

DEIXIS'S ANALYSIS OF *ATOUNA EL TOUFOULE'S* SONG ON GEORGE YULE'S PERSPECTIVE

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ABSTRACT

Songs help share messages in different ways. Besides being artistic, they also carry values and messages from the singer through their lyrics. Some songs use simple sentences to make the message clear to listeners. Songs aren't just for fun, they also deliver different messages. In this research, the song *Atouna el Toufoule* will be analyzed and classified into three types of deixis using George Yule's theory, then correlated with phenomena that occur in connection with the song and expressed the optimistic values contained in the song. In this research, the song *Atouna el Toufoule* will be analyzed and classified into three types of deixis using George Yule's theory. It will then be correlated with phenomena that occur in connection with the song and express the optimistic values contained in the song. The qualitative descriptive method is used in this research, and a content analysis research design is applied. After analysis, the deixis contained in the song *Atouna el Toufoule* are 36 persona deixis, 0 place deixis and 1 time deixis, persona deixis is dominant in this song. By examining parts of the lyrics from *Atouna el Toufoule* song we can see the songwriter narrating the sorrowful and ironic experiences children face, particularly those affected by war. This research not only looks at deixis but also correlates the song's lyrics to the grim reality of children losing their childhood to war while also highlighting the message of optimism embedded in each lyric.

Keyword: Atouna el Toufoule, Deixis, Optimism, Pragmatics

INTRODUCTION

Songs carry more than just artistic value. They also convey the values and messages of the songwriter and singer through their lyrics. Some songs use simple sentences to ensure listeners can easily grasp the message. If song lyrics clearly express emotions like sadness, disappointment, or happiness, listeners can easily relate to them. Besides understanding the words, listeners can also grasp the song's direct message because songs serve as communication tools, educational resources, and ways to strengthen relationships (Ilmi et al., 2021). When Islam came to the archipelago, songs played a significant role in spreading the religion through da'wah. Songs served as a way to package messages promoting goodness, forming part of the da'wah strategies in the region. Artistic elements were believed to capture people attention during that period effectively. (Nurul Syalafiyah & Budi Harianto, 2020). This shows that songs serve not only as entertainment but also as a medium for conveying different messages.

The significant advantages of using songs to convey messages don't guarantee that everyone comprehends their meaning upon hearing them. Some individuals appreciate songs solely for their artistic merit, such as the beauty of the lyrics, the singer's voice, or the accompanying music. This leads researchers to feel the necessity to analyze the lyrics of songs.

Of the many songs created by poets, artists, and musicians from ancient times to the present, so beautiful in tone and poetry, the song *Atouna El Toufoule* was chosen as the object to be researched. This song, which was released in 1982, was written by a young singer, Remi Bandali, who comes from Lebanon. It was released during the war in Lebanon. The song, translated into Arabic, English, and French, garnered global attention. Created and sung by Remi Bandali in Lebanon, a country marked by civil war, the song embodies the aspirations of children affected by conflicts in places like Lebanon, Israel, and Palestine (Insani, 2021)

Researchers discovered the underlying messages within the song. The creator aims to communicate various messages to listeners through the lyrics, which may not be straightforward and require contextual analysis. Additionally, Arabic includes numerous pronouns for referring to people. Sung by a young child and gaining global attention, this song undoubtedly carries the poignant message hidden within each word the child sings. Despite being decades old, this song remains popular since its release. Even today, it's frequently played and listened to by the public. People enjoy it for entertainment, appreciate its poetry, and often use it as a soundtrack for documentaries focusing on war, particularly those involving children as victims.

LITERATURE REVIEW

Deixis is a branch of pragmatic studies that emphasizes context's role in communication. Context plays a crucial part in pragmatics, especially concerning deixis (Pangaribuan et al., 2015). Deixis refers to words whose meaning changes depending on the context, including who is being addressed, when, and where the speech occurs. These words often indicate time, place, and personal pronouns (Mahmudova, 2023). According to George Yule's theory, deixis can be categorized into Persona Deixis, place deixis, and time deixis (Yule, 1996).

Person deixis is a type of deixis, involves the use of personal pronouns and can be categorized into three forms. The first person refers to the speaker, the second person refers to the listener or speech partner, and the third person refers to individuals other than the speaker and listener.

Place deixis refers to a specific location or setting associated with distance. Adverbs such as "here," "there," "near," and "far" indicate the relative location of the speaker and listener in a conversation. In pragmatics, deixis deals with psychological distance, where objects physically close are seen as psychologically close by speakers, and those physically distant are viewed as psychologically distant.

Time deixis refers to when an utterance relating to the speaker and speech partner occurs, depending on the context of the conversation. Time deixis is divided into two forms: proximal and distal. Proximal refers to when speech occurred, while distal refers to speech that happened in the past.

