



PRAGMATICS ANALYSIS OF DEIXIS ON SONG LYRICS IN KATY PERRY “TEENAGE DREAM” ALBUM OF 2010

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Abstract

The aim of this research are to identify various forms of deixis and find out the intended meaning regarding the overall meaning of the lyrics in Teenage Dream album. The research approach used in this research is qualitative descriptive and the song lyrics on Teenage Dream are used as a source of data analysis. The research findings showed that the Teenage Dream album contains 467 deictic expressions consisting of 413 person deixis, 36 spatial deixis, and 18 temporal deixis. The use of deixis affects the whole meaning of the lyrics and avoid misunderstanding.

Keywords: *Deixis, Pragmatics, Song Lyrics, Teenage Dream Album*

INTRODUCTION

Human's being living in society always needs to communicate with other people. Language is a human activity (Zulianti, 2017). People cannot live without language because it is really for displaying and conveying information. (Rina Devianty, 2017) said that language is a means of communication between members of society in the form of sound symbols produced by human speech organs. In addition (Yendra, 2018) stated that language is a sound system with meaning and proper symbols spoken from the arbitrary system in practical situations, which is used as a means of communication. According to Yoder in (Moekijat, 1993) communication is the interchange of information, ideas, attitudes, thought and opinions. In this case, people cannot live without language because it is really for displaying and conveying information. The usage of language by humans is not limited to communication purely but is also usually involved in fields of art such as music.

Music is a melody that has been added (Raj et al., 2012). Some vocal parts are called songs and contain complex components; a song is composed of a vocal part (lyrics) usually performed (singing) with an instrument. Initially, songs are used in traditional



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rituals and ceremonies. However, over time, song has developed among the public. Music has become a commodity that is commercialized and becomes goods that can be traded as goods with economic value.

As through language and communication usage in a lyric accompanied by music that creates a song, people can easily show their feeling and emotion. Lyrics can be called part of the discourse because they consist of words and phrases with different functions and grammar. A discourse is a long, severe speech. It means that discourse is more than just a message from the sender to the receiver and from the speaker to the listener. Discussion about the form and function of a language fall into the realm of pragmatics. It is the study of the relationship between language and context, the basis for a language comprehension note or report, in other words, a review regarding the ability of language users to connect and harmonize appropriate sentences and context (Tarigan, 2009). Discourse analysis in areas pragmatics means a consideration of the ways in which people mean more than what they say in spoken and written discourse (Zulianti & Nurchurifiani, 2021). The study of what speaker means to convey when he/she uses a particular structure in context is called pragmatics (Zulianti, 2018).

The song's lyrics vary depending on the meaning of the text. Meaning is the relationship between symbols and sound with reference. Meaning is a response from a stimulus obtained by actors in communication by the associations and learning outcomes owned. In general, song lyrics tend to encode different lyrical meanings because listeners of a song have different interpretations to understand the meaning of the song. Lyric of a music which is sung can generate people's emotional thoughts to another world of their mind through lyrics. The lyricist takes the audience to a world created by his imagination and tries to make the audience think and react.

Not all words in a sentence can be interpreted without knowing the physical context of the speaker. Context is needed in order to clarify the meaning intended (Crystal, 2008). The words *here, this, today, or tomorrow* and pronouns like *you, me, her, him, that* are examples of words that are used by speaker and need a context to derive a reference of the words. Some English sentences also cannot be understood without knowing who is speaking and what the reference sources are. There can be misunderstandings about meaning and intention between the speaker and the listener. To

understand the speaker's intention, the listener must be able to discern the meaning of an utterance or sentence. This issue is now resolved in deixis.

According to Saeed (2003), deixis is a technical term (from classical Greek *deiknymi*) to show, point out. It is a study to interpret the relation of situation with words, phrases, and features are uttered in a sentence. Deixis are words that are pointed at certain things, such as people, objects, place, or time like you, here, now. Deixis is used to know who the speaker is, who the reference is, where the place is, and when the communication happens. Yule (1996) defined deixis as a form referring that is tied to the speaker's context, with the most basic distinction between deictic expressions being near speaker versus away from speaker. In English, proximal terms or the near speaker are *this, here, now* etc, meanwhile distal form such as *that, there, yesterday* etc. Deixis is traditionally subdivided into several categories those are person deixis, spatial deixis, and temporal deixis.

