



A Pragmatic Study of Deixis in the Lyrics of the Worship Song 'As the Deer' by Martin Nystrom

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Abstract

*This study investigates how deictic expressions function within the written lyrics of Martin Nystrom's 1984 contemporary Christian hymn titled *As the Deer*. Utilizing a nonempirical qualitative content analysis anchored in classical pragmatic theories, the investigation isolates person, spatial, and temporal reference systems to decode how meaning is derived from the communicative event. The findings reveal a highly specialized structural asymmetry within the text. Interpersonal indexical markers occur with extreme frequency, establishing a direct and intimate dialogic connection between the worshipper and the divine addressee. Conversely, physical spatial indices and historical chronological markers are completely neutralized, creating a spatial vacuum and a chronological suspension. This strategic omission decouples the discourse from specific geopolitical or historical boundaries, generating a state of eternal immediacy that remains universally adaptable across diverse communities. Ultimately, the research demonstrates that the text transforms individual devotion into an ongoing psychological reality, confirming the utility of pragmatic frameworks for decoding sacred discourse.*

Keywords : *Deixis, Pragmatics, Hymnody, Worshipper, Discourse.*



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INTRODUCTION

The evolutionary trajectory of modern linguistics has increasingly shifted from rigid structuralist dichotomies toward dynamic, context-dependent frameworks that scrutinize how linguistic choices manifest socio-cultural, political, and spiritual meanings. Within this pragmatic paradigm, the investigation of religious discourse stands out as a critical domain where language transcends mere information transmission to instantiate metaphysical realities and forge relational alignments. Scholars increasingly recognize that spiritual texts, liturgical performatives, and hymnody are not static semantic repositories but are interactive communicative events whose internal architecture relies heavily on contextual coordinates. Central to this structural anchoring is the mechanism of indexicality, wherein linguistic units depend directly on the spatiotemporal and participant parameters of the speech situation to achieve coherence. Consequently, analyzing how religious language structures interpersonal proximity between human subjects and the transcendent requires an advanced deployment of pragmatic instruments capable of mapping how indexing expressions negotiate metaphysical distance.

Extant empirical literature has dedicated substantial efforts to decoding deictic variations across a diverse spectrum of musical genres, media platforms, and specialized public address frameworks. Investigative trajectories focusing on modern musical compositions consistently highlight the absolute primacy of personal pronouns in driving narrative engagement, as evidenced by analyses detailing how linguistic indices cultivate intense emotional alignment between the performer and the mass consumer audience (Yusuf, 2026). This patterns holds true across varied generic landscapes, where empirical investigations of popular tracks demonstrate that indexical choices are systematically calibrated to heighten direct relational resonance (Saragi, no date; Yudianti & Yuwana, 2024). Beyond secular musical structures, the investigative scope of indexical pragmatics has expanded into ideological and multimodal frameworks, revealing that indexical expressions serve crucial roles in consolidating authority, defining institutional boundaries, and engineering collective spaces of engagement (Tanjung & Muslim, 2025; Vrika et al., 2022). Furthermore, cross-linguistic and translational assessments of musical discourse underscore the complex aesthetic and structural renegotiations that occur when

localized indexical frameworks are transposed into alternative cultural ecosystems (Rawajbeh & Qawariq, 2024). Collectively, these studies validate the foundational premise that indexical configurations are structurally indispensable for managing participant dynamics and establishing narrative immediacy across distinct discursive practices.

Despite the analytical breadth demonstrated by prior investigations, a profound conceptual and empirical disconnect persists at the intersection of indexicality, religious hymnody, and general pragmatic theory. The overwhelming majority of contemporary scholarship remains heavily tethered to secular lyrical media, everyday conversational exchanges, or political rhetoric, thereby leaving the specialized domain of contemporary sacred hymnody chronically under-theorized. From an epistemological standpoint, conventional deictic models are frequently applied with a reductive, taxonomic bias, focusing almost exclusively on cataloging occurrences rather than deconstructing the deeper interpersonal dynamics embedded within the discourse (Grundy, 2008). This analytical superficiality is particularly problematic when confronting the unique communicative paradoxes of worship discourse, where the speaker addresses an invisible, omnipotent interlocutor. Traditional structural assumptions regarding directional speech acts fail to capture how a text manages interpersonal proximity when the target of the communication occupies a metaphysical plane (Safitri & Maharani, 2024). Consequently, current literature exhibits a striking empirical omission regarding how sacred lyrics intentionally subvert spatial and temporal parameters to prioritize absolute interpersonal focus, leaving a significant gap in our understanding of how language operationalizes spiritual intimacy.

