

A DEIXIS ANALYSIS OF SONG LYRICS IN SAM SMITH'S "LOVE GOES" ALBUM

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Abstract

This study applies Yule's theory to evaluate the use of deixis in the lyrics of Sam Smith's song "Love Goes," which appears on his album "Love Goes." 'Deixis' is derived from the Greek word *deiknymi*, which literally translates as "to demonstrate" or "to point out." In this case, it is employed to draw attention to the elements of the speech that are pertinent to the current context. According to the research, the many types of deixis, their meanings, and why they are utilized in specific song lyrics are explained. The writer explores the numerous sorts of deixis that may be derived by listening to and reading song lyrics from Sam Smith's album "Love Goes," which is based on the descriptive qualitative technique. In the next section, the writer identifies and categorizes the deixis that can be found in song lyrics. The writer's next step is to conduct an analysis of the data, which is supported by Yule's theory at this point. The writer discovered deixis types such as person deixis, geographical deixis, and temporal deixis after examining all of the data from Sam Smith's song lyrics from the "Love Goes" album. All of the tracks on the "Love Goes" album feature 486 deixis per person, 41 deixis per spatial location, and 44 deixis per time. Each of the three forms of person deixis has its own classification: first-person, second-person, and third-person. The first person deixis is employed in order to identify the person who is speaking. This song uses the second person deixis to convey the addresser's identity, which in this case happens to be his girlfriend in the song. The third person deixis is supposed to show an undetermined referent; nevertheless, in this album, it alludes to the persons who are in the immediate vicinity of the singer and his love interest. A spatial deixis is used in every song to identify the location of a participant in a speech event to which the singer or speaker belongs, whereas a temporal deixis is used to signify a specific time period that the singer or speaker has lived through or experienced.

Keywords:deixis, Sam Smith, song lyrics

1. INTRODUCTION

Deixis is among the most fundamental concepts in the technical language of utterances. In this case, the word deixis is derived from the Greek word

meaning directing or indicating (George Yule, 1996). Furthermore, according to Levinson (1983: 37), pragmatics is the study of deixis (at least recently), implicature, presupposition, speech acts, and aspects of discourse structure. Deixis, on the other hand, is concerned with the connection between language and context, which is mirrored in the structural elements of language themselves. When a statement is said, deixis is used to determine how a situation is related to the words, phrases, and aspects of the sentence. Notion has it that deixis can be separated into a variety of types, the most prominent of which are person deixis, spatial deixis, and temporal deixis.

Deixis are words that refer to specific things, including people, objects, places, or times, like you, here, and now, among others. Deixis is utilized to determine who the speaker is, who the reference is, where the communication is taking place, and when it is taking place. The usage of deixis can be found in a variety of musical contexts. As an illustration, the writer cites several lyrics from Sam Smith's song "Diamonds" from the "Love goes" album that feature deixis in the lyric, including: "Then left with my heart 'round your chest"; "Shake it off, shake the terror of feeling lost"; and "When you're not here, I can breathe."

Those are only a few examples; the writer believes that there are many more deixis words in the "Love Goes" album that may be discovered, as well as the effect of the deixis use on the overall meaning of the lyrics in general. However, in practice, some listeners still have difficulties determining the precise meanings of the deixis that are utilized in such English songs, which is understandable. As a result, the author decided to publish a study paper titled *A Deixis Analysis of Song Lyrics in Sam Smith's "Love Goes" Album*, which is available online. It can make it simpler for the listener to comprehend the application and meaning of deixis, which is especially useful in song.

As a result of these facts, the writer is curious in further investigating this album in order to identify further types of deixis that are employed throughout it. Although it has several deixis terms in its song lyrics, this album was chosen by the writer for its overall quality and uniqueness. As a result, the purpose of this study is to identify the many types of deixis found in Sam Smith's songs from the "Love Goes" album, as well as to explain how the deixis present in the songs alter the meanings of the songs.

2. LITERARY REVIEW

2.1. The Notion of Deixis

The term deixis is defined and explained differently by different linguists. It was said by Yule (1996) that the term deixis is derived from a Greek word that means "pointing to through words." Furthermore, deixis can be described as a gesture of pointing or suggesting something. Understanding what someone is

saying depends on how they are saying it, and how they are saying it depends on how they are saying it. Following that, deixis refers to the relationship between the point of reference and the point of origin of the utterance (Grundy, 2000).

It is the study of deictic or indexical expression in language that is known as deixis. In this sense, it might be considered a unique form of grammatical characteristic that is manifested in the usual categories of person, tense, location, and so forth (Levinson, 2004). The meaning of deixis is derived from the context or scenario in which it is employed, according to Hurford and colleagues (2007). There are several different types of deixis in utterance. Some linguists hold differing viewpoints on the many types of deixis.