To understand the meaning of deixis in the lyrics of songs and interpret them unambiguously requires practical literal analysis. The meaning of deixis is an important topic related to the facet of pragmatics. By understanding the meaning of the sentence, there will be no misunderstandings in interpretation. Song lyrics differ in terms of the meaning of the lyrics. This is because song listeners generally have different interpretations to understand the meaning of the song. The use of deixis could be found easily in American English, especially in music. As example, the writer stated some lyrics from Katy Parry's songs which contain deixis in its lyric with the title *Teenage Dream* below:

Let's go all the way *tonight*
No regrets, just love
We can dance, until *we* die
You and *I*, will be young forever

There are some examples of deixis used in the lyrics with italic writing like *I, you, we, and tonight*. Those are just a little example; the writer assumes there still many deixis words left in the Katy Perry's album that could be found and is there the effect of use the deixis for the whole meaning in the lyrics. However, in fact the listeners sometimes still get difficulty to determine the exact meanings of deixis are used in those English songs. From this reason the writer decided to create research entitled "A *Deixis Analysis of Song Lyrics in Katy Pery's "Teenage Dream" Album*. It can help the listener to make easy in

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understanding the use and the meaning of deixis, especially in song. For this reason, the writer was interested to analyze this album to discover more kinds of deixis are used there.

From these facts, the writer was interested in analyzing this song's album of Katy Perry to find out more types of deixis. The writer chose the album, released in 2010, because even though it contains many deictic words in the song lyrics. This album can still get many achievements and awards; the album debuted at number one on the Billboard 200 and sold 192,000 copies on its first week. At the 53rd Grammy Awards, Teenage Dream was nominated for Album of the Year and Best Pop Vocal Album.

RESEARCH METHOD

The researchers use descriptive qualitative methods to examine and record facts factually and correctly so that research can be understood and relevant. Researchers in this study examined the song lyrics from Katy Perry's "Teenage Dream" album (2010). In collecting the data, the researchers went through various steps, namely (1) downloading the 12 songs on the album of Katy Perry; (2) listening to the songs and reading song lyrics to help the researchers gaining the data; (3) marking the deictic expressions used in the album.

In analyzing the data, the researchers collected the data first by following several steps such as (1) classifying, tabulating, and coding the kinds of deixis into qualitative code-book, (2) applying the trustworthiness of the data to support data analysis; (3) confirming all types of deixis are certainly found by using the theory of Yule (1996). It used to determine the types of deixis found so that they can classify correctly and appropriately into their own type; (4) calculating the number of deixis classified to know the frequency of the most dominant type of deixis found within the whole song lyrics; (5) describing the meaning of deixis found; (6) explaining how deixis effect the meaning of the whole lyrics in Katy Perry's Album; (7) reporting the result and drawing conclusion.

FINDINGS AND DISCUSSION

Finding

There are 12 songs on the Kety Perry's "Teenage Dream" Album Cover of 2010. Those are Teenage Dream, Last Friday Night, California Gurls, Fireworks, Peacock, Circle the Drain, The One that Got Away, E.T, Who Am I Living For, Pearl, Humming

Bird Heartbeat, Not Like the Movies. Based on the analysis, the researchers find out the types of deixis used. The following is the distribution of deixis in each song.

Table 1. Types of Deixis on the Kety Perry's "Teenage Dream" Album Cover of 2010

Song	Type of Deixis		
	Person	Spatial	Temporal
Teenage Dream	57 Data	2 Data	6 Data
Last Friday Night	22 Data	5 Data	6 Data
California Gurls	28 Data	3 Data	1 Datum
Fireworks	28 Data	2 Data	3 Data
Peacock	35 Data	1 Datum	-
Circle the Drain	43 Data	1 Datum	2 Data
The One that Got Away	31 Data	2 Data	-
E.T	34 Data	1 Datum	-
Who Am I Living For	24 Data	6 Data	-
Pearl	29 Data	6 Data	-
Humming Bird Heratbeat	40 Data	3 Data	-
Not Like the Movies	42 Data	4 Data	-
Total	413 Data	36 Data	18 Data
	Total = 467		