Resolving this theoretical and empirical impasse is a matter of clear scientific urgency, as current linguistic models lack the nuance required to explain how indexical terms function when applied to non-physical entities. The failure to scrutinize the unique pragmatic mechanics of contemporary worship texts leaves linguistics poorly equipped to explain how language bridges the immense conceptual gulf between human vulnerability and divine sovereignty. Without targeted empirical investigations into these specialized structures, the broader discipline of pragmatics risks preserving an incomplete framework that assumes all indexical choices are bound by physical, spatiotemporal constraints (Leech, 1983). Moreover, because sacred music acts as a powerful vehicle for communal identity and intense individual devotion globally, ignoring its underlying linguistic framework limits our capacity to understand how modern religious subjects construct meaning. Unpacking the specific strategies through which sacred texts manipulate participant pronouns to simulate direct, face-to-face interaction with the divine is therefore vital for expanding the scope of interactive linguistic theory.

The current investigation reposhens itself squarely within these unresolved theoretical tensions, serving as a targeted corrective to the secular and taxonomic biases that dominate contemporary pragmatic literature. Rather than merely replicating standard descriptive categorizations, this study intentionally pivots the analytical focus toward the unique relational architecture of contemporary Christian hymnody through a rigorous evaluation of Martin Nystrom's seminal 1984 composition, 'As the Deer'. By applying a specialized qualitative pragmatic lens to this specific text, this research challenges the conventional assumption that effective communication requires a balanced distribution of personal, locational, and temporal markers. This inquiry is deliberately designed to demonstrate how a specialized discourse can achieve intense communicative efficacy by completely subordinating physical coordinates to participant-oriented references. Through this approach, the study moves beyond simple structural identification, exploring how specific grammatical choices are systematically deployed to construct a profound sense of spiritual immediacy and relational proximity.

This research examines the operational mechanics of personal, spatial, and temporal indexical expressions within the lyrical narrative of Martin Nystrom's 'As the Deer' to determine how linguistic markers construct relational intimacy. Methodologically, the study employs a systematic qualitative content analysis grounded in classical pragmatic frameworks, ensuring an objective and rigorous interrogation of the text's internal structures. By deconstructing the precise deployment of first and second-person references against the complete absence of concrete spatiotemporal markers, the investigation exposes the linguistic machinery that transforms a localized text into a universal space for devotional expression. Theoretically, this study advances the discipline of pragmatics by expanding indexical theory to encompass non-physical communicative environments, proving that indexical meaning can successfully transcend physical boundaries to negotiate metaphysical relationships. Ultimately, the insights generated by this analysis offer a transferable framework for evaluating how

specialized discourses manipulate grammatical structures to engineer profound emotional and relational engagement.

RESEARCH METHODS

This research employs a nonempirical research design because it relies entirely on a fixed textual artifact rather than human participants or live experimental environments, utilizing a qualitative framework to investigate linguistic structures within a specific interactive context (Creswell, 2014). The primary data source comprises the official written lyrics of the contemporary Christian worship hymn titled *As the Deer* composed by Martin Nystrom in 1984 (Nystrom, 1984). The selection criteria target this specific hymn because of its widespread liturgical usage and its dense incorporation of personal indexical markers that simulate direct address to a transcendent entity, making it an ideal candidate for context dependent analysis. The analytical framework is anchored in classical pragmatic theories of indexicality, focusing primarily on the three core dimensions of person, spatial, and temporal reference to map how utterances derive meaning from the communicative event (Cruse, 2006; Levinson, 1983; Yule, 1996). By isolating these categories, the research establishes a robust operational matrix to decipher the underlying relational dynamics embedded within religious discourse.

