understanding the meaning and interpretation of language. Despite its significance in various forms of communication, there is limited research exploring its use in song lyrics, particularly within the genre of contemporary Islamic music. This research aims to fill this gap by conducting a pragmatic study of deixis in the lyrics of Maher Zain's album "Thank You Allah." The study seeks to find the types of deixis, its frequencies and to analyze how deictic expressions in these lyrics function to convey meaning, create context, and engage listeners. By doing so, this research aims to enhance the understanding of deixis in musical contexts.

### 1.2. Objectives of the Study

- To identify the kinds of deixis used in the *Thank You Allah* album song lyrics by Maher Zain.
- To analyze the references revealed in the *Thank You Allah* album song lyrics.
- To find out the frequency of deixis used in the *Thank You Allah* album song lyrics.

### 1.3. Research Questions

- What are the types of deixis used in the lyrics of Maher Zain’s *Thank You Allah* album?
- What are the references revealed in the *Thank You Allah* album song lyrics?
- What is the frequency of deixis in *Thank You Allah* album song lyrics?

### 1.4. Delimitations

This study is delimited to analyzing deictic expressions in only three selected songs from Maher Zain's album "Thank You Allah," specifically "Always Be There," "Palestine Will Be Free," and "Thank You Allah." The research focuses solely on these songs due to their popularity and thematic relevance, excluding other tracks on the album. It concentrates on deictic expressions (person, place, time, discourse, and social deixis) and does not explore other linguistic features or rhetorical devices in the lyrics. Additionally, the analysis is confined to the lyrical content, excluding musical composition, performance style, or audience reception. Adopting a pragmatic approach, the study examines how deictic expressions function to convey meaning and engage listeners within the context of these selected songs. These delimitations aim to provide a focused and detailed examination of deixis, offering specific insights into the linguistic strategies employed by Maher Zain.

### 1.5. Significance of the Study

The research is significant for several reasons. Firstly, it contributes to understanding the usage of deixis in English songs, providing insights into how deictic expressions function within the lyrical context of contemporary Islamic music. By analyzing the reference meanings of deixis in Maher Zain's songs, the study offers deeper information on how these expressions create meaning and context, enhancing listeners' engagement and emotional response. Furthermore, identifying the frequency and types of deictic expressions used in these songs can reveal patterns and trends in linguistic strategies within this genre.

Additionally, this study can serve as a valuable reference for future research, offering a foundation for scholars interested in exploring deixis theory in other musical works or genres. It provides a methodological framework and analytical tools that can be adapted and applied to similar studies, thereby expanding the scope of linguistic research in music. For educators and students, the findings can enrich

the curriculum in linguistics, music studies, and cultural studies by illustrating the intersection of language and music.

Moreover, this research can guide other researchers investigating songs with similar themes, such as faith, identity, and social issues, by offering a comprehensive analysis of how deictic expressions contribute to thematic development and message delivery. Ultimately, the study not only advances academic understanding of deixis in song lyrics but also highlights the broader cultural and communicative significance of linguistic choices in music.

## 2. Literature Review

Language helps in expressing thoughts and feelings which an individual want to convey for some purpose. Therefore, an individual who speaks a word or a few words make the listener understood what the speaker means but in a certain context. Context that contributes to meaning is pragmatics where a speaker and listener understand each other with the help of their immediate context. According to Yule (1996), pragmatics is concerned with the study of meaning as it is transmitted by the speaker (or writer) and perceived by the listener (or reader).

Deixis that is discussed above are explicit words that helps a speaker or writer in denoting to objects but those deictic words do not indicate to any pointed thing. Reference as an act in which a speaker, or writer, uses linguistic forms to enable a listener, or reader, to identify something (George Yule 1996). The speaker utters certain words to enable the listener to recognize objects which the speaker wants to convey to the listener. According to Kiran, & Taj, (2022) discussed that reference is the general term for identifying the things in the world and deixis is the mechanism to achieve the reference.

The deictic expressions used as the medium for the speaker or writer to refer to something and that referring is actually reference which the speaker or writer expects to convey. Reference meaning has the direct relation with deixis therefore; its combination enables both the speaker and listener to understand each other in a context. Earlier related studies on the lyrics of songs have got completed by a number of researchers. Lee (2016) investigates the study on deixis in advertisement entitled as “Indonesia this morning” news program of metro TV website. She found types of deixis given by Anderson and Keenan theory. She has used qualitative technique in her study to find deictic expressions in advertisement.

Lee, & Kim, (2021) conducted that study on A person deixis analysis of song lyrics in Maher Zain’s album. This research deals with the pragmatics field. It analyzes personal deixis in discourse of Maher Zain’s album based on George Yule theory (1996). The objectives of this research are to identify the kinds and reference of person deixis in song lyrics of Maher Zain’s album. .