According to the table above, the number of deixis found in the song *Teenage Dream* is 467 data which include 413 data person deixis, 36 data spatial deixis, and 18 data temporal deixis. In the song entitle *Teenage Dream*, the researches found 57 data of person deixis, 2 data of spatial deixis, and 6 data of temporal deixis. The diectic expressions in the song *Last Friday Night* is 33 data which include 22 data of person deixis, 5 data of spatial deixis, and 6 data of temporal deixis. In the song of *California Gurls*, there are 28 data of person deixis, 3 data of spatial deixis, and 1 datum of temporal deixis. The song *Fireworks* has 33 data of deictic expression such as 28 data of person deixis, 2 data of spatial deixis, and 3 data of temporal deixis. Meanwhile there are 36 deictic expression found in *Peacock* song which include 35 data of person deixis and 1 datum of spatial deixis. In the song *Circle the Drain*, it was found 43 data of person deixis, 1 datum of spatial deixis, and 2 data of temporal deixis. The seventh song entitle *The One that Got Away* has 31 data of person deixis and 1 datum of spatial deixis while in the eighth song entitle *E.T*, there are 34 deictic expressions of personal and 1 deictic expression of spatial. The song *Who Am I Living For* has 24 data of person deixis and 6 data of spatial deixis. The next song entitles *Pearl* has 35 deictic expressions which include 49 data of person deixis and 6 data of spatial deixis. In the song *Hummingbird*

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Heratbeat occurs 40 data of person deixis and 3 data of spatial deixis. The last song entitle *Not Like the Movies* has 42 data of person deixis and 4 data of spatial deixis.

Discussion

According to the research finding, the researchers explain each type of deictic expression on the Kety Perry's Teenage Dream Album Cover of 2010 in this second section. The researchers discussed the type of deixis sequentially from the first type to the last and in the second part the researchers explained how deixis affect the meaning of the song.

Type of Deixis

Person Deixis

Person deixis is a deixis term that refers to people. Person deixis refers to a deixis that includes information on the speakers and listeners in a discourse. Yule (1996) mentioned person deixis clearly operates on basic three-part division, exemplified by the pronouns for first person *I*, second person *you*, and third person *he*, *she*, or *it*. In this research, the researchers discovered several different varieties of person deixis in this study, including first person singular *I*, *me*, and *my*, first person plural *we*, *us*, and *our*, second person *you* and *your*, third person singular *he*, *she*, and *it*, and third person plural *they* and *them*.

First-Person Singular

According to (Alwi, 2003) the first-person singular pronouns includes *I*, *me*, and *my*. These three forms are standard forms but have slightly different places of use by the singers who call themselves the subject of conversation. In this study, the researchers found 150 data of the first-person singular used by the songwriter in the *Teenage Dream* album. Here are some examples:

Table 2. First-Person Singular Deixis in Teenage Dream Album

No	Data Code	Data on Song Lyrics
1.	S1/L3/I5	<i>I know you get me, so I let my walls come down</i>
2.	S2/L11/I10	<i>It's a blacked out blur, but I'm pretty sure it ruled</i>
3.	S3/L34/I16	<i>We freak in my Jeep</i>
4.	S5/L12/I7	<i>C'mon, baby, let me see what you hiding underneath</i>
5.	S7/L3/I4	<i>And on my 18th birthday we got matching tattoos</i>
6.	S8/L16/I13	<i>Lead me into the light</i>

*S: Song, *L: Line, *I: Indexical

Data 1 and 2 are pointed to the singer. Datum 1 explains that someone has won the heart of the singer. Meanwhile, in datum 2 the lyrics of the song describe him who feels that this is sure it will happen. The third and the fourth data is included in the possessive adjective. The deictic expression *me* and *my* in the example above pointed to the singer. Through the context, the writer explains that the singer and one of his friends acted silly in his car. Meanwhile, in datum 4 describes that he wants to see something hidden. The example 5 and 6 are pointed to the singer and included in the possessive adjective from *I*. Datum 5 explained that he and his friend made a tattoo when he turned 18 years old. Meanwhile, datum 6 explains that he wants someone to lead him towards that light.

First Person Plural

We, us, our, and ourselves are all first person plural. In this study, the researchers found 31 data for the first-person plural pronouns in this Teenage Dream Album. Here are some examples:

Table 3. First Person Plural Deixis in Teenage Dream Album

No	Data Code	Data on Song Lyrics
7.	S2/L14/I12	<i>Yeah, we danced on tabletops, and we took too many shots</i>
8.	S3/L17/I5	<i>Once you party with us</i>
9.	S4/L33/I14	<i>We don't mind sand in our stilettos</i>
10.	S7/L2/I2	<i>We make out in your Mustang to Radiohead</i>
11.	S7/L8/I14	<i>We keep all our promises</i>
12.	S7/L9/I15	<i>Be us against the world</i>

Looking at the examples above, datum 7 includes in the first person plural and pointed to two people. It is explained that the singer and someone in it took many portraits of the two while dancing on the table. Then in datum 8 above, deictic expressions pointed to the possessive adjectives that describe a situation that will occur after the party for the singer and another person in the song. Considering datum 9 above, singers and their lovers who are mentioned in possessive adjectives and do not mind if their stilettos are exposed to sand which is specifically mentioned. Datum 10 depicts two individuals, including the singer and his lover, making out while driving their partner's Mustang. Additionally, the possessive adjectives that also pertain to the singer and his companion occur in datum 11. In fact, datum 11 explained both the singer and his partner maintained a promise they both made. The singer and his spouse are then described as being prepared to navigation the world together in datum 12 by using deictic expression *us*.

