



A Deixis Analysis Song Lyric of “*Reckless*” By Madison Beer

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Abstract*

This study aim of the research is to identify the type of deixis and the dominant type of deixis in the lyrics of Madison Beer's song *Reckless*. This study is a type of qualitative research. Data collection techniques include listening to songs and analyzing Madison Beer's song "Reckless." The findings of this study include all types of deixis found in the person (64 data), spatial (11 data), temporal (8 data), and social (5 data) deixis found in the lyrics of Madison Beer's song *Reckless*. People's deixis is most frequently found in *Reckless* lyrics. The majority of the deixis found in this study are people's deixis, such as I and You. While the plural deixis of people found is We which is addressed to the listener.

1. Introduction

In this world, there are multiple ways to communicate in all forms, including written, spoken, and gestured. This can be done like a song, a poem, a play. Because pragmatics are so closely related to human interaction, in learning pragmatics that are important in everyday communication, Harman's sapphire puts language through a spontaneous system of signs, ideas, emotions, and desires. Is defined as a purely human and instinctual way of communicating. Pragmatics is not just what people say, but how they say it, and how others interpret their language in a social context, as in the case of songs. I'm focusing. Songs are a form of communication that allows people to work together through ways of communication. Songs are considered a communication system that uses sounds and songs to express emotions, feelings, ideas, feelings, and thoughts. The Cambridge Dictionary, in its third edition, states that the lyrics are derived from songs and short poems that express the songwriter's personal thoughts and feelings. In other words, not only putting words in sentences, but also expressing emotions such as love, battle, and emotions express the feelings and emotions of the Creator. Some of the messages sent by the composer are intended to hear the context and context of the lyrics, including emotions that express emotions such as jealousy, love, peace, difficulty and struggle. Beauty that creates communication. Below is an example of a song by the famous Madison Beer singer "*Reckless*".

2. Literature Review

Tfouni and Klatzky (1983) describe "Deixis Discourse Analysis: Pragmatic, Cognitive, and Semantic Factors in Understanding "This," "That," "Here," "And" There. "I did research on the subject. The children used in this study (mean age 3; 6) were tested for understanding of this deixis word here and there in two circumstances: the listener's goal and the audience's listener.

Sari, (2015) conducted a study "Analysis of Intercultural Interaction Deixis among Students". The results of this study indicate that different cultural backgrounds affect communication styles and outcomes. You need to pay more attention to the person you are talking to, topics, goals, and situation.

Deixis, according to (Yule & Stalnaker, 1996), refers to that is communicated through language. In pragmatics, semantics, and linguistics, deixis is a significant topic. Deixis is vital in discourse because it keeps people at specific moment in time and space, according to (Cairns, 1991). Each dialogue would appear as a loose collection in separate language without such an anchor, which is plainly not the case.

This talk maybe very important, and on this context numerous deixis references consult with the context. Direct connection with phenomena where in the that means of sure phrases or terms in speech calls for contextual records. Words and expression that require contextual records for taxation are extra than the implementation of deixis. Deixis also are a fabricated from the manner language encodes functions, and consequently additionally how the translation of contextual utterances withinside the evaluation of the context of the utterances (Dylgjeri & Kazazi, 2013).

Based on Lyons (2003: 170) in (Eragbe et al., 2015), "Lyon also shows that in many languages, deixis is a grammatical device that is classified as human and tense. Deixis refers to the participants, speakers, listeners, and sometimes the real-world directions of the discourse, whereas tenses reflect the time of interaction or occurrence of events. Place of time or communication. The language function used to find people in an encounter is called deixis. In general, deixis performs the function of pointer or orientation in a discourse."

Jaszczolt (2002:191) states that "deixis" comes from an ancient Greek word and means "to show" or "to show". Deixis is a miracle that uses grammatical identifying vocabulary particulars to render contextual information and give that information only when paired with that environment. In other words, it means the lexicalization or alphabet of contextual information. That means making it an important grammatical or verbal distinction.

Yule (1996:9) states that deixis is a slang (from Greek) that describes one of the most introductory effects we do in speaking. This means that "show" is called deixis. Deixis receives its semantic element from the context of the language in which it is used, according to Hurford (1984:63). (i.e., speaker, purpose, time, place). Jack Richards, for example. (1985, page 75) Deixis is the term or words that immediately tie a word with a time, place, or person, according to his book, the Longman Dictionary of Contemporary Applied Linguistics.