According to Yule (1996), deixis can be divided into three categories: person deixis, spatial deixis, and temporal deixis. Individuals can be identified by the use of deictic words or deictic expressions, which are referred to as person deixis (I, you), geographical locations, which are referred to as spatial deixis (here, there), and time, which is referred to as temporal deixis (now, then) (now, then). Despite this, Levinson (1983) claimed that the traditional categories of person deixis, place deixis, and time deixis are comprised of the following elements: He explained it to a diverse range of deixis kinds, including discourse deixis and social deixis, among others. According to Cruse (2000), deixis can be classified into five types: person deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. Person deixis is the most common type of deixis. Cummings (2005), on the other hand, classified the types of deixis into four fields, which are person deixis, spatial deixis, temporal deixis, and discourse deixis, among others. Due to the fact that social deixis is included in person deixis.

2.2. Kinds of Deixis

According to Yule (1996), there are three types of deixis, which are person deixis, spatial deixis, and temporal deixis, respectively.

2.2.1. Person Deixis

Person deixis is primarily concerned with the speaker. The pronouns first, second, and third person are also well-known to the language system. The purpose of the function is to identify the individual who made the statement or sentence (Kreidler, 1998). Also included are the purpose of work in a speech event: the speaker (first person), the addressee or the person being spoken to (second person), and the person who is neither speaker nor addressee (third person), among other things (Cruse, 2000).

Forever I will not be terrified is an example of a person deixis that can be used to gain a quick comprehension. This is seen by the pronoun 'I' in the line above, which is an example of person deixis. The pronoun 'I' refers to the first person singular and to the person who speaks the statement. In a nutshell, the deictic word 'I' is used to direct attention to the speaker themselves within the

statement. Based on the foregoing description, the writer can draw that person deixis is the study of how to capture the role of the participant in which the utterance in the question is provided in the question. In some languages, person deixis can be seen directly in the grammatical categories that are assigned to the person. However, it has been suggested that we need to develop an independent pragmatics framework of possible participant roles in order to determine whether and to what extent each role is recognized in different languages.

2.2.2. Spatial Deixis is a type of spatial deixis.

According to Yule (1996), spatial deixis refers to the concept of distance in its various forms. Spatial deixis refers to the process of indicating the relative placement of individuals and things in space. Here and there, as well as demonstrative adjectives and determiners such as this and that, are the primary ways in which spatial deixis reveals itself in the English language (Cruse, 2000). Place deixis is concerned with the dimensions that are proximal (near to the speaker) or distal (close to the addressee).

The term here refers to a "area that is relatively close to the speaker," but the term there refers to a "region that is relatively distant from the speaker." Specifically, it is concerned with the physical places that are significant to the speech. However, spatial deixis is not just concerned with the space or the location of the speaker, but also with any movement or motion that has occurred either toward or away from them. More importantly, in spatial deixis, the identification of the location is not only limited to here and there, but can also be specific, such as in the bedroom, in London, and so on (Yule, 1977).

2.2.3. Deixis in the Present Tense

Temporal deixis is also known as time deixis in some circles (Levinson, 1983). On the other hand, according to Cruse (2006), a temporal deictic term specifies the timing of an occurrence in relation to the moment of speech. Ultimately, the purpose of temporal deixis is to pinpoint points or periods on the time deixis by using the moment of utterance as a reference point (which is the ultimate goal). It is possible to divide the time deixis into three broad divisions: before the moment of speech, during the moment of utterance, and after the moment of utterance. The two pure English temporal deictic terms are now and then, which both mean 'not now' and can be used to point either into the future or the past.

For instance, I appeared young at the time, and you appeared older at the time. Many temporal deictic terms provide additional information, such as tomorrow, which refers to the day following the day in which the time of speaking is mentioned, and last year, which refers to the year before the year in which the time of speaking is mentioned (Cruse, 2000). Furthermore, in the section that follows, Cruse (2006) proposes that verb tense is also a deictic term, as in I washed the dishes, I am cleaning the dishes, and I shall wash the dishes, among other things. This distinction between the time at which the event took place

(past), the time at which an utterance was created (present), and the reference time is useful for understanding when the event took place (future).

3. RESEARCH METHOD

This study falls under the category of qualitative research, and it makes use of the descriptive approach. The lyrics of Sam Smith's album are used as the data source for this study, and the songs are taken from his album (2020). This album is made up of 17 tracks that were downloaded off the internet. The following step is necessary for data gathering and data analysis: As a starting point, the writer copying the lyrics of Sam Smith's song. To start out with, the writer makes a list of all of the deixis and then categorizes it into three categories: person deixis, geographical and temporal deixis. As soon as the writer has finished examining the meaning from a semantics viewpoint, he or she moves on to another phase, which is an examination of the meaning from a textual perspective. In the following step, the writer consults the English Dictionary to undertake an analysis of the word meanings contained inside the text. In order to fully appreciate Sam Smith's album, the writer will present a wide interpretation of the lyrics in order to comprehend its overall topic. The writer will also explain how the use of a deixis influences the meaning of the lyrics during the course of the entire album.