The analytical procedure operates through a systematic qualitative content analysis consisting of distinct stages of immersion, identification, categorization, and contextual interpretation (Schreier, 2012). The raw textual data are subjected to exhaustive close reading to identify all indexical expressions, which are subsequently coded into precise categories of person, space, and time following traditional linguistic taxonomies (Grundy, 2008; Leech, 1983; Levinson, 2006; Lyons, 1977). Once categorized, these linguistic units are scrutinized to evaluate how their functional deployment alters the interpersonal distance and spatial orientation between the speaker and the divine addressee. To guarantee rigorous analytical precision and theoretical trustworthiness, the coding process incorporates clear definition criteria for each indexical category, and the final interpretations are constantly cross referenced against established pragmatic literature. This strict methodological consistency ensures that the findings remain verifiable and objective, thereby accurately capturing the unique communicative mechanics that govern sacred interactions.

RESULTS AND DISCUSSION

Quantitative and Functional Mapping of Person Indexicality in Sacred Hymn Discourse

The qualitative content analysis reveals that the structural composition of the text is heavily dominated by individual indexical expressions that directly dictate the interpersonal distance between the speaker and the divine entity. In a nonempirical framework focusing on a fixed textual artifact, these linguistic units act as the primary vector for shifting abstract theological concepts into immediate relational dynamics (Creswell, 2014). The absolute saturation of first-person and second-person indexicals functions to create a closed dialogic space that intentionally excludes peripheral participants. By examining the structural distribution of these personal pronominal markers, the investigation uncovers a highly organized framework designed to establish a sense of spiritual urgency and submission.

The specific deployment of individual indexical categories displays a profound asymmetry that illustrates the text's underlying communicative intent. The quantitative distribution and the specific pragmatic functions derived from the qualitative coding procedure are structured systematically within the comprehensive matrix below.

Table 1. Statistical Breakdown and Relational Coding of Person Deixis in Nystrom’s Hymnody

Indexical Class	Grammatical Realization	Frequency of Occurrence	Pragmatic Function in Religious Discourse
First Person	I, My	18	Articulation of subjective vulnerability and inner surrender

Second Person	You, Your, Thee	14	Direct invocation of absolute transcendent authority
Third Person	He, It	0	Systematic exclusion of external narrative entities

Source: Content Analysis of Nystrom (1984) using Levinson's (1983) Taxonomy.

The empirical data presented in Table 1 explicitly demonstrates that the text operates entirely within an I-Thou communicative paradigm, leaving no structural room for third-person descriptions. This total absence of third-person indexicals ensures that the hymn never lapses into a mere narrative about the divine, but rather remains an active, ongoing address to the divine. Such a restrictive linguistic framework aligns with the assertion that person deixis in liturgical settings acts as a powerful psychological bridge, enabling the individual to collapse the ontological distance between the mortal and the eternal (Levinson, 1983). The structural choices observed here reflect a deliberate isolation of the speech event to maximize emotional immersion.

The high density of first-person singular pronouns establishes a profound sense of individual agency that is paradoxically paired with absolute spiritual dependence. Through the repetitive assertion of the subjective ego, the lyricist constructs a framework where the speaker's identity is defined solely in relation to the addressee (Yule, 1996). This specific interactional pattern mirrors findings in secular pop music analyses where personal indexicals are utilized to forge immediate emotional links with an audience, though here it is redirected toward a transcendent target (Afiansyah, 2023). The linguistic realization of the inner self thus becomes a tool for universalizing the spiritual experience of the singer.

Furthermore, the deployment of possessive first-person indexicals shifts the discourse from a generalized expression of faith to a deeply localized declaration of personal alignment. By anchoring the theological assertions within the personal domain, the text demands an active psychological participation from anyone who reads or sings the artifact (Cruse, 2006). This functional behavior is highly comparable to the indexical strategies found in secular mourning songs, where the focus remains rigidly locked on the internal state of the penutur (Perdana & Djuharie, 2025). The structural consistency of this subjective focus ensures that the internal emotional state remains the central locus of meaning throughout the entire text.

The second-person indexicals present in the text, including the traditional honorific pronominal forms, serve to solidify the vertical hierarchy of the interaction while simultaneously maintaining an intense relational proximity. The transition between contemporary and archaic second-person pronouns does not disrupt the pragmatic flow but rather intensifies the sacred nature of the speech event (Ondang & Putra, 2023). This targeted use of personal deixis acts as an immediate pointing mechanism that forces the conceptualization of the divine as an active, listening participant rather than an abstract philosophical concept (Levinson, 2006). The communicative event is thus transformed into a real-time encounter within the mind of the speaker.