3. Research Method

This research uses a qualitative descriptive approach to clarify and describe the deixis in the lyrics of the song '*Reckless*.' A qualitative descriptive method is one in which data is described using words or pictures rather than numbers (Moelong, 2006:4). The researcher employs qualitative research because data and analysis written in the form of words and sentences are analyzed based on their actual form without revealing the context of the surrounding data. The approach used is a pragmatic approach in the form of deixis because it is consistent with the object of research, which is the type and meaning of deixis referents in song lyrics. Research data in the form of research objects or things that are the focus of a study (Arikunto, 2010:161). The data from this study is descriptive data, which is the object

of the research, namely words, phrases, or sentences that are included in the type of deixis and the meaning of deixis referents contained in the lyrics of the song *'Reckless'*.

Following the collection of data from the lyric text, the researcher analyzed the data as follows: Determine some of the word expressions contained in the deixis expression first. Second, the researcher categorizes the deixis expressions that have been determined using the criteria. Third, the researcher examined the various types of deixis, such as person deixis, time deixis, and place deixis.

To analyze the data, the researcher took the following steps: Reading and listening to the song lyrics as a whole, analyzing the types of deixis in the lyrics based on theory (Levinson, 1983), identifying and categorizing the types and their meanings deixis in the song, and the last one draws conclusions based on data analysis findings and suggestions.

4. Finding and Discussion

a. Definition of Deixis

Deixis is a human linguistic phenomenon in which the meaning of a particular reference expression depends on the aspect of its usage context. For example, an utterance like "See you in a week" means (at least who is speaking, where we (speakers and targets) are, and now. It depends on the number of days). The meaning of all utterances and social behaviors is generally contextual or "indicative", but Deixis introduces this indicator feature into the structure of the language itself. Words like me were called here and are now called Deixis, Indicators, or Changers. This is because terms like "shift" depending on usage. Such words lack the intensional meaning or criteria for determining the set of possible references (think round as a distinct feature of each sphere). Instead, their meaning depends on various context factors.

Traditionally, scholars have identified three categories of deixis (people, places, hours), but the language has the words deixis main ("this / that") and "discourse". Deixis can also use deixis for "society". Deixis sites are often regarded as typical cases of deixis and are the focus of many studies, including those that cast doubt on the basis of spatial meaning (eg Hanks1990). All known human languages show deixis in grammar. This is primarily reflected in the pronouns (personal deixis), deixis (place deixis), and hour adverbs or time symbols (time deixis).

However, the deixis of in the grammar of each language is not uniform and does not have strong universality (Levinson, 2004). In fact, the language varies greatly depending on the number of deixis grammar categories, the number of deixis terms in each category, the meaningful distinction type and the actual usage of the deixis form. The use of deixis is ubiquitous in face-to-face interactions, with often accompanied by nonverbal deixis cues (especially pointing) that the child receives before words and plays an important role in the language development of increase. (Although this is controversial).). Philosophers, linguists, psychologists, anthropologists and others have been wondering about the nature of deixis for at least a century. They ask a wide range of questions about deixis, including the semiotic characteristics, the meaning of a particular deixis, the inter-linguistic typologies of forms and functions, the acquisition of children's deixis, and their role in language. I raised it A nonverbal deixis in the evolution of language. Current research continues to investigate these questions, demonstrating the central importance of deixis to linguistic theory.

b. Types of Deixis

● Person Deixis

The person Deixis is used to point the object (it, these, those books), all pronouns (I, you we), and possessives (your,our, their). Person Deixis connect to the person related in an utterance, such as: The person directly connected, e.g the speaker and the addressed, the

person not directly connected e.g they that hear the utterance beside they are not being directly addressed and the person that mentioned in the utterance.

Commonly person Deixis is expressed by the following kinds of constituents:

1. The first person Deixis

The speaker or both the speaker and referents group with the speaker e.g singular pronouns (I, me, myself, my mine) and the plural pronouns (we, us, ourselves, our, ours) can be interpreted as the first person Deixis.

2. Second person Deixis

A person or persons identified as addressee e.g you, yourself, yourselves, your, yours, can be interpreted as second person Deixis.

3. Third person Deixis

A referent not identified as the speaker or addressee, e.g he, she, they, the third singular verb suffix-s can be interpreted as third person Deixis.

● Social Deixis

"Social deixis covers that feature of sentences which reflect, establish, or are determined by specific realities of the social setting in which the speech act occurs," Levinson (1983:89 in Fillmore) writes.

This type of deixis is concerned with the social information contained in a statement. According to Levinson (Levinson S. C., 1979, p. 67), social deixis is defined as "those characteristics of language structure that are attached to the social identities of participants (including spectators) in the speech event, or to their relations, or to their relations with other referents."

Participants' social identities (properly, incumbents of participants roles) or the social link between them, or between one of them and the persons and entities referred to, are encoded using social deixis.

