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## MEDIATING MULTILINGUALISM IN ENGLISH LANGUAGE CLASSROOM: PROSPECTS AND CHALLENGES

### Deixis Analysis: How It Portrays Emotion of Girls' Adolescence in The Album *Sour* (2021) By Olivia Rodrigo

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#### Abstract

Deixis or deictic expressions are used in daily communication often without one's realization of its deeper purposes. This research aims to identify the meaning behind each deictic expression used in the album SOUR by Olivia Rodrigo (2021) and analyze how each deixis portrays the emotions of adolescents through the song lyrics in the album. This paper used Yule's (2017) and Saeed's (2003) framework to examine the types and the meaning of each deixis and used combined narratives from Berkum (2019), Foolen et al. (2012), and Lakoff (2016) to analyze how deixis represent one's emotion. The study concludes that the lyrics in the album SOUR used five types of deixis which are person, spatial/place, temporal/time, social, and discourse deixis. Those deictic expressions were proven to not only convey a substantive meaning that affects the lyrics but also convey the emotions of the authors through the lyrics. Therefore, the explanation of how one's emotion can be represented through deixis became the novelty of this study. This study emphasizes the importance of using deixis through language.

*Keywords:* SOUR; Olivia Rodrigo; deixis; pragmatic; deictic expression; language; emotion; adolescent; album; song lyrics

#### Introduction

Deixis is a linguistic element that is applied in our daily communication. The usage of deixis is necessary to give the perceiver an understanding of references, context, and implicit meaning of utterances communicated in a language. Language is not only used in daily or formal contexts such as regular conversation, speech, and academic writing, but also in entertainment media such as music, movie, poetry, novel, and many more. Media are used to convey purpose, meaning, or intention. In a song, the lyrics play a big role in portraying a story or message. They serve as a tool to represent the songwriter's thoughts, emotions, ideas, desires, and even opinions about certain things. Furthermore, song lyrics oftentimes are not meant literally. The lyrics can carry the most personal thoughts or sensitive matters for the songwriters. The songwriters make use of song lyrics to deliver a deeper meaning bound to a specific context. Thus, the assumptions or interpretations made out of the song lyrics can vary.

In linguistics, to achieve an understanding of meaning, the pragmatics approach is needed. According to Yule (2017), pragmatics is used to analyze the “invisible” meaning or non-literal meaning of a word or a phrase that is not spoken or written. To explain the meaning behind the lyrics of a song, some aspects can be analyzed within the pragmatics branch, such as who the interlocutors in the lyrics are, when the specific situation in the lyrics happens, and where it happens. Additionally, the perceiver of the lyrics can also examine the relation between the interlocutors in the lyrics, and the meaning of any remarks related to the lyrics themselves that can help uncover the intention of the songwriter. One of the branches of pragmatics that examines meaning in the way mentioned above is deixis or also known as deictic expression. Without any context, it is not possible to comprehend the meaning of the words or phrases as a whole. Deictic expressions help the perceiver of words or phrases recognize in what kinds of context the utterances are in. Yule (2017) has stated that deixis is used to identify people, places, and times. Those expressions, usually called deictic expressions, represent what the author or the speaker has in mind when producing those utterances (Saeed, 2003). In that sense, the analysis of the song lyrics can go beyond the literal meaning and connect it with a wider range of contexts.

There have been studies covering the topic of deixis analysis in the fields of entertainment, such as songs, movies, and novels. One of the studies on the particular topic is a study by Thao and Herman (2020) that has focused on the deixis used in the song lyrics *My Heart Will Go On* by Celine Dion. The author has analyzed every single word in the song lyrics. One of the theories used in the paper to interpret the lyrics is Yule’s theory (1996). The lyric of the song is similar to poetry and it is considered a poem sung. The result of the study has shown that the song uses the three kinds of deixis which are person, temporal and spatial. The deictic expression “I” is the most dominant one because the song lyrics largely talk about the story of the songwriter. Likewise, the study by Wati (2014) has analyzed the types of deixis and the most used deictic expressions in Taylor Swift’s *Red* album. The author has used the theory of Saeed (2003) to analyze the lyrics in the album. The study has concluded that the album also used the three types of deixis (person, temporal, and spatial) with person deixis as the dominant ones. The study has unfolded how the meaning of deictic expressions is analyzed semantically to get the substantive meaning of the whole lyrics since song lyrics are multi-interpretative. In addition, there are more studies in the last six years with a similar framework of deixis analysis and have obtained equivalent results as the ones that have been mentioned.

Taking the issue into consideration, the songs analyzed within this study are from the album *SOUR* by Olivia Rodrigo. The album came out on May 21st, 2021 as a debut album and has become the most-streamed album in 2021. Rodrigo manages to attract worldwide attention through her relatable lyrics and has broken a world record with roughly 385 million streams a week after the album was released and still counting (Ting, 2021). Olivia Rodrigo, an eighteenth-year-old girl, is the singer and also the songwriter of all the songs in the album. The album speaks about many things Rodrigo has experienced going through her adolescence. The story about jealousy, heartbreaks, self-doubt,

expectations, hope, love, and loss are being told throughout the album. In that sense, the album portrays a wide range of emotions for a teenager, especially a girl. The world record is evidence that many people, especially adolescents, feel represented and relate to the album. It is then interesting to analyze what is the meaning behind the songs in the *SOUR* album by examining the deictic expressions in the album. All of the previous studies conducted related to deixis analysis on song lyrics are purely descriptive. The previous studies only describe the meaning of deictic expression used in the particular corpus chosen. However, this study examines the importance of the use of deixis in portraying emotion that is implied in the song lyrics which become the novelty of this study. Therefore, this present study aims to not only analyze the meaning of each deictic expression, but also to add a new angle on how deictic expressions portray one's emotion. Furthermore, the result of this study can be used as a reference for future studies related to deixis analysis and how the expressions of deixis connect with one's emotions.