This direct interactional methodology stands in stark contrast to the deictic distributions found in formal institutional addresses or socio-political speeches, where third-person markers are heavily exploited to create group boundaries or ideological divisions (Mahasuari dkk., 2022; Manik dkk., 2023). In this sacred text, the total avoidance of social polarization through the elimination of external references highlights a desire for absolute relational purity. The text rejects the complexities of social deixis in favor of a simplified, high-intensity interpersonal connection (Grundy, 2008). Consequently, the discourse achieves a high degree of focus that prevents the intrusion of secular distractions.

The regular repetition of these personal indexical coordinates creates a rhythmic reinforcement of the interactional roles, ensuring that the conversational anchor remains perfectly steady. This stability is critical for allowing the text to be adopted across different cultural and temporal contexts without losing its original interpersonal impact (Darmana & Putri, 2025). The pronominal framework functions as an open invitation, allowing any historical speaker to step into the indexical center and assume the role of the submissive subject (Lyons, 1977). The structural mechanics of the text thus ensure its continuous operational validity across generations of users.

Ultimately, the analysis of person deixis within this textual artifact demonstrates that religious language relies heavily on the strategic manipulation of pronominal space to validate supernatural communication. The structural choices made by the author enforce a rigid interactional boundary that

protects the intimacy of the sacred encounter (Leech, 1983). By transforming abstract theological tenets into immediate personal obligations, the indexical matrix fulfills a highly specialized pragmatic objective (Nasarudin dkk., 2024). The text stands as a clear example of how minimal grammatical variations can completely redefine the relational landscape of a discourse.

Spatial Orientation and Abstract Territoriality in Devotional Discourse

The investigation of spatial indexicality within sacred texts reveals a profound departure from the conventional modes of physical localization observed in daily communication. Rather than anchors in physical environments, the textual artifact under investigation establishes a distinct spatial vacuum that deliberately avoids concrete geographical positions. This intentional omission of overt physical coordinates serves to transform the sacred chant from a localized narrative into an abstract territorial phenomenon. According to established linguistic frameworks, the configuration of space in discourse determines how receptors mentally map the situational environment of an utterance (Levinson, 2006).

The complete erasure of proximal and distal locational coordinates functions as a deliberate nonempirical pragmatic strategy to detach the liturgical experience from restrictive geopolitical perimeters. Liturgical texts often utilize this structural mechanism to ensure that the core message remains relevant across diverse linguistic and cultural communities. By avoiding specific terrain markers, the text facilitates immediate universal adaptation so that multiple communities can inhabit the text without experiencing territorial alienation. Similar observations in regional artistic discourses demonstrate that omitting physical spatial anchors enhances the capacity of a text to resonate universally across fluid boundaries (Aifa & Asrianti, 2025).

Applying a systematic qualitative content analysis to the lyrics clarifies how the text systematically redefines traditional dimensional axes. The linguistic architecture of the hymn avoids utilizing standard indicators that typically point to physical distance relative to a speaker. This structural characteristic shifts the burden of interpretation away from objective topography and toward an internal spiritual plane. Theoretical models of textual meaning suggest that the absolute reduction of spatial deictic coordinates fundamentally alters the referential properties of the communicative act (Lyons, 1977).

The text undergoes a complete transition from geographical physical orientation to absolute internal orientation. The internal architecture of human consciousness becomes the primary setting where the dynamic movement of the text unfolds. This structural redirection ensures that the territoriality described is psychological rather than physical. Previous inquiries into contemporary lyrics confirm that the reduction of overt spatial expressions forces the listener to construct an individualized internal landscape (Agistiawati & Fuadi, 2026).

To understand the exact distribution of these empty and active spatial vectors, an operational matrix must be constructed to catalog the deictic counts within the written text. This systematic organization highlights the sharp contrast between the completely absent physical markers and the active metaphorical dimensions. The emergent patterns display a highly specialized configuration that defines the borderless nature of sacred interactions. Academic assessments of linguistic engagement show that mapping these distributions provides a verifiable basis for interpreting structural text variations (Vrika et al., 2022).

Table 2. Conceptual Coding and Metaphorical Matrix of Spatial Reference in Sacred Hymnody

Deictic Category	Textual Manifestation	Frequency	Theoretical Mapping and Abstract Spatiality
Proximal Spatial	Here, This	0	Elimination of physical boundaries to achieve universal liturgical presence
Distal Spatial	There, That	0	Prevention of divine alienation by rejecting distant physical localization

Metaphorical Spatial	As the deer panteth for the water	1	Shifting physical landscape to internal psychological and spiritual desire
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Source: Theoretical Analysis based on Levinson's (2006) Spatial Deictic Framework.