METHOD

This research adopts the qualitative descriptive method, utilizing descriptive data (Roosinda et al., 2021). The gathered quantitative descriptive data serves to offer an overview of the real situation and address questions pertaining to the research objects status. The research design used is content analysis. Content analysis or content analysis is a technique used to understand a message and identify various special characteristics of a text so that conclusions can be drawn objectively, systematically and generally (Asfar & Taufan, 2019). Primary and secondary data are used in this research, the song *Atouna el Toufoule* is primary data, while data related to the phenomenon and optimism discussed in this song is secondary data that is related to primary data.

FINDING

The findings of this study will be shown in the following table. The table focuses on types of deixis, namely person, time, and place.

Lyric	Total Deixis			keterangan
	Person	Time	Place	
جِنَانَا	1	-	-	نحن
نَعْبِدُكُمْ	2	-	-	نحن، أنتم
بِالْعَبِيدِ	-	1	-	العبيد
مَسْأَلِكُمْ	1	-	-	أنتم
لَيْسَ مَا فِي	-	-	-	-
عَنَّا،	1	-	-	نحن
لَا أَعْبَادَ	-	-	-	-
وَلَا زِينَةَ	-	-	-	-
يَا عَالَمُ	-	-	-	-
أَرْضِي	1	-	-	أنا
مَحْرُوقَهُ	-	-	-	-
أَرْضِي حَرِّيَّةَ	1	-	-	أنا
مَسْرُوقَهُ	-	-	-	-
سَمَانُنَا عَمَّ	1	-	-	نحن
تَحَلَّمْ	-	-	-	-
عَمَّ تَسْأَلِ	1	-	-	أنت
الْأَيَّامِ	-	-	-	-
وَيَنْ الشَّمْسِ	-	-	-	-
الْجَلْوَةَ	-	-	-	-
وَرُفُوفِ	-	-	-	-
الْحَمَامِ	-	-	-	-
يَا عَالَمُ	-	-	-	-
أَرْضِي	1	-	-	أنا
مَحْرُوقَهُ	-	-	-	-
أَرْضِي حَرِّيَّةَ	1	-	-	أنا
مَسْرُوقَهُ	-	-	-	-
أَرْضِي	1	-	-	أنا
صَغِيرَةً،	-	-	-	-
مِثْلِي صَغِيرَةً	1	-	-	أنا
أَعْطُونَا السَّلَامَ	1	-	-	نحن
أَعْطُونَا	1	-	-	نحن
الطُّفُولَةَ	-	-	-	-
أَعْطُونَا السَّلَامَ	1	-	-	نحن
I am a child	1	-	-	I

Who wants to play	-	-	-	-
Why don't you let me	1	-	-	me
My doors are waiting	1	-	-	my
My friends are praying	1	-	-	my
Small hearts are begging	-	-	-	-
Give us a chance	5	-	-	Us
وَأَعْطُونَا الطُّفُولَةَ	٣	-	-	نحن
أَعْطُونَا	٣	-	-	نحن
أَعْطُونَا السَّلَامَ	١	-	-	نحن

Referring to the table above, the researcher found 36 persona deixis, 0 place deixis, and one time deixis. The information above includes several repeated words. It can be concluded that personal deixis is more dominant than time and place deixis.

DISCUSSION

The Function of Deixis in the Song *Atouna El Toufoule*

This research focuses on three types of deixis: persona deixis, time deixis, and place deixis. We'll start by discussing persona deixis. In the song *Atouna el Toufoule*, we have identified 36 instances of persona deixis, primarily in the first person that is أَنَا (I) dan نحن (us), I, me, my (in possession), Us, second-person persona أَنْت (Male/boy), so, أَنْتُمْ (all of you). Of the several uses of persona deixis above, the first person persona is dominant, namely نحن (us), Us, which indicates that the songwriter wants to teach the listener to follow along, followed by the words أَنَا (I), I, me, my (in possession), shows that the songwriter tells a lot about himself. Then said أَنْت (male/boy), it is a second-person persona, which shows that the songwriter wants to include the person he is talking to. Lastly, word usage أَنْتُمْ (all of you), this shows that the writer wants to involve all listeners in this song to feel its euphoria and message. Persona deixis has a

role as a demonstrative word for a person so that all information relating to the relationship between the song's author, the listener, and the things discussed in the song or the content of the song can be understood in context.

In the song *Atouna El Toufoule*, deixis connects the singer and the listener by using language that refers to shared experiences, emotions, or cultural elements. For instance, using pronouns like "our" or "we" can imply a sense of unity or solidarity. At the same time, references to specific places, events, or traditions can evoke a sense of familiarity and belonging. Deixis helps to anchor the song's message within a particular context, making it more relatable and impactful for the audience.