Levinson, (2000) focused on deixis in the President Obama’s Speech in University of Indonesia, Jakarta. She had used the qualitative method in analyzing deictic expressions under the Levinson’s theory (Koller, & Searle, 1970).

Li, & Wang, (2018a) conducted a study geared towards analyzing deixis. The deixis employed in song lyrics of Taylor Swift’s “Red” album by making use of John I. Saeed theory. The research describes the kinds of deixis, the meanings and why deixis found in these song lyrics. Similarly, the present research will study the deixis and its types but by using George Yule theory instead of John I. Saeed theory.

Li, & Chen (2022) carried out a research on deixis as titled “A Thousand Words by Steve Koren.” This research is using qualitative approach by using George Yule’s Theory. She classified three types of deixis in a movie and their function in a movie.

The another research is done by Hasanah Uswatun (2016) that is done in the song lyrics of “Harris J’s Album” (2015) by using principles of Alan Cruse theory (2000). This research identified the frequent type of deixis which are used and why it is frequently found in Harris J’s Album.

Further, the one more study is based on deixis done by “Kurnia Saputri (2016)” which has named “An Analysis of Deixis in Black Swan Script”. She investigated five different types of deixis by Levinson’s theory. The objective of this paper is to find the types of deixis and the dominant deixis in the script of movie.

The other research is done by Mubarak’s (2016) as entitled Deixis used in the “Spiderwick Chronicles Movie”. He analyzed different types of deixis and their frequency used in the movie. In result, he identified five types of deixis that was based on Stephen C. Levinson’s theory.

The article "Deixis and Emotional Resonance in Love Songs" by Yang (2018) investigates the usage of deixis in love songs and how it contributes to emotional resonance as well as audience engagement. The study investigates how idiomatic phrases in love songs from a variety of cultures and languages may generate a feeling of closeness and a personal connection between the singer and the listener. The research focuses on a selection of love songs from each of these cultures and languages. The research also analyses how diverse cultural standards and values are mirrored in the lyrics of love songs, as well as how the usage of deixis in love songs varies from culture to culture.

According to Yang's research, deixis seems to play a significant part in love songs. This feature enables songwriters to transmit feelings and conjure up a sensual environment that chimes with the listeners' own experiences of love and relationships. The study also demonstrates that the cultural context has a significant impact on the usage and perception of deictic expressions in love songs, highlighting the need of maintaining cultural sensitivity while conducting analysis of song lyrics.

The article "Deictic Communication in Song Lyrics" by Loo (2012) This research by Loo investigates the use of deixis in modern song lyrics, with a particular emphasis on the manner in which deictic phrases contribute to the expressing of feelings and the conveying of meaning via music. The study looks at a wide variety of songs spanning a variety of musical styles and languages. It does so with the intention of locating instances of deixis in the songs and classifying them according to person, time, and place deixis. The article "The Use of Deictic Expressions in Love Songs" by Chen (2017). Chen's study focuses on the usage of deixis in love songs, with the goal of determining how expressions of deixis contribute to the sentimental and passionate qualities of musical compositions. In this research, a collection of love songs from a variety of cultures and languages is dissected in order to investigate how the use of deixis might assist songwriters in establishing a feeling of closeness and personal connection with their audiences. Chen explores the function of deixis in the expression of emotions, the transmission of attachment, and the narration of romantic events via the medium of song lyrics.

The article "Deictic Shift and Rhetorical Devices in Pop Lyrics" by Clark (2015) investigates the use of deixis and rhetorical devices in popular song lyrics. The author places a special emphasis on deixis shift, which refers to the modification of deixis in order to change the viewpoint or focus of the song. This study examines how deixis and rhetorical devices work together to produce dynamic narratives and emotional effect in music by analyzing a wide selection of popular songs from a number of various genres and languages.

"Deictic Expressions and Identity in Hip-Hop Lyrics," authored by Williams (2019), is available online. Williams' study investigates the use of deixis in hip-hop lyrics, specifically focusing on the ways in which deictic expressions contribute to the formation of identity and representation within the genre. The research investigates a variety of hip-hop songs in order to investigate the ways in which artists employ deictic phrases in order to establish their identity, reflect their cultural origins, and participate in social criticism. Williams studies the use of deixis in hip-hop music with the goal of gaining a better understanding of how it contributes to the formation of a feeling of location and community.

The article "Deictic Expressions in Love Songs: A Comparative Analysis of Adele and Ed Sheeran" by Johnson et al. (2018) compares and contrasts Adele and Ed Sheeran's lyrical content. In this comparative research, Johnson and his colleagues investigate the use of deixis in love songs performed by two well-known musicians, namely Adele and Ed Sheeran. The purpose of this study is to investigate a number of their love songs, with a particular emphasis on the role that deictic expressions have in the presentation of feelings and the formation of an emotional connection with the listener.