4. FINDINGS AND DISCUSSION

4.1. Findings

The following section contains the data findings from the Sam Smith's songs from the Love Goes album, which is divided into two parts.

Table 1. Deixis Types Found in the Song Lyrics of Love Goes album by Sam Smith

Songs	Deixis		
	Perso n	Spati al	Tempor al
Young	18	2	3
Diamonds	35	1	1
Another One	26	1	0
My Oasis	44	3	1
So Serious	33	1	3
Dance ('Til You Love Someone Else)	37	2	1
For the Lover That I Lost	30	5	4
Breaking Hearts	24	2	0
Forgive Myself	34	2	1
Love Goes	28	4	1
Kids Again	30	1	6

Dancing with a Stranger	18	0	2
How Do You Sleep?	29	8	6
To Die For	17	1	2
I'm Ready	15	1	6
Fire on Fire	44	3	4
Promises	24	4	3
Total	486	41	44

Based on the information in the table above, it can be determined that person deixis is the most common sort of person who appears the most frequently in Sam Smith's song from the Love Goes album. Throughout the Sam Smith album Love Goes, there are 486 instances of person deixis in all of the tracks. Meanwhile, the second most frequent appearance in Sam Smith's song is temporal deixis, which has a total of 44 instances of temporal deixis. The final type of deixis is spatial deixis, which appears 41 times in all of Sam Smith's songs on the Love Goes album.

4.2. Discussion

The words "I" and "me" are the most common first person deixis words, while there are a few first person deixis words in the words "my" and "myself" as well. Nevertheless, deixis is most frequently found in the first person plural form of the word "we" in the word "we". Furthermore, the second person deixis appears in the words "you" and "your," although the third person deixis in the singular form is most usually found in the word "it," despite the fact that there are a few words that indicate "he," "she," "he," and "her." However, the number of instances of this singular form of third person deixis is more than the number of instances of the plural form of third person deixis, which is most generally seen in songs with the word "it" as a pronoun and the words "they" and "them" not frequently appearing.

When the singer or speaker uses the first person deixis in a song, the reference meaning that he or she is referring to is unquestionably about themselves. The vocalist appears to have used the entire album as a platform to express herself and her emotions. Because of the setting in which the songs are written, it can be observed that the other people who are participating in all of the songs become the first person in person deixis.

Meanwhile, the second person deixis that can be found in all songs is a reference to the singer's partner, who is virtually always described in all of the songs by him. It conveys the message that this song is actually about the singer's connection with his female girlfriend. It is because, with the exception of his sweetheart, there is no evidence that can be addressed in any of the songs.

For the third person, which appears in all songs, it is about someone who is sometimes described as a person who is having a love affair with the singer's

lover, and it is about the singer's lover. In other instances, the vocalist refers to the persons in their immediate vicinity with the pronoun "they." In addition, the singer uses the word "it" to allude to something to which he is emotionally connected, such as his love, his condition, his sentiments, and so on and so forth.

For example, the person deixis utilized by the singer is simply assumed to be a manifestation of a person who is related to the singer, whether it is himself, his girlfriend, or those in their immediate vicinity.

In Sam Smith's song, not only are there many forms of deixis, but there are also different kinds of time deixis and spatial deixis, and each of these sorts of deixis has its own peculiarities. For example, in temporal deixis, there are several words that appear in Sam Smith's songs, such as "tonight," "now," "then," "a week," "all this time," "everytime," "a hot night," "a lonely night," "young," and "late," which are all words that appear in his songs. However, the words "now" and "tonight" are the most frequently used words in Sam Smith's songs from the Love Goes album, and they feature in the majority of them. Temporal deixis is a term that appears in all songs and refers to the precise time period to which the singer or the speaker is assigned. There are a number of words that are used to express spatial deixis, such as "that," "this," and "these." They are also used to symbolize other types of deixis, such as the words "here," "there," "those," and "come." However, out of all the words used in spatial deixis, the words "that" and "this" are the ones that are most frequently heard in all of the songs. Sam Smith's songs all include a spatial deixis that refers to a specific location that the singer describes as a place where he is, and he also uses the spatial deixis to allude to accentuating anything that he wants to draw the listener's attention to in his songs.

5. CONCLUSION

The study also found that the deixis is useful in characterizing the role of the personal pronoun, time, demonstrative, and lexical feature that ties the utterance with the connection between location and time. Based on her findings, she believes that deixis meaning may be evaluated on a semantic level in order to identify how the substantive meaning and effects of the use of deixis can be identified for an entire song's worth of lyrics. As a result, it is multi-interpretative in nature since it is reliant on the listener or singer who is interpreting the lyrics, the context of the song does not refer to a specific setting, and the participation of the listener. Therefore, the deixis found in the lyrics is also variable, and it has no connection with a certain person or event.

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