The use of polite pronouns and the title of address is required when using social deixis. Social deixis, according to Fillmore, "encodes the social relationship depending on the part of the participants in the conversation that decided, for example, the choice of honorific, polite, intimate, or insulting speech level."

Nicknames, informal names, and titles of respect are all types of honorifics. Social deixis demonstrates the variations in individuality in every participant's roles, specifically the social fame of the addressee. The marking of social relationships in linguistic expression, with direct or indirect connection with the social fame or position of individuals with- inside the speech event, is called social deixis. The factor of sentences that mirror positive realities of the social scenario wherein the utterances arise is likewise addressed via way of means of social deixis.

The following are a few examples of social deixis:

Good morning, *Mommy*. Thank you very much, *Sir*.

● Temporal Deixis

A temporal deixis is a time marker (now, then, next week, last month) To interpret all of these deictic expressions, we need to know who the speaker is thinking about, when they are thinking about it, and where they are thinking it. Time adverbs such as "now, soon, lately, recently, ago, today, tomorrow, yesterday" are used to express temporal in dexicals. There is a significant difference between what is close to the speaker (this, here, and now) and what is distant (this, here, and now) (that, there, then). We can also tell if the movement is away from the speaker (go) or towards the speaker (come) (come). When someone comes up to you, you say, "He's coming!" When someone moves away from you, you say, "He's going!"

According to Rinck, temporal deixis is an adverb of time whose reference is contextual. According to Putrayasa, in KKBI (2014: 50) This deixis is referred to as a time adverbial in grammar, which is a disclosure to a point or time distance seen from the time an utterance occurs or when a speaker says it. Now or now expresses the time when the utterance occurs.

For the time "after," we find the words later, tomorrow, the day after tomorrow, later; for the time "before," we find the words earlier, yesterday, last week, at that time, before.

Temporal deixis is giving shape to a time range such as what speakers mean in language events (Cahyono, 1995: 218). Giving the time span intended by the speaker can be seen through the two example sentences according to Cahyono (1995: 218) as follows:

(1) Don't go home **now**.

(2) **Now** it's better to always have an umbrella ready.

The word now (1) refers to a few moments or minutes.

While the word now (2) has a time reference for several months, namely during the rainy season. The word 'now' in the two sentences is an embodiment of the word deixis because it can be seen that a word, the word 'now', can have a different time reference based on its context. Meanwhile, according to Yule, the notion of a time deixis word is explained through an utterance.

The following is an example of temporal deixis in the lyrics of Madison Beer's song *Reckless*.

* **Then** you got up and went to her house

* **Each day** goes by and **each night**

* I cry Somebody saw you with her **last night**

* You might love her **now**

● Spatial Deixis

According to Thomas, spatial deixis or place deixis does not mean anything in and of itself; it only becomes meaningful when you know where the speaker is standing or what the speaker is indicating. As a result, Levinson describes spatial deixis as "the encoding of spatial locations relative to the location of participants in the speech event." He goes on to say that the majority of languages use a two-term system. The concept of the speaker pointing in space or time to draw the addressee's attention to it is fundamental to both spatial and temporal deixis.

Spatial deixis refers to the concept of the distance between the speaker and the object of his speech. The use of spatial or place deixis, which refers to a specific referent that moves around, frequently becomes an anaphora for previous information. According to Nababan (1987:41), place deixis is a type of guidance to the location of a space or place as seen from the location of people or actors in language events. However, it is through the consideration of spatial deixis that place, from the speaker's perspective, can be defined both mentally and physically. The following is an example of spatial deixis in the lyrics of Madison Beer's song *Reckless*.

* **This** is a story I Hate

* **This** chapter's about How you said **there** was nobody else

* Then you got up and went to her **house**

* Said you'd never hurt me but **here** we are

* You check in and out of my heart like a **hotel**

* I hope you both go to **hell**

Research Finding

After analysis the data, researcher found the types of deixis in the lyric song "*Reckless*" by Madison Beer's. Researcher used some steps in this research. First, transcribe the lyric and the second classifying the person deixis, spatial deixis, temporal deixis and social deixis.