From the brief explanation above, this paper examines the emotions conveyed by the songwriter, Olivia Rodrigo, using the song lyrics in the album *SOUR*. To make the statement clear, the author answers four questions on the kinds of deixis used in the album *SOUR* by Olivia Rodrigo (2021), the most used deixis in the lyrics, the semantic and pragmatic meaning of the deictic expressions used in the album, and how deictic expressions portray the emotions of adolescents.

## **Research Method**

### **Theoretical Framework**

Based on the goal of analyzing the emotion of adolescents in the song lyrics, one linguistic theory is used as the theoretical framework of the research. The theory is from George Yule (1996, 2017) regarding the study of how deictic expressions are connected to invisible meaning and bound to context. He argues that the meaning of a work is not merely based on the words in it, but also relies on shared assumptions, expectations, or interpretations of it. Those things are always developed based on one's existing knowledge and insights regarding a particular context that exists.

Deixis is a noun that comes from the classic word of Greek "*deiknym*" meaning to show and to point out (Yule, 2017). The expressions of deixis are usually called deictic expressions or indexicals. According to Yule (2017), the three kinds of deixis that are commonly used to indicate something are person deixis (e.g. *us, I, you, he, that girl, those men*), spatial deixis (e.g. *here, there, behind, far away*), and temporal deixis (e.g. *tomorrow, this morning, that night*). The explanations of each deixis are; person deixis indicates the role of participants in the conversation with pronouns, spatial or place deixis indicates the location or any movement within the utterances occurring with demonstrative noun phrases and adverbial expressions, and temporal or time deixis indicates points of time of the utterance with tense markers and demonstratives adverbial expressions. Each word of deictic expression is impossible to interpret without a knowledge of the context. For instance, the sentence "*I want you to meet me there a week from now*" contains deictic expressions which are *I, you, there, a week, and now*. However, it

can hardly be interpreted because the context is unclear. The readers don't have any comprehension of who is "I" or "you", where is "here", and when is "now". Hence, the interpretation of the sentence may vary.

**Table 1.** Yule's Type of Deixis (2017)

Types of Deixis	Close to Speaker	Not Close to Speaker
Person deixis	e.g. <i>me, ours, this boy</i>	e.g. <i>her, that girl, those men</i>
Spatial/place deixis	e.g. <i>here, this room, beside me</i>	e.g. <i>there, that mountain, those houses</i>
Temporal/time deixis	e.g. <i>today, this afternoon, now</i>	e.g. <i>next week, later, then</i>

Furthermore, to comprehensively analyze deixis, two types of deixis according to Saeed (2003) are added, which are called discourse deixis and social deixis. Discourse deixis or textual deixis concerns the expression that refers to the parts of the discourse including the utterance itself that have been mentioned previously in the discourse such as *this story, those words, remember this, that place, that things*. For example, in the utterance "You must hear this news!", the word "this" in the utterance refers to the topic of the discourse itself which is the "news". Furthermore, social deixis is related to the social identities, relationships, positions, or roles of the participants of the discourse. The examples of social deixis are *Thee, Thou, Your majesty*. Social deixis can also represent honorific distinctions such as the word "San" in Japanese for referring to someone that is respected, and in English, it is equivalent to "Sir, Madam".

To strengthen the analysis, linguistic theory needs other elements to achieve a thorough and deeper result of the research. The elements are the connection between how language conveys emotion and the emotions of girls going through adolescence. The first elements will combine the studies from Berkum (2019), Foolen et al. (2012), and Lakoff (2016). According to Foolen et al. (2012), language and emotion are interrelated with one another. Emotions can be expressed and conceptualized through language. Berkum (2019) has explained several fundamental ways to define emotion through language, some of which are;

1. Emotions are triggered by relevant stimulus about something that matters to one's concerns;
2. Emotions also mean that one acts something in regards to the stimulus that has been received.

The stimulus from the outside can be positive or negative. As Lakoff (2016) has stated that emotion that comes out through language is the result of the concept of knowledge in the brain. Emotions can be translated through language by giving specific perceptions about "happy", "sad", "fear", and other categories of emotions (Lindquist et al., 2015). A study by Berkum (2019) has discussed that one of the aims of language learning is to be able to interpret context-dependent aspects, one of them being

emotion. To do that, the addressee must comprehend the speaker's referential intention, stance, and social intention.

The second element regarding what emotions girls go through during their adolescence are implicitly portrayed in the song lyrics. To analyze this, the studies by American Psychology Association (2002) and Ruby (2002) combined will help examine the matter. According to the American Psychology Association (2002), an adolescent is going through a phase where their emotional intelligence develops. The phase starts when an adolescent is aware of their emotions and can manage them well, and they can control their relationship with others. Jaffe (1998, as cited in APA, 2002) has found that some of the characteristics of adolescents are insecurity, never feeling enough for themselves, setting high expectations, and having high doubts about themselves. Girls sometimes keep comparing themselves to others, and when they can not achieve a specific standard, they blame themselves or others. Ruby (2002) has explained that adolescence is a time to find a place in the world by working out social relationships with others. In that sense, relationships with peers are one of the most crucial aspects of one's development. To achieve self-independence, adolescents must present themselves in a proper way among their peers (APA, 2002). Apart from that, social relationships are also related to romantic relationships with their significant other. According to the American Psychology Association (2002), the failure of romantic relationships resulted in grief, sadness, and the feeling of loss. If an adolescent goes through that stage, emotional support is needed to make them aware that their feeling is valid and is taken in a serious matter.