Second, one-time deixis is found in the song *Atouna el Toufoule*, namely the word بالعيد (on the Eid al-Fitr holiday). This word refers to a certain time that the songwriter wants to convey. In these lyrics, the time referred to by the author is Eid al-Fitr. Time deixis plays a role in knowing when an utterance relating to the speaker and speech partner occurs, depending on the context of the conversation.

The phenomenon of childhood being lost in the song *Atouna el Toufoule*

Human life, from time to time, has had different cycles in each era. Every human being who is born experiences a growth phase that is different from one another. Apart from different developmental tasks, social and cultural background is also one of the things that influences a child's growth and development. Before entering adulthood, all humans go through childhood, and the development phase of each child is closely related to the personality that will be integrated into later life. All person's experiences and childhood will be recorded in his mind until he grows into an adult. Some developmental tasks that are passed include physical-motor, cognition, socio-emotional, language development, and moral and religious development (Khaulani et al., 2020). Ideally, children should experience a phase of complete developmental tasks without any parental harm. However, not every adult today has a pleasant childhood. Some carry wounds, disappointments, and prolonged sadness from their past. Others had their freedom to play restricted, their peace threatened, and their happiness stripped away. These experiences vary based on the different factors that shape individual lives.

In a safe and peaceful country, it's normal for children to be free to play and enjoy their childhood. Countries without conflicts and independence are accustomed to this normal way of life. On the other hand, there are children whose childhood was taken away, often due to factors like an unfavorable environment, incomplete families, or living in unsafe countries. The issue of childhood loss has long been a subject of ongoing study. This research will focus on the main cause: the impact of war. However, it's worth noting that even in peaceful countries, children's rights can be violated in

cruel ways. Every child, regardless of their circumstances, has rights. In Indonesia, these rights are protected by Article 28B Paragraph (2) of the 1945 Constitution, which guarantees every child the right to survival, growth, development, and protection from violence and discrimination (Putra et al., 2022). Children's rights are one of the most important things in a child's life, but in fact, war has taken away their rights and freedoms. This war almost happened several times, and children always became physical and psychological victims who were rarely saved. Children's rights are regulated in the 1989 Child Rights Convention. This convention provides protection for children, one of which is protection in armed conflict.

However, it turns out that the existence of laws and the protection of children's rights does not necessarily protect children from physical and psychological threats. This is what children who were victims of war in Lebanon felt decades ago until a song entitled *Atouna el toufoule* was born. This song is an expression of the heart of a child who was a victim of war who not only lost his place to play but lost the golden age of feeling calm, comfortable, and happy in spending the beautiful time called childhood. The world sees this song as the culmination of the loss of childhood. All ears that listen to this song look with concerned, sad, and saddened eyes, looking at the plight of children who are victims of war. Even though this song was released during the war in Lebanon, to this day, this song is popular and is often used as accompanying tunes when depicting children whose rights have been taken away. Because apart from Lebanon, conflict and colonialism are still occurring in other states such as Israel and Palestine. Never-ending, the song *Atouna El Toufoule* seems to represent the cries of children in conflict countries. This phenomenon, which was not happening before our eyes, has been voiced by many media outlets with various narratives and visuals depicting how children in these countries are in a tragic situation. However, when children's mouths can no longer scream, this song truly describes children's hopes of enjoying a peaceful and beautiful childhood. This song describes sadness and hope. Crime indirectly makes the condition of children worse, as if they ignore the law on child rights and protection. (Antonio & Suryaningsi, 2022)

Ironically, many of us think that the adversity and physical threats that befall children who are victims of war seem to make physical threats the center of suffering. The emotional wounds and poor psychological conditions of children today require much more special attention. The phenomenon of the loss of childhood is not only experienced by conflict countries that are at war and invaders. In other parts of the world, in countries free from the threat of war, the phenomenon of childhood being taken away is also experienced by children. Children as victims of physical and psychological violence have become a social phenomenon that exists today. Law No.

23 of 2004 states that several forms of violence are physical, psychological, sexual, and domestic violence. The impact of physical violence is always visible. Still, psychological violence sometimes gives rise to symptoms that everyone cannot read, and this is a phenomenon faced by independent developing countries like Indonesia. Some of the impacts of psychological violence on children are loss of self-confidence, the birth of excessive fear, feelings of helplessness, or loss of ability to act. This term is popularly known as child abuse, which is a parent's negligence in caring for a child, which results in disruption of the child's physical, emotional, and development (Mutiah, 2015).

The initial verse of the song *Atouna El Toufoule* depicts the harsh realities of the homeland without mentioning any moments of joy experienced by the children. The song concludes with a plea for children to reclaim their lost childhood. It emphasizes that despite sadness, disappointment, and despair, hope and prayer always exist. This prayer symbolizes the optimism that emerges from despair, guiding everyone through challenging times.