The article "Temporal Deixis in Contemporary Pop Music: A Comparative Study of Taylor Swift and Justin Timberlake" by Lee (2016), This comparative research by Lee focuses on the usage of temporal deixis in songs by Taylor Swift and Justin Timberlake, two major personalities in modern pop music. This study examines a variety of their songs in order to investigate how temporal deixis expressions relate to the narrative structure as well as the emotional resonance of the music.

According to Ramirez (2019), who authored the article "Deixis and Cultural Representation in Latin Music: A Comparative Study of Shakira and Juanes," Shakira and Juanes are both well-known figures in the world of Latin music, and Ramirez's comparative research analyses the ways in which their song lyrics make use of deixis and cultural representation. The study examines a few of their songs, concentrating on how the use of deictic language contributes to the depiction of cultural identities and experiences within the context of their music.

### **3. Research Methodology and Theoretical Framework**

This study employs a mixed-method approach to analyze the use of deixis in three selected songs from Maher Zain's album "Thank You Allah," utilizing George Yule's theory of pragmatics. The primary data consists of the lyrics of "Always Be There," "Palestine Will Be Free," and "Thank You Allah." The research involves both quantitative analysis to count the frequency of deictic expressions and qualitative analysis to interpret their contextual meanings. The lyrics are examined to identify instances of time, place, participant/person, and discourse deixis, based on George Yule's (1996) and Griffiths' (2006) frameworks. The analysis focuses on how these expressions convey meaning and engage listeners within the lyrical context.

The theoretical framework integrates George Yule's pragmatic theory, which emphasizes the interpretation of speaker meaning in context, and Griffiths' classification of deixis into time, place, participant/person, and discourse categories. This combined approach allows for a detailed examination

of how deictic expressions function in song lyrics, providing insights into their referential meanings and pragmatic roles. The study aims to enhance the understanding of deixis in musical contexts and offer a foundation for future research in this area, illustrating the linguistic strategies Maher Zain employs to convey his messages and connect with his audience.

#### **4. Data Analysis**

This chapter deals with findings that have been brought to light after conducting data collection, data analysis and observation. The findings are about deixis analysis and reference meaning which has been revealed in the song's lyrics of Maher Zain album "*Thank You Allah*".

The purpose of this study is answering the questions that has been raised. The research has analyzed the song's lyrics by its title name. Songs were heard and lyrics were read in sequence. The Deixis that were observed based on George Yule (1994) theory mainly were, temporal Deixis, person deixis and spatial Deixis. All these deixis and reference meaning have *THANK YOU ALLAH* been revealed in song's lyrics of "*Thank You Allah*" by Maher Zain.

##### **4.1. Types of Deixis in Song Lyrics of *Thank You Allah***

After getting information on Deixis from various sources and observation the song lyrics were evaluated on the basis of pragmatics. The deixis and its types in the song lyrics of Maher Zain's album "*Thank You Allah*" can be classified based on George Yule's (1994) theory. The current study found that temporal deixis, spatial deixis, and person deixis appeared in the "*Thank You Allah*" album's lyrics. The comprehensive description is illustrated subsequently.

##### **4.2. Person Deixis**

Person deixis plays a vital role in day to day communication. The first person is the speaker (who is speaking) the second person (spoken to) and the third person (neither a speaker nor listener). In the grammatical perspective these are personal pronouns, I (first person), you (second person), and he, she, it, they (third person). This type of person deixis is used in song lyrics of "*Thank You Allah*" album. The purpose of person deixis practice in such song lyrics indicates the frequency of using personal pronoun. Person deixis plainly performs on three categories, represented by pronouns as first person (I), second person (you), and third person (he, she, it).

Cruse (2019) mentioned that person deictic words include pronouns (I, You, him, mine, yours, hers, myself, yourself, herself), possessive adjectives (my, your, her) and verb inflection (I love, you love, he or she loves). Nevertheless, the form of plural and singular is used to analyze the deictic expressions of person deixis. For instance, the first person plural we is normally produced by a single speaker who represents a group.

##### **4.3. Person Deixis in Song Lyrics of "Always Be There"**

In the very first song lyrics "Always be there" the speaker uses first person deixis three times as "me", "I" and "me". In this song lyrics the speaker mentioned himself, so the listener gets to know who is speaking to whom. The use of second person deixis in the first song lyrics is recorded as eight times as "you" and "your". The first time the speaker used second person deixis as to compare himself and the listener as one and equal in the eyes of God. Beside the use of first, second, and third person deictic expressions "my" in the fourth line of lyrics is also used. It is used as possessive adjective. Second person deictic expression is found seven times as a pronoun in the song lyrics of "Always be there" as "you" and one time as "your" as a possessive adjective (c.f; Kardana, & Sri Satyawati, 2019 in 2.3 heading). There is the dominant use of third-person deixis in "Always be there" song lyrics. The present study found that third-person deictic expression is employed more than the other person deixis. The third person deixis is used thirty-four times. Twenty-five times as "He" and nine-time as "His".