### **Data and Corpus**

This paper examines songs in Olivia Rodrigo's *SOUR* album by using a mixed-method between quantitative and descriptive qualitative methods of research. An article by Oksana Parylo (2012) in the International Journal Articles of Multiple Research Approaches explains that mixed methods are used to reach the goal of the study by analyzing and interpreting data from socially constructed theories and also numerically. The article explains the typologies discovered as a technique to use mixed methods. One of the typologies by Creswell et al. (2003, as cited in Parylo, 2012) is called concurrent transformative typology where the data is collected simultaneously and one method is more dominant than the other. After the data are collected entirely, the analysis and interpretation phase begins. Due to the goal of this research, which is to dissect the types of deixis used, the most used deixis, the meaning of each deictic expression, and how it eventually portrays adolescents' emotions, a mixed-method best suits the context.

The data were obtained from 3 out of 11 songs in the album *SOUR* by Olivia Rodrigo titled "*Brutal*", "*Enough For You*", and "*Favorite Crime*" (see Appendix). The songs in the album were chosen due to the relevance regarding the portrayal of girls' adolescent emotions. The songwriter, Rodrigo, depicted the emotions experienced by adolescent girls in the song lyrics through the story of

jealousy, heartbreaks, self-doubt, expectations, hope, love, and loss. The five songs were picked following the sequence of the songs in the album which uses substantial amounts of more complex deictic expressions. The five songs represented the diverse moods of the songs in the album which portrayed the writer’s strong feelings towards something. The analytical procedure adopted in this study had six stages. The first stage began with reading the song lyrics in the album and marked all the deictic expressions used in each song by using Yule’s (1996, 2017) and Saeed’s (2003) theories. The second procedure was selecting the songs based on the deictic expressions used in each song. After the data of deictic expressions were collected, tables were provided to show the frequency of all types of deictic expressions used and decided the most used deixis in the album. Subsequently, each song and line were encoded to make the analysis effective and comprehensive. The next stage focused on revealing the meaning of each deictic expression semantically and pragmatically by connecting it with the context of the song. The context of the songs are related to experience, issues, and pressure faced by adolescents. The context is discovered by analyzing the occurrences, situation, and settings that precede or follow the deictic expression in the lyrics. Then, the study examined how deictic expressions could represent emotions using Berkum’s (2019) narrative as the main principle to unravel the emotion within the deixis. Concurrently, the studies by American Psychology Association (2002) and Ruby (2002) are also applied to analyze the connection between the emotion being portrayed in the song lyrics and the development of adolescents’ emotion in reality. The final stage was making a conclusion based on the result and discussion.

## **Result and Discussion**

### **Deictic Expressions in the SOUR album**

In total there are 205 deictic expressions found from five songs in the album that are analyzed in this paper. The data results are collected in Table 2 consisting of the type of deixis, the frequency of deixis numerically, and the deictic expressions used in the lyrics. Each type of deixis found in the song lyrics is categorized in the order of person deixis, spatial or place deixis, temporal or time deixis, discourse deixis, and social deixis be founded upon Yule’s (2017) and Saeed’s (2003) theories.

**Table 2.** List of Deictic Expressions Found in the Song Lyrics

<b>No.</b>	<b>Deixis Categories</b>	<b>Frequency</b>	<b>Deictic Expressions</b>
1.	Person deixis	181	<i>I, me, myself, you, yourself, they, we, she, her, a new girl.</i>
2.	Spatial or place deixis	7	<i>Out here, out there, around, there, go off, in, on.</i>
3.	Temporal or time deixis	8	<i>Lately, two weeks, quickly, before, a couple weeks, the night, never, the next second, now, someday, these.</i>
4.	Discourse deixis	6	<i>These, this, that.</i>
5.	Social deixis	3	<i>Baby, honey</i>

<b>Total</b>	414
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As previously mentioned, the categories of deixis above are from two theories combined. The most prominent deixis in the album is person deixis with a total frequency of 181. This number covers the majority of deictic expressions used in the album. Then, the number is followed by temporal or time deixis with a total of 8. The next category is spatial or places with a frequency of 7. The fourth place is discourse deixis with 6 deictic expressions count, while social deixis is in the last position with only 3 deixes found in the album. These findings are connected to the way the author of the songs in the album presents her lyrics which are mostly related to one's experience and real-life stories. Therefore, the author is involving many personal deixes to identify the roles of the participants mentioned in the song lyrics; the speaker, the addressee, and others. The use of pronouns as the most prominent deictic expression is due to the impact that the interlocutors have on one another that eventually crafts the storyline in the lyrics. In this way, the audience can perceive the lyrics in a more personal way and understand the story from the songwriter's point of view. The audience may use their general knowledge from their own experience to put themselves in the songwriter's position. According to Lindquist et al. (2015), cognitive knowledge is then important for someone to connect linguistics and emotion within it.

### **The Meaning of Deictic Expressions Used in the SOUR album**

In pragmatics, the interpretation of deixis is more likely to be hypothetical rather than certain. The interpretation is dependent on the non-linguistic aspect and cognitive knowledge (Griffiths, 2006). The non-linguistic aspect gives more context to discourse such as the interlocutors and their relationship, the place and time, and the intention of the speaker (Stapleton, 2017). According to Saeed (2003), perceivers should be able to put together their linguistic knowledge and other knowledge to make the interpretation valid. In the album *SOUR*, the author put a certain context for the hearers to understand the surface of the story that is conveyed through the songs. As Levinson (2004) has explained, contextual support is essential to establish a reference. It is then needed to do further analysis to know the role of deictic expressions in the songs. The next sub-sub sections analyzed the interpretation of the deictic expressions used in each song and connected it with the real-life context of occurrences and emotions that girls experience in their adolescence. Each song title below are encoded as; code “*B*” for “*Brutal*”, code “*E*” for “*Enough For You*”, and code “*F*” for “*Favorite Crime*”.