Second Person

Deictic expression in the form of second person found in this research such as *you* and *your*. The researchers found 141 deictic expressions in the forms of second person in the *Teenage Dream* albums. Below are some examples:

Table 4. Second Person Deixis in Teenage Dream Album

No	Data Code	Data on Song Lyrics
13.	S3/L4/I3	<i>You could travel the world</i>
14.	S4/L1/I1	<i>Do you ever feel like a plastic bag</i>
15.	S6/L9/I11	<i>I could rewrite your addiction</i>
16.	S8/L23/I22	<i>Your touch so foreign</i>

Data 13 and 14 in the preceding data are the examples of the second person deixis. In this analysis, the songwriter in datum 13 explains that a singer's acquaintance may be able to travel the world. Furthermore, in datum 14, it is said that he (a singer's companion) feels like a plastic bag being blown around by the wind. Meanwhile, the examples of data 15 and 16 belong to deixis in the form of possessive adjectives which refer to the singer's friend. Datum 15 above explains that the singer could accept and repeat the second story, while datum 16 explains that the behavior and treatment of the intended person are unknown by him.

Third-Person Singular

The third-person singular in this album alludes to a person other than the singer and his spouse. There is another person who sings about an incident alongside the writer and his spouse. In this *Teenage Dream* album, the researchers identified deictic expression *he*, *she*, and *it*. There are 50 data of deixis found in the form of third person singular. Here are the examples:

Table 5. Third Person Singular Deixis in Teenage Dream Album

No	Data Code	Data on Song Lyric
17.	S6/L3/I4	<i>It's not even a holiday, nothin' to celebrate</i>
18.	S10/L10/I8	<i>She could be a Joan of Arc</i>
19.	S10/L12/I11	<i>So he keeps her in the dark</i>
20.	S6/L19/I25	<i>You say it helps you write your rhymes</i>
21.	S3/L66/I23	<i>She drives a jeep</i>
22.	S10/L11/I9	<i>But he's scared of the light that's inside of her</i>

Looking at the sample of the data above, datum 17 refer to the day in which the conversation took place. Example 18 pointed to female person in the song, that she can be a heroin like Joan of Arc from France. Looking at datum 19, deictic expression *he* pointed to male person in the song who has powers to keep someone in the dark. Meanwhile, datum 20 alludes to a topic of conversation in the song, in which anything planned can assist the singer’s buddy in finishing the poetry. The datum 21 pointed to a female singer partner who is driving her car, and datum 22, also points to a male singer partner who is unable to completely express himself because he is plagued with dread within himself.

Third Person Plural

In this album, the third-person plural alludes to someone other than the singer and his spouse. The researchers discovered just two sorts of data in the third person plural in this *Teenage Dream* album, notably *them* and *they*. The researchers discovered 4 data belong the third-person plural form. Here are several instances:

Table 6. Third-Person Plural Deixis in Teenage Dream Album

No	Data Code	Data on Song Lyrics
23.	S4/L12/I13	<i>Come on, show 'em what you're worth</i>
24.	S4/L13/I15	<i>Make 'em go, as you shoot across the sky</i>
25.	S4/L17/I19	<i>You're gonna leave 'em all in awe</i>
26.	S12/L16/I22	<i>They say it's hard to meet your match</i>

The data 23 and 24 refer to people other than the singer and his partner. Datum 23 explains that we must be able to show everyone that we are valuable, while datum 24 explains that he does not need to be afraid to achieve what he wants even though it is very difficult. In datum 25, deixis *'em* pointed to people who are shown the abilities of the singer’s partner to avoid underestimation. Then in datum 26, the word *they* referred to people in which they believe that the musician has problems finding his soulmate since he must first establish his individuality before finding his better half.