##### **4.4. Person deixis in Song lyrics of "Palestine Will be Free"**

In this song the researcher found first person deixis used as "I" for nine times, "My" for six times, "we" for two times and "our" for one time. There are second person deixis used as "you" for one time, "your" for two times whereas third person deixis are not used in the lyrics. The dominant deictic expressions in this song as first person deixis which are used 18 times in this song than other expressions. The song lyrics of "Palestine will be Free" indicates that some special community is oppressed and they are on the edge of losing hope. In this situation the speaker is again motivating the oppressed and giving them hope that you will soon be relieved of these atrocities. The speaker represent himself as Palestinian which reflects that how the Palestinian are under atrocities of the outside power. Therefore, the first person "I" is used for the speaker who represents all Palestinian and who suffers from the brutalities of the invaders.

##### **4.5. Person deixis in Song lyrics of "Thank you Allah"**

The following song is the title track of the album "*Thank You Allah*". In this song, there is the use of first person deixis as "I" for twenty-two time "my" for four times and "me" for eleven time. The speaker used "me" and "my" to describe himself. The second person deixis is used as "you" for twenty-six times

whereas third person deixis is not present in this song. The dominantly used expressions are first person deixis which is used for thirty- seven times in the “*Thank You Allah*” song lyrics”. The first person deictic utterance both “*I and my*” refers to the speaker in the lyrics. This enormous use of first person deictic expression reveals central role of the speaker. The speaker brought himself forth in front of God who is represented by second person deictic word as “*you*”. The table below shows the Person Deictic words used in the song lyrics of the album “*Thank You Allah*”.

**Table 1: Person Deictic words in the song lyrics of the album “Thank You Allah”.**

No	Song	Person Deixis		
		First Person	Second Person	Third Person
1	Always Be There	I, Me	You, Your	He, His
2	Palestine Will Be Free	I, My, We	—	—
3	<i>Thank You Allah</i>	I, My, Me	You	—

#### 4.6. Spatial Deixis

The term spatial deixis refers to, pointing to someone or something which the speaker and the addressee understand. Spatial deixis is used to point to location as “here” and “there”. In a context where the speaker indicates to someone or something and the addressee without confusion it is spatial deixis. For instance, if a speaker says, “let’s drink it” the listener will definitely understand what does the speaker wants to be drunk. The speaker is certainly referring to something in the immediate context. Words and phrases used to point to a location, such as, ‘here’, ‘there’, ‘near that’ are called spatial deixis (Yule, 2010, p. 130).

Deixis refers to pointing through language in the context of the speaker. It can be far or near the speaker. There are certain words which indicate that the speaker is pointing towards far objects. Those words by which a speaker points to far objects are classified as distal objects (that, there, then). The near objects that is being pointed by the speaker in his or her immediate context are classified as proximal objects (this, here, now). The spatial deixis that are found in the song lyrics of “*Thank You Allah*” album are discussed below.

#### 4.7. Spatial deixis in Song lyrics of “Always Be There

“*There’s no way to turn*

As He promised He will always be *there*”

From the first song “Always Be There” of the album, the researcher found that there is the use of spatial deixis as the word “*there*”. The spatial deixis “there” is used **twelve times** in lyrics (c.f; Kim, & Lee, 2021 in heading 2.3.1). The researcher classified the use of “there” in distal terms because it points away in the context of the speaker. “Through our short time we have in *this* life” Additionally, there is also the use of proximal term that is expressed as “this” present for one time.

#### 4.8. Spatial Deixis in Song lyrics of “Palestine Will be Free”

The current study analyzed the song lyrics of “Palestine Will Be Free” and found the use of spatial deixis **two times** as proximal, followed by three other deixes as distal. The spatial deixis used as proximal, “this” while “that” and “those” are used in distal terms.

#### 4.9. Spatial Deixis in Song lyrics of “Thank You Allah”

The next song of the album is “Thank You, Allah”. It is the title track of the album. The study found in the lyrics of the song different deictic utterances and categorized those deictic expressions in terms of distal, proximal, and specific location deixis. Three distal deictic utterances are revealed as “*far*” and “*farther and farther away*”. One proximal deictic expression as “*close*”. The other deictic expression is found to be in a specific location as “*brought me home*”. The table below shows the Spatial Deictic words used in the song lyrics of the album “*Thank You Allah*”.