### **Brutal (B)**

**Table 3.** The Meaning of Deictic Expressions Found in the Song “Brutal”

Code	Lyric	Deictic Expressions (Type of deixis)	Semantic Meaning	Pragmatic Meaning
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<b>B.3</b>	<i>"I'm so caught up in the news of who likes <b>me</b> and who hates <b>you</b>"</i>	Me, you (Person)	'I' is the first person singular, subject pronoun, as the speaker. 'Me' is the first person singular, object pronoun, as the speaker. 'You' is the second person singular, object pronoun, as the addressee.	'I' and 'Me' as the speaker is occupied and concerned about one's perception of like and dislike towards herself and towards 'you' as the addressee for comparison.
<b>B.5</b>	<i>"And <b>they'd</b> all be so disappointed"</i>	They (Person)	'They' is the third person plural, subject pronoun, as the addressees.	'They' refers to people, society, or surroundings that always demand perfection of someone, in this case, the speaker.
<b>B.6</b>	<i>"I'm so sick of seventeen"</i>	I (Person)	'I' is the first person singular, subject pronoun, as the speaker.	'I' as the speaker shows her feeling of being at her age and not fond of it due to several background reasons stated in the rest of the lyrics.
<b>B8, B9</b>	<i>"I'm anxious, and nothing can help, - and I wish people liked <b>me</b> more"</i>	I, Me (Person)	'I' is the first person singular, subject pronoun, as the speaker. 'Me' is the first person singular, object pronoun, as the speaker.	'I' and 'Me' as the speaker shows her perception and feeling of how her expectation towards people's perseivance affect her.
<b>B.9</b>	<i>"And I wish I'd done <b>this</b> before"</i>	This (Discourse)	'This' is a demonstrative pronoun that describes the act that 'I' as the author wishes to do earlier.	'This' explains the situation that the speaker 'I' experiences when she has to deal with pressure and demand from the people around her and society.
<b>B.10</b>	<i>"All I did was try my best. <b>This</b> the kinda thanks I get?"</i>	This (Discourse)	'This' is a demonstrative adjective that modifies the noun 'thanks' that 'I' as the speaker gets.	'This' explains a situation that the speaker 'I' experiences when she expects fair treatment from society after what she has done.
<b>B.11</b>	<i>"<b>They</b> say these are the golden years"</i>	They (Person)	'They' is the third person plural, subject pronoun, as the addressees.	'They' refers to people, society, or surroundings that are always talking about 'golden years' to the speaker.
<b>B.11</b>	<i>"They say <b>these</b> are the golden years"</i>	These (Temporal/ time)	'These' is a demonstrative adjective that identifies the phrase 'golden years'.	'These' describes the period of the 'golden years' that the speaker was experiencing.
<b>B.12</b>	<i>"Ego crush is so severe. God, it's brutal <b>out here</b>"</i>	Out here (Spatial/ place)	'Out here' is an adverbial phrase of place that modifies the noun 'brutal'.	'Out here' refers to the society, the surroundings, the environment, or the social life that the speaker 'I' feels unpleasant about, and she describes it as 'brutal'.



B.13	<i>"I feel like no one wants me and I hate the way I'm perceived"</i>	I, me (Person)	'I' is the first person singular, subject pronoun, as the speaker. 'Me' is the first person singular, object pronoun, as the speaker.	'I' and 'Me' as the speaker shows her perception and feeling of how she does not like the way society or her surroundings perceive her.
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Above are the lyrics of a song titled *"Brutal"* that represents a story of one's adolescent years as the author mentions, *"I'm so sick of seventeen"* (B.6) in her lyrics. The author, through the person deixis *"I"* and *"me"*, talks about the feeling of inferiority and inadequateness as an adolescent in society when she says, *"Ego crush is so severe. God, it's brutal out here"* (B.12). Furthermore, adolescents tend to think about how others perceive them as human beings, and the author also mentions that particular issue by saying, *"I feel like no one wants me and I hate the way I'm perceived"* (B.13). The cause of this is that most adolescents are still in the process of seeking their identities in order to know their place in the world (Raby, 2002). Even in the lyrics, the author tries to compare themselves and others by stating, *"I'm so caught up in the news of who likes me and who hates you"* (B.3). This matter then leads to the feeling of adolescents being insecure and anxious about themselves which is stated in the lyrics *"I'm anxious, and nothing can help. And I wish I'd done this before. And I wish people liked me more."* (B.8, B.9). The experience of being out of place in society will bring unhappy emotions and also fear to adolescents (Vornanen et al., 2009). The same matter discussed by the author in the lyrics is that one of the unhappy feelings of adolescents going through this phase is anger due to misunderstanding from society. The society being implied in the lyrics are the people surrounding the songwriter, specifically adolescents. This is shown by how the songwriter reveals her insecurity by telling her condition and comparing it to others' such as *"I only have two real friends"* (B14) and *"And I hate every song I write, And I'm not cool and I'm not smart, And I can't even parallel park"* (B15). From those lyrics, the receiver can grasp the conditions that adolescents' go through since those are trivial issues that impact oneself. Those issues are incorporated and put pressure on the songwriter to be better at everything. Even when people say the phrase *golden years*, that period turns out to be more problematic rather than enjoyable. The author expresses the emotion through the lyrics *"All I did was try my best. This the kinda thanks I get? They say these are the golden years. But I wish I could disappear"* (B6,B7,B8).