The quantitative empirical values presented in Table 2 clearly indicate the absolute minimization of traditional spatial indexical markers within the lyrical framework. Both proximal and distal categories exhibit a frequency of zero, confirming the total absence of external locational anchors. This lack of data shows that the text deliberately avoids setting the interaction within a tangible physical zone. Analytical assessments of contemporary song structures often connect the lack of physical indices with an increase in textual ambiguity that allows for wider consumer identification (Aulina et al., 2023).

While physical landmarks are missing, Table 2 highlights a singular instance of metaphorical spatial deixis that involves deep water tracking. The phrase depicting a deer panting for water creates a vivid natural landscape that represents internal spiritual thirst rather than an actual geographical location. This natural imagery transforms an external environmental setting into an allegory for human psychological longing. Linguistic evaluations of narrative texts state that metaphorical spatial movements allow authors to establish complex relational dynamics within a nonphysical realm (Maulidiyah et al., 2024).

The focus on abstract territoriality creates a strong contrast with secular music compositions that rely heavily on concrete settings to build their narratives. Secular song lyrics frequently employ distinct spatial references to ground their artistic storytelling within recognizable urban or rural environments. The sacred hymn under analysis rejects this reliance on external spaces to maintain a completely borderless sacred environment. Comparative studies of generic music lyrics confirm that religious and optimistic songs tend to reduce spatial specificities to elevate the conceptual message above mundane realities (Amelya et al., 2024).

Creating a borderless sacred space is a highly effective tool for long term liturgical transmission. Because the text lacks any geographical markers, it can be seamlessly used in any place without losing its communicative power. The text creates an abstract space where the speaker can engage in spiritual activities regardless of physical limitations. Practical studies on linguistic applications suggest that reducing spatial restrictions in songs significantly enhances their educational value and adaptation in diverse classrooms (Ketawang et al., 2025).

The nonempirical qualitative analysis confirms that spatial deictic choices in sacred texts are driven by specialized communicative goals. The total omission of real spatial markers and the introduction of a singular natural metaphor work together to build a deep internal territory. This abstract setting enables the textual artifact to function effectively across different periods and cultures. The strategic management of these spatial variables confirms the utility of pragmatic frameworks for decoding the hidden structures of specialized communication (Levinson, 2006).

Temporal Indexicality, Chronological Vacuum, and the Pragmatics of Eternal Immediacy

The systematic examination of temporal indexicality within the chosen lyrical framework reveals a complete structural departure from standard chronological anchoring devices. Rather than situating the text within a historical epoch, the linguistic configuration deliberately eliminates specific temporal indicators to establish a permanent state of spiritual presence. This total avoidance of precise time markers forms a narrative environment where the boundaries between historical creation and current performance dissolve completely. Theoretical positions regarding language application indicate that the strategic removal of specific chronological anchors forces an utterance to derive its meaning entirely from the immediate contextual moment of its realization (Grundy, 2008).

The total erasure of temporal coordinates serves a clear pragmatic purpose within religious communication by elevating the discourse above historical boundaries. Song writers often employ this structural configuration to ensure that a textual creation written decades ago operates effectively as a current reality today. By rejecting specific dates or historical markers, the hymn achieves a state of perpetual openness that allows diverse speech communities to inhabit its timeline simultaneously. Comparative analyses of artistic texts show that avoiding strict chronological indicators allows a performance to maintain its communicative power across fluid cultural periods (Arrosyid dkk., 2026).

Applying a nonempirical qualitative content analysis to the text explains how the discourse systematically alters standard temporal dimensions. The structural architecture of the verses deliberately omits common deictic adverbs that typically define the boundaries between past, present, and future events. This lack of explicit chronological positioning shifts the interpretive burden from external historical moments to a continuous internal experience. Classical frameworks for understanding meaning note that the complete neutralization of temporal coordinates redefines the relationship between the speaker and the utterance (Leech, 1983).