Values of Optimism in Songs *Atouna el Toufoule*

Optimism is often shaped by the environment or circumstances individuals face. In the song "Atouna El Toufoule," the final verse illustrates one of the facets of optimism. Some aspects of optimism include: 1) permanence discusses how a person responds to events that happen; 2) prevalence discusses how a person views success and failure within himself; 3) personalization is how a person views failure, whether it comes from internal or external factors (Lusiawati, 2019). The song *Atouna El Toufoule* highlights the aspect of permanence within optimism. It suggests that optimism doesn't solely revolve around evaluating success or failure. Instead, it acknowledges that situations deviating from ideal standards, such as the harsh childhood experiences of children affected by war, are often considered instances of failure.

In the song *Atouna El Toufoule*, some lyrics read:

يَا عَالَمُ

Meaning: O World

Meaning: This sentence uses the *Harf Nida*, which means exclamation. This sentence describes courage. This is characterized by the object being called out being the world,

not a particular figure or person. Courage is born from optimism, and optimism is born from self-confidence and determination.

أَرْضِي مَحْرُوقَةً

Meaning: My land is burned down

Meaning: The lyrics convey the destruction of the homeland, where children grow up and spend their childhood. The song's straightforward and concise sentences depict the damage's severity. This firmness in describing the destruction carries a sense of optimism that believes the devastation will eventually fade away.

أَرْضِي حَرِيَّةً مَسْرُوقَةً

Meaning: My land has had its freedom stolen

Meaning: This lyric is a sentence explaining that the stolen land is not just geographical land with area and dimensions. The land in question is not a piece of land on which to stand but on which there is freedom to play, learn, laugh, and be happy, and land that records everything that happens on its surface. In this stanza, the word stolen is added. Only someone with high optimism would be able to state clearly that what was lost was truly confiscated and stolen.

سَمَانْنَا عَمَّ تَحْلُمُ، عَمَّ تَسْأَلُ الْآيَّامُ

Meaning: Our sky is dreaming of asking the day

Meaning: This lyric uses personification by mentioning the word dream for a non-human sky. Meanwhile, dreams can only be done by humans. The song's composer sends a message that those who question freedom and independence are not just small children whose childhood was taken away but the entire sky, which means that almost the whole world is asking and demanding the same thing.

وَيْنَ الشَّمْسِ الْجُلُوءِ

Meaning: Where the beautiful sun is

Meaning: The lyrics depict a small child's remarkable optimism even in dangerous situations. The child's inquiry about the whereabouts of the beautiful sun serves as an indicator of the inherent optimism within their soul. It suggests that, despite the danger, the children hold onto the belief that the sun will shine one day, bringing forth a world where nobody cries because of its light.

وَرُفُوفِ الْحَمَامِ

Meaning: Where doves fan their wings

Meaning: This phrase suggests a peaceful, serene environment where doves can freely spread their wings. It evokes an image of tranquility and harmony, often contrasted with scenes of conflict or chaos.

أَرْضِي صَغِيرَةً، مِثْلِي صَغِيرَةً

Meaning: My Land is Small, like me, it is small

Meaning: Initially, these lyrics may appear to diminish one's significance, conveying a sense of pessimism about the smallness of the country and oneself. However, juxtaposing the reference to a small homeland with the mention of oneself conveys optimism. It implies that despite being physically small, the individual and their homeland possess immense courage and optimism. Size does not determine the extent of one's bravery or positive outlook.

KESIMPULAN

The deixis analysis of the song *Atouna el Toufoule* revealed 36 instances of person deixis, 0 cases of place deixis, and one instance of time deixis. Person deixis is the most prevalent deixis in this song. From the song's lyrics, it's evident that the songwriter narrates the sorrow and irony experienced by children. The hardships and dangers faced by children affected by war appear to emphasize physical threats as the primary source of suffering. However, it's important to note that the emotional scars and psychological struggles of children today demand greater attention. The phenomenon of the loss of childhood is not only experienced by conflict countries that are in the midst of war and colonialism. In other parts of the world, in countries free from the threat of war, the phenomenon of childhood being taken away is also experienced by children. Children as victims of physical and psychological violence have become a social phenomenon that exists today.

The meaning contained in the lyrics of this song is closely related to optimism and good moral contributions in responding to the phenomenon of children's childhood being taken away. Besides telling about sadness and despair, this song teaches many values of gratitude and hope, as the lyrics يَا عَالَمُ (O World) have the meaning of a sentence that describes courage. This is characterized by the object being called out

being the world, not a particular figure or person, courage is born from optimism, and optimism is born from self-confidence and determination.

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