Each of the deictic expressions used in the lyrics contributes to the meaning of the whole song. Deictic expressions play a role in building context as to who the speaker and the addressee are, where the places of occurrences are, when the period of the occurrences is, and what the situational context of the discourse is. From the table above, these are the interpretation of deictic expressions used in the song lyrics; the person deixis *"I"* and *"me"* are regarded as the speaker or the author that represents the feeling of adolescent, the person deixis *"you"* and *"they"* refer to the people in the society, the spatial deixis *"out here"* represents the world or society, and the temporal deixis *"these"* refer to adolescence.

The interpretation of society and the songwriter’s surroundings is based on the statement made by the songwriter that is oppressed by the treatment from the externals such as “*And I wish people liked me more*” (B9), “*All I did was try my best. This the kind of thanks I get?*” (B10), and “*I feel like no one wants me and I hate the way I’m perceived*” (B13). The context of the song is built by how the songwriter tells her experience from her point of view. The context is also strengthened by words preceding or following the deictic expressions. For instance; in B6, B8, B13 the word ‘sick’, ‘anxious’, and ‘hate’ emphasize the emotion portrayal of “I” as the songwriter; in B11, the word ‘these’ implies a specific setting of time supported by the upcoming phrase which is ‘golden years’; in B12, the word ‘brutal’ supports the phrase about setting of place ‘out here’ following the word. In this way, the perceivers can comprehend the underlying emotions that the author is trying to convey through the song which are fear, anxiety, and anger.

Based on Berkum’s (2019) argument, emotions appear through language due to the stimulus from the outside. In the lyrics, the stimulus that has triggered the songwriter to communicate her feelings is the pressure from society that always demands perfection from someone. The songwriter implicitly explains how flaws are not acceptable in society. Furthermore, Berkum (2019) has claimed that emotion also emerges from the action taken subsequent to the stimulus. In the lyrics, the songwriter also implies some actions she takes to improve her circumstances such as “*Quit my job, start a new life*” and “*All I did was try my best.*” However, the action seems to not have any impact due to the high standards given by society. Therefore, she represents the emotions of fear, anxiety, and anger of adolescents in the destructiveness of society by repeating the phrase “*God, It’s brutal out here*” (B.12).

### Enough For You (E)

**Table 4.** The Meaning of Deictic Expressions Found in the Song “Enough For You”

Code	Lyric	Deictic Expressions (Type of deixis)	Semantic Meaning	Pragmatic Meaning
E.1	<i>“I wore make-up when we dated 'cause I thought you'd like me more”</i>	I, you, we (Person)	‘I’ is the first person singular, subject pronoun, as the speaker. ‘You’ is the second person singular, object pronoun, as the addressee. ‘We’ is the first person plural, subject pronoun, as both speaker and addressee.	The speaker ‘I’ shows the background information of the story regarding how she acts to be perceived positively by ‘you’ as the addressee.
E.3	<i>“Tried so hard to be everything that you like”</i>	You (Person)	‘You’ is the second person singular, object pronoun, as the addressee.	The speaker is willing to do anything to make ‘you’ as the addressee, fond of her.

E.6	<i>"I read all of <b>your</b> self-help books so <b>you'd</b> think that I was smart"</i>	I, your, you (Person)	'I' is the first person, singular, the speaker. 'Your' is the second person singular, possessive adjective, as someone who owns 'self-help books'. 'You' is the second person singular, object pronoun, as the addressee.	The speaker is willing to do new things to make 'you' as the addressee, fond of her. One of which is reading all the self-help books that 'you' own to be perceived as smart.
E.7	<i>"Stupid, emotional, obsessive little <b>me</b>"</i>	Me (Person)	'Me' is the first person singular, object pronoun, as the speaker.	'Me', as the speaker, realizes that her actions and sacrifices are too much for making 'you' fond of her and describing it all with adjectives.
E.9	<i>"You found someone more exciting, the <b>next</b> second, you were gone"</i>	Next (Temporal/ time)	'Next' is an adverb that shows a sequence of how something is done.	'Next' describes the time when 'you' easily leave the speaker for another person only in a short period of time.
E.10	<i>"And you left me <b>there</b> cryin', wonderin' what I did wrong"</i>	There (Spatial/ place)	'There' is an adverb of place that shows the location of the occurrences.	'There' refers to the places in the world where 'I', the speaker, experiencing the struggle of being left.
E.12	<i>"All I ever wanted was to be enough for <b>you</b>"</i>	I, you (Person)	'I' is the first person, singular, the speaker. 'You' is the second person singular, object pronoun, as the addressee.	The speaker 'I' states her expectations to be perceived in a certain way by the addressee 'you' after all that she has done for him.
E.13	<i>"Maybe I'm just not as interesting as the girls you had <b>before</b>"</i>	Before (Temporal/ time)	'Before' is an adverb of time that explains time in the past or previous.	'Before' serves as background information about the speaker's doubtful comparison to the past.
E.16	<i>"I don't want <b>your</b> sympathy I just want <b>myself</b> back"</i>	I, your, myself (Person)	'I' is the first person, singular, the speaker. 'Your' is the second person singular, possessive adjective, as someone who owns 'self-help books'. 'Myself' is the first person, singular, as the speaker.	The speaker 'I' states her expectation in the relationship to be treated as who she is by the addressee 'you'.
E.19	<i>"Cause <b>someday</b>, I'll be everything to somebody else"</i>	Someday (Temporal/ time)	'Someday' is an adverb of time that explains time in the future.	'Someday' serves as a hope for the speaker that in the future time there might be someone who accepts her for who she is.
E.20	<i>"And <b>they'll</b> think that I'm so exciting"</i>	They (Person)	'They' is the third person plural, subject pronoun, as narrated, non-active participant.	'They' refers to someone in the future that the speaker is wishing for who will treat her better.
E.23, E.24	<i>"Cause all I ever wanted was to be enough but I don't"</i>	I, you (Person)	'I' is the first person, singular, the speaker.	The speaker 'I' describes her condition and realization about how 'you' perceive her.