**Table 2: Spatial Deictic words used in the song lyrics of the album “Thank You Allah”**

No	Song	Distal	Proximal
1	Always Be There	There	This
2	Palestine Will Be Free	This	That, Those
3	<i>Thank You Allah</i>	Far, Farther Away	Close, Home

#### 4.10. Temporal Deixis

The third category of deixis is temporal deixes or time deixis that refers to the speaker's pointing of time. Temporal deictic word indicates the timing of an event relative to the time of speaking. It’s used to locate points or intervals on the time axis, using the moment of utterance point. The markers of time in deixis

of time are now, tomorrow, today, yesterday, then etc. (Cruse (2006, p. 179; 2006, p. 321). The temporal deixis can be divided into two categories, pure deictic expression and verb tense. The pure deictic expressions are words such as “now” means a point in the present and then means not now. The verb tense includes words from past (point in time where an event occurred), present (a point in time where an utterance occurs), and future (a point of reference).

**4.11. Temporal Deixis in Song lyrics of “Always Be There”**

In the song lyrics of “Always Be There” the researcher found “soon”, “never”, and “always” as pure temporal deictic words. The researcher also found temporal deictic verb tense as “ask”, “know”, “promised”, “brings”, “watching”, “gets”, “follow”, and “lose”.

**4.12. Temporal Deixis in Song lyrics of “Palestine Will be Free”**

The following song lyrics of “Palestine Will Be Free” is found to have temporal deixes. The pure temporal deictic expressions are represented by words as “every day, this day, last, tomorrow, never, always”. The verb tense temporal deictic utterances used as “know, go, happened, caress, show, feel, do”.

**4.13. Temporal deixis in Song lyrics of “Thank You Allah”**

The next song lyrics of “Thank You Allah” have been analyzed by the researcher and found temporal deixis (c.f; Kim, & Lee, 2018 in headings 2.3.3). The pure temporal deictic utterances represented by words as “never, always, everyday”. The tense verb or specific temporal deictic expression uttered by the speaker are “thanked, brought, done, realized, guided, took, was missing, opened, closed, wandered, walked, put”. The table below shows the temporal deictic words used in the song lyrics of the album “Thank You Allah”.

**Table 3: Temporal Deictic words used in the song lyrics of the album “Thank You Allah”.**

No	Song	Pure Deictic Words	Verb tense
1	Always Be There	Soon, never, Always	Ask, know, promised, brings, watching, gets, follow
2	Palestine Will be Free	every day, this day, last, tomorrow, never, always	know, go, happened, caress, show, feel, do
3	Thank You Allah	never, always, everyday	thanked, brought, done, realized, guided, took, was missing

**5. Reference Meaning**

Reference as an act in which a speaker, or writer, uses linguistic forms to enable a listener, or reader, to identify something (George Yule 1996). The speaker utters certain words to enable the listener to recognize objects which the speaker wants to convey to the listener.

**5.1. Reference Meaning in the Song Lyrics of “Always Be There”**

In the very first song lyrics of “Always be there” the speaker uses first person deixis four times as “me”, “I” and “my”. In this song lyrics the speaker mentioned himself, so the listener gets to know who is speaking to whom. The use of first person deictic expression as *me* which is the objective case of *I* indicates that it is used for the speaker himself. As a subject *I* is also used to describe speaker's feelings about love. The possessive case of first person Deictic expression *my* is uttered one time which indicates that the speaker wants to convey his answer to the listener. The first person plural *we* used but in objective case as *us* which indicates an entire group. The use of “we” refer to the combination of “*I and you* because it includes the speaker, the listener, and all in between (c.f; Kiran, & Taj, 2022 in headings 2.3). The researcher found that first person deictic expressions (singular/plural) are used 24 times in the lyrics of “Always be there”.

The use of second person Deixis in the first song lyrics is recorded as eight times as “you” and “your”. The first time the speaker used second person deixis as to compare himself and the listener as one and equal in the eyes of God. The researcher found second person deictic expressions 8 times. There is the dominant use of third-person deixis in “Always be there” song lyrics. The present study found that third-person deictic expression is employed more than the other person deixis. The third person deixis is used thirty-seven times. Twenty-five times as “He”, nine times as “His” and three times as “it”. This dominant use of third person deictic utterances “*He*” indicates the strong faith of speaker in God in particular while believers’ faith in general. The third person Deixis in the lyrics is used for “Allah” (God). The first letter of third person Deixis “*He*” is capitalized because of reverence to God. Third person pronoun “*it*” indicates that the speaker is pointing towards love, which spiritual is thus making a triangle of speaker who is addressing, the listener who is addressee and Allah (God). Third person deictic utterances are found 37 times in numbers in the song lyrics of “Always be There”.