Spatial Deixis

According to Yule (1996), the concept of distance is central to spatial deixis. To put it another way, spatial deixis words explain the relative positioning of people and things (here, there, this, and that). The researchers found 3 forms of spatial deixis used in this

album, namely *this*, *that*, *here*, and *these*. The total numbers of spatial deixis in this album is 46 data. Here are the examples:

Table 7. Spatial Deixis in Teenage Dream Album

No	Data Code	Data on Song Lyrics
27.	S6/L1/I1	<i>This is the last time you say</i>
28.	S10/L3/I3	<i>This love's too strong like Mice and Men</i>
29.	S3/L60/I18	<i>These are the girls I love the most</i>

From the datum 27 the word *this* pointed the time which is near the speaker, meanwhile *this* in example of 29 pointed to love which belongs to the singer's partner. It is stated that he truly loves the singers. Another example of spatial deixis is *these*. Differ from the word *this*, *these* is the plural form of *this* which pointed to the plural noun. In this case, *these* refer to the girls who are loved. The love may be defined as a relationship between a mouse and a human, where one party gains but the other party suffers.

Temporal Deixis

Temporal deixis refers to deixis once employed to indicate a time. According to (Cruse, 2006), the temporal deixis indicates the time of the event relative to the time of speaking. The forms of temporal deixis such as *now*, *yesterday*, *tomorrow*, *last week*, and others. In this research, the researchers found 16 data of temporal deixis. Here is the discussion:

Table 8. Temporal Deixis in Teenage Dream Album

No	Data Code	Data on Song Lyrics
30.	S1/L6/I14	<i>Now every February, you will be my valentine</i>
31.	S1/L7/I19	<i>Let's go all the way tonight</i>
32.	S4/L10/I11	<i>Just own the night like the 4th of July</i>
33.	S2/L15/I15	<i>Think we kissed, but I forgot last Friday night</i>

According to datum 30 above, the singer and her couple will become the most adored person in their lives every February. The deictic expression *now* pointed to the time begin from this February. Furthermore, datum 31 explains that he asked her to get out tonight which differs from example. The word *tonight* refers to the future time at night which is coming soon, meanwhile in datum 32, the songwriter used a date and a month to pointed to the time in which they both enjoy the night as if it was July 4th. Datum 33 showed the deixis in the past. The words *last Friday night* pointed to the past time when something happened between the singer and her partner.

The Influence of Deixis on the Meaning of Song

There are 12 songs in the *Teenage Album* which were analyzed in this research. After analyzing the deixis in each song, the researchers found that the use of deixis affect the meaning of song. The use of person deixis in this song becomes an important part because if they are removed it will confuse the listener in understanding the true meaning behind the song, either about the songwriter himself or someone else who tells it. Febriyanti et al. (2022) stated that deixis is good to use to communicate because it avoids misunderstand. By using deixis it will be easy for the listeners to convey messages and meaning of the utterances (Agatha & Inayah, 2022). In addition, Hidayah et al. (2023) argued that through the use of deixis it will make easily to catch the reference meaning that include who, where and when the utterance is uttered. The second sort of deixis that the lyrics employs is spatial deixis. The use of spatial deixis contained in the album is to explain where the speaker is and to clarify a location where that place is located. The song will sound confusing to listeners if the author did not use spatial deixis and where the speaker is located. Meanwhile the use of temporal deixis in the song lyrics is to show a picture of the time when the event occurred that was experienced by the listener or songwriter. (Hidayah et al., 2023) deixis helps the writer describing the function of personal, pronoun, time, demonstrative and lexical future which are connecting the utterance with relation of space. The listeners will not understand and know the meaning behind the lyrics of the song, such as when it happened, where it happened, and who is the speaker. The use of deixis in the lyrics also influences the meaning of the whole lyrics. By using deixis, the whole meaning of the song can be easily understood by listeners.

CONCLUSION

In general, deixis makes the meaning of language more orderly and effective so that it does not cause confusion and does not cause different perceptions in language recipients. The author concludes to define deixis after examining the facts such as person, temporal, and spatial deixis from the lyrics of the song *Teenage Dream* by Katy Perry. Person deixis which includes first person singular *I*, *me*, and *my*, first person plural *we*, *us*, and *our*, second person *you* and *your*, third person singular *he*, *she*, and *it*, and third person plural *they* and *them* become the highest occurrence in the songs. It is followed by spatial deixis which include *this*, *that*, and *there* and temporal deixis which include *now*,

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today, yesterday, tomorrow, last week, tonight, last night, Friday night, and the night. The researchers were able to assert the impact of deixis usage in the song lyrics on the Teenage Dream album based on this research. The occurrence of deictic expression in the song impact the meaning of the song. The use of deixis functions to avoid misunderstanding in communication especially through song lyrics and it helps the reader or listener in understanding the meaning of the song. Besides that, the use of deixis in the song lyrics help the songwriter describing the story tells in the song.

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