	<i>think anything could ever be enough, for you</i>		'You' is the second person singular, object pronoun, as the addressee.	
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From the song lyrics titled *"Enough For You"*, the theme of the song is about finding back one's identity after being in a relationship. The lyrics are established on the issues of insecurity. The author speaks through person deixis *"I"* and let the perceiver comprehend what she does to be accepted by another person that refers to *"you"* as the addressee. She feels like she is obligated to do things to please others and it shows in these lyrics; *"I wore make-up when we dated 'cause I thought you'd like me more"* (E.1), *"I read all of your self-help books so you'd think that I was smart"* (E.6), *"Tried so hard to be everything that you like"* (E.3). As claimed by Raby (2002), in order to find their place in the relationship, adolescents rarely pay attention to reflect on their development. The only goal is to be accepted by others. Moreover, even after what the author has done to be accepted, she still experiences neglect, rejection, and being left in the relationship. The lyrics that validate these matter are; *"Maybe I'm just not as interesting as the girls you had before"* (E.13), *"You found someone more exciting, the next second, you were gone"* (E.9). Additionally, by always focusing on what others think and always changing herself for others, the author eventually loses herself in the process and stating, *"Stupid, emotional, obsessive little me"* (E.7), *"All I ever wanted was to be enough for you"* (E.12), *"I don't want your sympathy I just want myself back"* (E.16). However, in the state of vulnerability, the author's turning point emerges when she realizes her worth. This leads to the feeling of hopefulness from the author as she says, *"Cause someday, I'll be everything to somebody else"* (E.19). According to Holland (2018), this kind of grief has no intense negative emotions left, such as anger or sadness. However, this stage is the upward turn where the emotion is more steady and calm. Hence, this stage is called acceptance.

The lyrics use deictic expressions to deliver a deeper meaning of the song. The deictic expressions used in the lyrics are useful to answer the question *who*, *when*, and *where*. From the table above, these are the interpretation of deictic expressions used in the song lyrics; the person deixis *"I"* and *"me"* are regarded as the speaker or the author that is going through the situation, and the person deixis *"you"* refers to the addressee as a subject whose the author is trying to please, the person deixis *"they"* refers to the non-active participant that the author hopes to meet in the future, the spatial deixis *"there"* represents the place where the author tries to cope her sadness at, the temporal deixis *"next"* refers to the period when the addressee leave the author, the temporal deixis *"someday"* refers to the time the speaker or the author hope will come in the future as a better condition for her. The causes that the songwriter put in the storyline give the audience a background context from her experience. The audience can grasp the context by examining words preceding or following the deictic expression. For instance; in E6 and E7, the word *'smart'*, *'stupid'*, *'emotional'*, and *'obsessive'* show how the songwriter perceive herself by trying to be perfect for others; in E10, the word *'there'* shows a setting

of place that supports the following word and phrase about the condition affect the songwriter which are ‘cryin’ and ‘wonderin what I did wrong’; in E19, the word ‘someday’ explains the setting of time that that support the phrase ‘be everything to somebody else’. In this way, the perceivers are able to comprehend the underlying emotions that the author is trying to convey through the song which are insecurity and acceptance.

According to Berkum (2019), an external stimulus is the main component to deliver emotions through language. In the lyrics, the stimulus triggers the songwriter to appear perfect and ideal to others. The songwriter describes the feeling of insecurity when the standards of being perfect are not achieved by stating “Cause all I ever wanted was to be enough, but I don't think anything could ever be enough for you” (E.23, E. 24). Furthermore, in the lyrics, the songwriter makes an effort to be perfect for her partner in the beginning such as “I wore make-up when we dated cause I thought you'd like me more” (E.1), “I read all of your self-help books so you'd think that I was smart” (E.6), and “Tried so hard to be everything that you like” (E.3). Later in the song, the songwriter reveals the change of perspectives that makes her realize her worth. Therefore, she is portraying the emotions of insecurity and acceptance of oneself in adolescents.

### Favorite Crime (F)

**Table 5.** The Meaning of Deictic Expressions Found in the Song “Favorite Crime”

Code	Lyric	Deictic Expressions (Type of deixis)	Semantic Meaning	Pragmatic Meaning
F.1	<i>“Know that I loved you so bad, I let you treat me like <b>that</b>”</i>	That (Discourse)	‘That’ is a demonstrative pronoun that refers to something that ‘you’ as the addressee does to ‘me’ as the speaker.	‘That’ explains the situation where the speaker ‘I’ feels like she is being treated badly and not the way she wants it to be.
F.2	<i>“I was your willing accomplice, <b>honey</b>”</i>	Honey (Social)	‘Honey’ is a term of affection for ‘you’ as the addressee.	‘Honey’ shows the relationship of the speaker ‘I’ and the addressee ‘you’. Moreover, it shows how the speaker still feels some kind of closeness or intimacy by addressing the addressee ‘honey’ even though she is the victim in this story.
F.4	<i>“Doe-eyed as <b>you</b> buried me”</i>	You (Person)	‘You’ is the second person singular, object pronoun, as the addressee.	The reason for using the word ‘buried’ in the song is because ‘you’ as the addressee, is portrayed as someone who commits a crime to the speaker.
F.6, F.7	<i>“The things I did, Just so I could call <b>you</b> mine. The things <b>you</b> did,</i>	I, you (Person)	‘I’ is the first person, singular, the speaker. ‘You’ is the second person singular, object	The speaker ‘I’ gives a background information and comparison of how she and the addressee ‘you’ treat each other differently.