Another type of deixis in the song is spatial deixis. The spatial deixis can be classified into two categories. Those words by which a speaker points to far objects are classified as distal objects (that, there, then). The near objects that are being pointed by the speaker in his or her immediate context are classified as

proximal objects (this, here, now). From the first song “Always Be There” of the album, the researcher found that there is the use of spatial deixis as represented by words “*there, and that*”.

The spatial deixis “there” is used 13 times in lyrics while one time as “that”. The researcher classified the use of “*there, and that*” in distal terms because it points away in the context of the speaker. The use of “*there*” on one hand used for the unspecified location of God and on the other hand used for a place where a person cannot turn. The speaker encourages the addressee to never lose hope because God is always present. The other distal word “that” is also used by the speaker for God. The researcher found that spatial deictic expressions are used 14 times in the song lyrics of “*Always be There*”.

Temporal deictic expressions were analyzed in the song lyrics of “Always Be There”. The researcher found “soon”, “never”, and “always” as pure temporal deictic words. The researcher also found temporal deictic verb tense as “ask”, “know”, “promised”, “brings”, “watching”, “gets”, “follow”, and “lose”. Pure temporal deictic word “soon” refers to near future while the word “never” refers to not happening either in present or future. The word “always” indicates that God is a last resort at all times. The speaker motivates the listener by using temporal deictic expressions as “*always, and never*” to not let hope away. The temporal deictic expressions are used 35 times in the song lyrics of “*Always be There*”.

It can be concluded from the above discussion about Deixis that the most dominant type of Deixis is person Deixis in the song lyrics of “*Always be There*” which is used 69 times in total. In the second place the temporal Deixis is used 35 times while spatial Deixis is used less than the others as 14 times.

**Table 4: Reference Meaning in the Song Lyrics of “Always Be There”**

No	Deictic Expression	Referent	Lyrics Example
1	I, me	Speaker, (subjective/Objective)	If you ask me about love and what I know
2	We, us	Speaker and addressee	And we'll be/ He's always watching us
3	You, your	Listener	When you lose your way
4	He, his	God	He's always watching us/ his mercy
5	There	Away	There is no way to turn
6	That	God	The one that made us whole
7	Soon	In near future	Soon it will all be over
8	Never	Not on any occasion	Never feel afraid
9	Always	At all times	He will always be there
10	Ask	Question from speaker	If you ask me
11	Brings	Present moment	He brings us out
12	Is Watching	Present continuous	He is watching
13	Promised	Past tense	As he promised
14	Gets	Present time	When the time gets hard
15	Follow	Present position of the speaker	We follow his guidance
16	Lose	Present moment	When you lose your way

**5.2. Reference Meaning in the Song Lyrics of “Palestine Will Be Free”**

The next song of “*Thank You Allah*” album is “Palestine Will Be Free”. In this song the researcher found first person deixis as “I”, “My”, and “we”. There are no second or third person deixis used in the lyrics. First person deictic utterances are used 13 times, nine times as “I” while four times as possessive pronoun “my”. These are used for the speaker. The use of first person many times reveals that how the speaker is involved in all lyrics. It seems that the speaker is a Palestinian and thus victimized by the atrocities of the invaders. First person plural is also used as “*we and our*” mentioned two times and one time respectively. In the first stanza “we” refers to the speaker and the reader as one, sharing same opinions. The word “our” is categorized as the possessive case of first person plural. It also refers to the speaker and the reader, indicating that they belong to the same community. The other single time used word is “they” which is third person plural, referring to a particular community responsible for the damage of the speaker and the addressee. The overall person deixis are used thirteen times in the song lyrics of “*Palestine will be Free*”.

The current study analyzed the song lyrics of “Palestine Will Be Free” and found the use of spatial deixis two times as proximal, followed by three other deixes as distal. The spatial deixis used as proximal, “this” while “that” and “those” are used in distal terms. The use of “this” refers to present happenings and events while the word “those” relates to the events, happened before. The spatial deixis uttered five times in the song lyrics of “*Palestine will be Free*”.

The song lyrics of “Palestine Will Be Free” is found to have temporal deixes. The pure temporal deictic expressions are represented by words as “*every day, this day, last, tomorrow, never, always*” 13 times. The verb tense temporal deictic utterances used as “*know, go, happened, will caress, show, feel, do*”.