The text transitions from a finite historical statement to an open communicative event that remains active during any moment of liturgical execution. The current execution of the hymn becomes the absolute center of time, making the interactions feel immediate rather than historical. This structural configuration transforms a textual piece composed in 1984 into a continuous present reality. Pragmatic evaluations of contemporary song lyrics confirm that suspending specific chronological anchors allows the audience to experience the textual reality as an ongoing occurrence (Edisti, 2024).

To map the exact configuration of this chronological suspension, an operational matrix must be constructed to catalog the temporal distributions within the written text. This systematic arrangement highlights the clear division between the completely absent absolute markers and the active aspectual extensions. The resulting patterns reveal a highly specialized structural deployment that defines the timeless nature of sacred communication. Empirical evaluations of ritualistic interactions show that analyzing indexical frequencies provides a verifiable baseline for interpreting structural text variations (Parmini dkk., b.d.).

Table 3. Chronological Matrix and Pragmatic De-realization of Temporal Reference

Temporal Type	Lexical Realization	Frequency	Liturgical and Pragmatic Implication
Absolute Chronological	Specific Dates / Hours	0	Decoupling the text from historical constraints to preserve timelessness
Deictic Adverbs	Now, Then, Today	0	Forcing the speech event into an unceasing, perpetual spiritual present
Aspectual Extension	Longing, Desiring	Continuous	Shifting finite temporal points into ongoing psychological states

Source: Analytical Evaluation based on Lyons' (1977) Aspectual and Temporal Taxonomy.

The quantitative values presented in Table 3 clearly demonstrate the complete minimization of traditional chronological markers within the lyrical framework. Both the absolute chronological categories and the deictic adverbs exhibit a frequency of zero, confirming the total absence of external temporal anchors. This empty distribution shows that the text deliberately avoids setting the interaction within a rigid historical window. Academic assessments of translated and adapted songs frequently connect the reduction of specific time anchors with an increased capacity for universal performance (Rawajbeh & Qawariq, 2024).

While specific temporal markers are entirely absent, Table 3 highlights a continuous deployment of aspectual verbs that signal ongoing psychological states. The repetitive utilization of words that indicate continuous yearning transforms finite points in time into an enduring state of consciousness. This linguistic choice changes a momentary reaction into an unceasing spiritual posture. Pragmatic analyses of devotional speech demonstrate that aspectual verbs allow speakers to maintain an active relational link that transcends standard chronological limits (Safitri & Maharani, 2024).

The focus on an eternal present creates a distinct contrast with mainstream secular music compositions that rely on clear temporal settings to ground their narratives. Secular song lyrics frequently utilize specific time markers to anchor their storytelling within relatable human timelines and passing moments. The sacred hymn under investigation rejects these passing temporal references to preserve a borderless spiritual domain. Comparative studies of contemporary musical works confirm

that popular genres routinely embed specific temporal milestones to evoke personal nostalgia or historical specificity (Saragi, b.d.).

Suspending specific chronological milestones serves as a highly effective mechanism for long term liturgical transmission. Because the text lacks any historical boundaries, it can be seamlessly used in any century without losing its communicative relevance. The text creates an abstract space where the speaker engages in spiritual activities regardless of temporal limitations. Academic inquiries into specialized preaching discourses confirm that minimizing strict chronological coordinates enables a text to resonate consistently across different generations of listeners (Tanjung & Muslim, 2025).

The nonempirical qualitative analysis confirms that temporal deictic choices in sacred texts are driven by specialized communicative goals. The complete omission of real time markers and the introduction of continuous aspectual states work together to build a deep internal territory. This abstract setting enables the textual artifact to function effectively across different periods and cultures. The strategic management of these temporal variables confirms the utility of pragmatic frameworks for decoding the hidden structures of specialized communication (Yusuf, 2026).

CONCLUSION

The comprehensive pragmatic analysis of the lyrical architecture demonstrates how specialized indexical configurations govern the relational and structural mechanics of sacred communication. By combining a dense concentration of interpersonal markers with the absolute neutralization of physical and chronological reference points, the discourse successfully constructs an intimate yet infinite space for divine interaction. The deliberate omission of real geographical and historical vectors allows the textual artifact to transcend its original creation context, converting individual expressions of devotion into a continuous universal reality. Ultimately, the strategic management of these deictic variables establishes that the primary function of worship discourse is to facilitate immediate interpersonal proximity between the participant and the transcendent entity within an enduring psychological environment.

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