	<i>Well, I hope I was your favorite crime”</i>		pronoun, as the addressee.	
<b>F.8, F.9, F.10</b>	<i>“You used me as an alibi. I crossed my heart as you crossed the line. And I defended you to all my friends”</i>	I, my, you, me (Person)	‘I’ is the first person, singular, the speaker. ‘You’ is the second person singular, object pronoun, as the addressee. ‘Me’ is the first person singular, object pronoun, as the speaker.	The speaker ‘I’ gives a background information and comparison of how the speaker ‘I’ and the addressee ‘you’ treat each other differently.
<b>F.11</b>	<i>“And now, every time a siren sounds”</i>	Now, Every time (Temporal/ time)	‘Now’ is an adverb of time that shows the current moment where the occurrences happen. ‘Every time’ is an adverbial phrase that describes the frequency of when something happens.	‘Now’ and ‘every time’ describe the time when ‘the siren sounds’, a warning or a bad sign for the speaker appears.
<b>F.11</b>	<i>“I wonder if you’re around. ‘Cause you know that I’d do it all again”</i>	Around (Spatial/ place)	‘Around’ is an adverb of place that shows the location of the occurrences.	‘Around’ refers to the places or locations that ‘you’ as the addressee goes to.
<b>F.15</b>	<i>“But I say that I hate you with a smile on my face. Oh, look what we became”</i>	We (Person)	‘We’ is the first person plural, subject pronoun, as both speaker and addressee.	‘We’ refers to the speaker and the addressee that turn into different people by being together.
<b>F.17</b>	<i>“‘Cause baby, you were mine”</i>	Baby (Social)	‘Baby’ is a term of endearment for ‘you’ as the addressee.	‘Baby’ shows the relationship between the speaker and the addressee. Also, it shows how the speaker still feels some kind of closeness or intimacy by addressing the addressee ‘baby’.

Above are the lyrics from a song in the album titled “*Favorite Crime*”. From the title, the word ‘*crime*’ values the meaning of wrongdoing that is done by someone. The lyrics depict a story of the author that speaks through the person deixis “*I*” and “*me*”, as she is the victim of a crime that has been done by her partner as the addressee, represented by the person deixis “*you*”. Although not literal, the crime refers to the action of how the author is always in the circumstances where she is inferior and hopeless even if it is the fault of the addressee, such as “*You used me as an alibi, ... I defended you to all my friends*” (F.8, F.10), and “*You know that I’d do it all again*” (F.11). The author positions herself as the object of the crime and willingly does anything even if it affects her severely. It is supported by the lyrics, “*Know that I loved you so bad I let you treat me like that. I was your willing accomplice, honey*” (F.1. F.2). Moreover, the relationship is shown to be destructive rather than healthy for the author as she states, “*The things I did just so I could call you mine. The things you did, well, I hope I*

was your favorite crime” (F.6, F.7), and “Look what we became” (F.15). Feiring and Furman (2000) agree that destructive behavior is the cause of victimization that can have an impact on adolescents' emotion. Holland (2018) explains that this stage of grief is considered the lowest stage which is called depression. This is the passive stage where one feels in a battle with herself when reflecting on the loss. Hence, the choice is whether to fight the feelings of losing someone and choose not to accept it or let go and embrace the sadness. In this phase, the confusion of choosing what is best for oneself is prominent.

Each of the deictic expressions used in the lyrics contributes to the meaning of the whole song. Deixis plays a role in shaping context and informing about as the interlocutors in the story, the time period and place, the relationship between the participants, and the situation context in the discourse. From the table above, these are the interpretation of deictic expressions used in the song lyrics; the person deixis “I” and “me” are regarded as the speaker or the author that is objected as the victim of the relationship, the person deixis “you” refers to the addressee or someone who dominates the author with his wrongdoings, the person deixis “we” refers to the author and the addressee that has an unhealthy relationship, the spatial deixis “around” refers to the interlocutor’s surroundings and environment, the temporal deixis “now” refers to the time when the author feels the emotion of helplessness, and the temporal deixis “every time” shows the frequency of the feeling of helplessness come, the social deixis “baby” and “honey” represent the intimacy and closeness that the author still feels toward her partner despite the guilt he has done, and the discourse deixis “that” represents the situation that the author goes through. The words preceding or following the deictic expressions provide a background context for the audience to grasp a particular element of the song, one of which is the emotion portrayal. For instance; in F2, F7, F8 the word ‘accomplice’, ‘favorite crime’, and ‘alibi’ are metaphors to emphasize how the songwriter feels about her current situation; in F11, the word ‘now’ and ‘every time’ show a specific setting of time supported by the upcoming phrase which is ‘siren sounds’; in F11, the word ‘around’ shows a specific setting of place supported by the phrase ‘do it all again’ following the word. In this way, the perceivers are able to comprehend the underlying emotions that the author is trying to convey through the song which are sadness and confusion.

Berkum (2019) argues that emotions can be depicted through language if there is an external stimulus. From the lyrics, the songwriter positions herself as the victim of the crime committed by her partners. The crime is later on revealed as to how her partner treats her badly during the relationship. The songwriter explains it by stating “You used me as an alibi. I crossed my heart as you crossed the line” (F.8, F.9), and “I let you treat me like that. I was your willing accomplice” (F.1, F.2). Furthermore, Berkum (2019) states how emotion also arises from the action taken after the stimulus. In the lyrics, the songwriter is obeying and also willing to sacrifice everything for her partner which leads her to be the victim of the story. She is saying, “I defended you to all my friends” (F.10), “I say that I hate you with a smile on my face” (F.15), and “All the things I did just so I could call you mine” (F.6). Therefore, she

represents the emotions of sadness and confusion in adolescents in the position of being the victim of one's crime.