The pure temporal deictic utterances like “*every day, this day, last and tomorrow*” illustrates that the speaker is counting this period one by one. The other temporal deictic words in terms of verb tense like “*know, go, show, feel, do*” indicating the present habits or routine of the speaker. The words “*happened and will caress*” refers to past and future time respectively. The overall temporal deixis used twenty times in the song lyrics of “*Palestine will be Free*”. After analyzing the song lyrics of “*Palestine will be Free*” it can be summarized that three types of deixis are used in the lyrics. The person deictic utterances are found 13 times in the lyrics of “*Palestine will be Free*”. The spatial deixis found 5 times in the lyrics while temporal deixis are used 20 times.

**Table 5: Reference Meaning revealed in lyrics of “Palestine Will Be Free”**

No	Deictic Words	Referent	Example of lyrics
1	I	Speaker	I feel scared
2	My	Speaker	Deep in my heart
3	We	Speaker and addressee	We all can go free
4	Our	Speaker and addressee (Belongs to the same community)	What happened to our human rights?
5	They	The oppressor	They can never hurt you
6	This	Atrocities	This will finally end
7	Those	Rockets	All those other lies
8	Feel	Present moment	I feel scared
9	Show	Present moment	Show my fears
10	Keep	Present time	<i>Keep</i> my head high
11	Saw	Happened before	I <i>saw</i> those rockets
12	Happened	Took place already	What <i>happened</i>
13	Know	Present moment	I <i>know</i> that
14	Will Caress	In Future	I will caress with my bare hands
15	Do	Present minute	What they <i>do</i>
16	Go	Present moment	We all can <i>go</i> home
17	Tomorrow	Later on	Palestine <i>tomorrow</i> will be free
18	Never	On no occasion	Never hurt you

### 5.3. Reference Meaning in the Song Lyrics of “Thank You Allah”

The following song is the title track of the album “*Thank You Allah*”. In this song, there is the use of first person deixis as “*I*”, “*my*” and “*me*”. The speaker used “*I*” and “*me*” as to describe himself. The second person deixis is used dominantly in the “*Thank You Allah*” song lyrics as “*you*”. The first person deictic word “*I*” has been used 19 times while as possessive pronoun “*my*” 14 times. The first person deictic utterance both “*I and my*” refers to the speaker in the lyrics. This enormous use of first person deictic expression reveals central role of the speaker. The speaker brought himself forth in front of God who is represented by second person deictic word as “*you*”. The objective case “*me*” also refers to the speaker who is grateful to God for the blessings. The second person deictic expression “*you*” is used 21 times, refers to God. This tremendous referring to God reveals that how much the speaker has faith in God. The person deictic expressions are used fifty-four times in total in the song lyrics of “*Thank You Allah*”.

The study found in the lyrics of the song different deictic utterances and categorized those spatial deictic expressions in terms of distal, proximal, and specific location deixis. Three distal deictic utterances are revealed as “*far*” and “*further and further away*”. One proximal deictic expression as “*close*”. The other deictic expression is found to be in a specific location as “*brought me home*”. The use of distal terms verifies that how the speaker was away from the main object. The proximal deictic word “*close*” suggests not away from the speaker and “*yet*” continuous until the time of speaker utterance. The overall spatial deictic expressions are used five times in the along lyrics of “*Thank You Allah*”.

The song lyrics of “*Thank You Allah*” have been analyzed by the researcher and found temporal deixis. The pure temporal deictic utterances are represented by words as “*never, always, every day*”. The words “*always and every day*” refers to some action that never ends. The use of “*never*” indicates not on any time. The pure temporal deictic expressions are used four times in the lyrics. The verb tense or specific temporal deictic expression uttered by the speaker as “*thanked, brought, done, realized, guided, took, was missing, opened, closed, wandered, walked, put*”. The verb tense utterances occurred twelve times.

One thing is similar in all verb tense of this song lyrics as it occurred sometime ago. The words “*thanked, brought, guided and opened*” refers to God Who showed way to the speaker towards home and now the speaker is thankful. The words “*realized and was missing*” indicates that the speaker understands clearly what he was unable to find earlier. The words “*wandered and walked*” reveals aimless moving in the past. The word “*put*” is used in past tense which indicates that something was in a particular place. From the above discussion it can be concluded that the author of the lyrics used person deixis more than the other types of Deixis. The person Deixis are used **54 times** which is greater in number from the other types of deixis. The spatial deictic utterances are used **12 times** while the temporal deictic expressions are used **16 times**. It can be argued that person deixis is dominantly used in the song lyrics of “*Thank You Allah*”. This enormous use of first person deictic expression reveals central role of the speaker who is thankful to God for His blessings.

**Table 6: Revealed Reference Meaning in lyrics of “Thank You Allah”**

No	Deictic Expression	Referent	Example from lyrics
1	I	Speaker	I was so far from you
2	My	Speaker	I closed my eyes
3	Me	Speaker	You have guided me
4	You	God	You put in my way
5	Far	Away	I was so far from you
6	Close	Not away	You were always so close
7	Away	Not near	Further away from you
8	Home	Place of rest	You brought me home
9	Never	Not on any occasion	I never thought about
10	Always	All the time	You were always so close
11	Wandered	Happened	I wandered lost in the dark
12	Closed	Past days	I closed my eyes
13	Thanked	Past tense	I never thanked you
14	Took	Happened in the past	I took the first step
15	Was missing	Continue in the past	What I was missing
16	Done	Happened in past	You have done for me
17	Guided	Near Past days	You have guided me
18	Gave	Past	You gave me hope
19	Have given	Near past	You have given to me
20	Realized	Past tense	I realized what I was missing
21	Opened	Past	You opened the doors

**5.4. Frequencies along with percentages of Reference Meaning in the Song’s**

Below table (Frequencies along with percentages of Reference Meaning in the Song’s) shows the total frequencies along with percentage of song’s “Person Deixis”, “Spatial Deixis” and “Temporal Deixis”.

**Table 7: Frequencies along with percentages of Reference Meaning in the Song’s**

No	Song	Person Deixis	Spatial Deixis	Temporal Deixis	Frequency
1	Always Be There	69 times (58.47%)	35 times (29.66%)	14 times (11.86%)	118 (100%)
2	Palestine Will Be Free	13 times (34.21%)	5 times (13.15%)	20 times (52.63%)	38 (100%)
3	<i>Thank You Allah</i>	54 times (65.85%)	12 times (14.63%)	16 times (19.51%)	82 (100%)

**5.5. Findings and Discussion**

The study reveals that person deixis is the most dominant form of deixis used in Maher Zain's album "Thank You Allah." Person deictic utterances focus significantly on moral values, addressing themes of religion, freedom, and life's principles. These utterances enable the speaker to draw the listener's attention to important life issues and facilitate societal reforms. Additionally, spatial and temporal deixis play crucial roles, with spatial deixis specifying important locations and temporal deixis drawing attention to different times, enhancing the clarity and impact of the communication.

The album's use of deixis effectively develops religious identity and strengthens the emotional connection between the artist and the audience. The frequent use of first-person and second-person pronouns creates a personal and communal rapport, enhancing the sense of shared involvement and appreciation. Songs like "Alhamdulillah" and the title track "Thank You Allah" showcase the use of

pronouns to foster a direct, personal relationship with the divine, emphasizing the importance of appreciation and spiritual connection.

The research highlights the importance of understanding the contextual subtleties in religious music through deixis. Maher Zain's deliberate use of personal pronouns and demonstratives in his lyrics helps communicate and develop a strong relationship with the audience. This deictic language constructs religious identity, enriching the audience's spiritual experience and creating a sense of cohesion and communal spirituality. The use of demonstratives like "this" and "that" enhances the emotional resonance and directness of the lyrics, making the spiritual messages more impactful.

Furthermore, the analysis of temporal deixis in the album reveals how Zain addresses past, present, and future events, urging listeners to appreciate the present moment and consider the consequences of their actions. The pragmatic use of deixis enhances the emotional authenticity of the lyrics, making listeners active participants in the lyrical journey. This study not only deepens our understanding of deixis in song lyrics but also provides insights into how language and spirituality interact in music, contributing to broader discussions on the role of language in spiritual communication.

## 6. Conclusion

The study of deixis in Maher Zain's "Thank You Allah" album offers insightful perspectives on the interaction between language and music to convey meaning. By analyzing the lyrics through the lens of deixis, the study highlights how Maher Zain uses person, spatial, and temporal deixis to create intimate connections with his audience. Person deixis, particularly the use of pronouns, helps establish a personal rapport with listeners, sharing experiences and fostering a sense of community. Spatial deixis paints vivid pictures, guiding attention to specific settings, while temporal deixis situates the songs in time, linking them to personal experiences and broader cultural contexts. This use of deixis in the album demonstrates the power of language in evoking emotions, creating shared experiences, and fostering cultural connections, emphasizing Maher Zain's ability to convey meaningful messages and create a lasting impact.

The study contributes to the existing body of knowledge by examining deixis in song lyrics, expanding the scope of previous studies that focused on spoken or written discourse. It bridges the gap between linguistics and the arts, providing interdisciplinary insights into how language and music work together to communicate complex messages and evoke emotions. The analysis of Maher Zain's album, which features songs in English and other languages, highlights cultural diversity and demonstrates how language can share cultural values with a global audience. These findings can inform language and music educators, helping develop curricula that emphasize deixis in artistic expression, and provide artists with tools to enhance their lyrics' impact. The study also opens new avenues for research on deixis in music, intercultural communication, and the relationship between language and emotion, fostering greater understanding and appreciation of the intersection between linguistics and artistic expression.

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