### **Deictic Expressions and Girls Adolescents' Emotions**

Based on the results of the data along with the analysis of each meaning of the deictic expressions used in the lyrics, it can be concluded that deixis plays a role in the context of the story that is being told in the lyrics. Therefore, the context helps emotions to be portrayed in the song lyrics. To examine the context that each deictic expression values, interpretation is needed. However, to make a valid interpretation of something, someone needs to have general knowledge from their own experiences. According to many studies, emotion can be interpreted through linguistics by using a conceptual knowledge of the perceiver (Barett et al., 2007, as cited in, Lindquist, 2015; Fillmore, 1977, as cited in Lakoff, 2016). This conceptual knowledge will contribute to the prediction-making of emotions that are being conveyed in linguistics, in this case, deixis. Thinking about the frame of a crime scene as an example of a situation to comprehend conceptual knowledge, the knowledge of a crime scene condition will always be connected with many elements of objects such as police line, victim, cones/markers, gloves, etc. In the same way, that is how the process of the interpretation goes in how deictic expressions convey emotion. When perceiving a set of deixes, the conceptual knowledge will create new context and meaning in our brain. The context or meaning can be based on experiences, scenarios, and memories of events, objects, and situations in the environment. Briefly, a set of deictic expressions will create a set of categories of meaning and context based on one's conceptual knowledge.

Equally important, Berkum (2019) has also discussed how the delivery of emotion connects with language comprehension. The most acceptable descriptions related to emotion are; the appearance of emotion caused by stimulus from the external environment based on one's interest, and the action given to the stimulus whether consciously or unconsciously. With this in mind, the description can be used for understanding emotions through language. He has also claimed that several aspects should be noted when interpreting meaning in language using conceptual knowledge. Those aspects include knowing the speaker's situation, viewpoint, and intention. He has argued that there are three types of intention which are requesting or manipulating, informing, or sharing. From the previous explanations, a conclusion that can be drawn is when interpreting something, the perceiver needs to have a general understanding of what emotion is and how to have language comprehension by paying attention to those mentioned aspects.

In the same manner, the explanation above is also applied in this study. The deictic expressions used in the song lyrics of the *SOUR* album are interpreted based on conceptual knowledge and also considering Berkum's (2019) theories in the process. Based on the theories, the author's situation, viewpoint, and intention can be understood through the lyrics. Firstly, the situation is an adolescent going through hardships in relationship with her surroundings, whether it be society, lover, friends, or



even herself. Secondly, her stance can also be understood in each issue that she is experiencing in the lyrics. Lastly, she intends to share her experience and feelings through the perceiver. From there, each type of different emotion can be captured from the lyrics since the aim to contextualize the speaker's meaning is achieved.

A deeper understanding of adolescents' emotions can be achieved by connecting Berkum's (2019) theories and how adolescents' emotions are portrayed in the lyrics of the album *SOUR*. The first thing to be considered when interpreting something is by examining the situation being told in the lyrics thoroughly. In this album, the context of the situation can be understood through the deictic expressions such as the participants in the discourse, the time and place the discourse happens, and the relationship between the participants. For instance, in the song titled "*Enough For You*" where the perceiver can grasp the effort of the speaker to appear flawless and perfect. This happens due to the speaker's insecurity and dissatisfaction with herself. Later in the song, it can be concluded that the speaker eventually accepts who she is. In the lyrics, the speaker is experiencing different circumstances in each song. In each circumstance, the speaker's viewpoint or stance toward something or someone can affect her emotional portrayal of that particular person or thing. As proof, in the song titled "*Brutal*", the speaker perceives society as an unfriendly, unhealthy, and chaotic environment that affects her development as an adolescent. Hence, it can be concluded that the speaker's stance is somehow against society. Moreover, in the song titled "*Favorite Crime*", the perceiver can comprehend that the speaker is positioning herself as a victim in the story with a weak and helpless manner. The portrayal reflects her feeling of being confused and sad at the same time. The emotion being portrayed from the song is anxiety and anger. Last but not least, according to the three types of intention by Berkum (2019), the lyrics in the album are used as a medium to share the author's experience, feeling, and emotions with the audience. In that way, Berkum's (2019) framework helps to dissect how the elements of emotion interpretation can be conveyed through language, in this case, through deixis of deictic expressions. Therefore, deixis, as a part of language, is always related and relevant to the portrayal of one's emotion.

## Conclusion

This paper has stated the way deixis or deictic expressions contribute to the process of conveying a context-bound meaning through song lyrics. Additionally, the corpus of this paper is suitable to enhance the knowledge of emotions experienced by girls in adolescence. To the author's knowledge, this is the first study that examines how the deictic expressions represent emotions that are being portrayed in the lyrics. The album *SOUR* by Olivia Rodrigo used all types of deixis which are person, spatial/place, temporal/time, social, and discourse deixis. The most dominant deixis used in the album is person deixis. It is because the author or the speaker is accentuating her personal stories and feelings through the lyrics to convey the substantive meaning so the settings of place and time only serve as additional information. Each deictic expression contains meaning semantically but also has a wider

context to support the whole story and strengthen the emotions being portrayed in the song lyrics. Furthermore, it can be found that deixis affects how emotions are delivered through the lyrics by using conceptual knowledge and awareness of the emotions' elements to make a valid interpretation of the lyrics or any other mediums. Along with previous studies, one limitation in the method of this study is the data collection process conducted non-numerically. The researcher recommends conducting quantitative data collection such as surveys to strengthen the argument of deixis based on the comprehension of many people. Another study in the future can also apply the theory of deixis in other corpus or fields, such as reports, speech text, conferences, etc, to strengthen the deixis theories and also make innovations.

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