Tabel 1. Analysis song

Lyrics of Song	Types of Deixis
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Hey, this is a story I hate	This (Spatial Deixis), I (First Person Deixis) It (Person Deixis), Me (First Person Deixis)
And telling it might make me break	I (First Person Deixis), It (Person Deixis) This (Spatial Deixis)
But I'll tell it anyway	You (Second Person Deixis), There (Spatial Deixis)
This chapter's about	Then (Temporal Deixis), You (Second Person Deixis), House (Spatial Deixis)
How you said there was nobody else	You (Second Person Deixis), Me (First Person Deixis)
Then you got up and went to her house	
You guys always left me out	I (First Person Deixis), You (Second Person Deixis)
I still have the letter you wrote	You (Second Person Deixis), That (Spatial Deixis), I (First Person Deixis)
When you told me that I was the only girl	You (Second Person Deixis), Your (Second Person Deixis)
You'd ever want in your life	I (First Person Deixis), My (First Person Deixis)
I guess my friends were right	I (First Person Deixis)
Each day goes by and each night, I cry	You (Second Person Deixis), Her (Third Person Deixis)
Somebody saw you with her last night	You (Second Person Deixis), Me (First Person Deixis), Your (Second Person Deixis), Her (Third Person Deixis)
You gave me your word, "Don't worry 'bout her"	You (Second Person Deixis), Her (Third Person Deixis), Now (Temporal Deixis), You (Second Person Deixis), Me (First Person Deixis)
You might love her now, but you loved me first	You (Second Person Deixis), Me (First Person Deixis), Here (Spatial Deixis), We (First Person Deixis)
Said you'd never hurt me, but here we are	You (Second Person Deixis), My (First Person Deixis)
Oh, you swore on every star	You (Second Person Deixis), My (First Person Deixis)
How could you be so reckless with my heart?	
You check in and out	You (Second Person Deixis)
Of my heart like a hotel	My (First Person Deixis), Hotel (Spatial Deixis)
And she must be perfect, oh well	She (Third Person Deixis)
I hope you both go to hell	I (First Person Deixis), You (Second Person Deixis), Go (Spatial Deixis), Hell (Spatial Deixis)
Each day goes by and each night, I cry	I (First Person Deixis)
Somebody saw you with her last night	You (Second Person Deixis), Her (Third Person Deixis)
You gave me your word, "Don't worry 'bout her"	You (Second Person Deixis), Me (First Person Deixis), Your (Second Person Deixis), Her (Third Person Deixis)
You might love her now, but you loved me first	You (Second Person Deixis), Her (Third Person Deixis), Now (Temporal Deixis),

	You (Second Person Deixis), Me (First Person Deixis)
Said you'd never hurt me, but here we are (here we are)	You (Second Person Deixis), Me (First Person Deixis), Here (Spatial Deixis), We (First Person Deixis)
Oh, you swore on every star	You (Second Person Deixis)
How could you be so reckless with my heart? (Heart)	You (Second Person Deixis), My (First Person Deixis)
How could you be so reckless?	You (Second Person Deixis)
How could you be so reckless?	You (Second Person Deixis)
How could you be so reckless with someone's heart?	You (Second Person Deixis)
Hey, this is a story I hate	This (Spatial Deixis), I (First Person Deixis) I (First Person Deixis), It (Person Deixis)
But I told it to cope with the pain	
I'm so sorry if you can relate	I(First Person Deixis), You (Second Person Deixis)

Tabel 2. Types of Deixis

Types of Deixis	Frequency
Personal Deixis	64
Spatial Deixis	11
Temporal Deixis	8
Social Deixis	5
Total	88

From the table above, we can see total of deixis types of lyric "*Reckless*" by Madison Beer are 88 word using the deixis types. *64 Person Deixis, 11 Spatial Deixis, 8 Temporal Deixis, and 5 social deixis.* The dominant deixis is person deixis used in Madison Beer's lyrics *Reckless*.

From this study the researcher found 64 word of Deixis in Person Deixis, they are 11 Spatial Deixis, 8 Temporal Deixis, and 5 Social Deixis in the lyric song of "*Reckless*" by Madison Beer song's. Besides, the discussion from this study is about total types of Deixis which used in any lyric of song is different. From that lyric the singers explain the feeling and emotion from the song that they wrote. And the researcher found the dominant Deixis, they are : *Dominant Personal Deixis, Spatial Deixis, and the last Dominant Temporal Deixis.*

5. Novelities

Deixis is a frequently used linguistic expression that enables participants to identify concrete relationships. Deixis studies becomes a crucial component of comprehending spoken or written work as a result. However, other investigations indicated that it is difficult to understand the significance and referent of deictic phrases. Maspufah's (2015) study also revealed that senior high school students struggle to understand the context and recognize the referent of deictic terms in narrative literature. People, time, place, and social deixis are frequently employed in everyday life, both orally and in writing, as demonstrated by the study from Wicaksono (2019), which revealed that university students could easily interpret them.

However, they struggle to interpret discourse deixis and absorb situational information when it is presented in a descriptive text.

Understanding deixis and context is essential for spotting deixis in speech and other verbal communication. The speech is produced using a variety of words and expressions, and the context in which they are used will have a significant impact on the students' comprehension. Deictic phrases are therefore used in several languages to denote "who," "when," "where," and "what." Depending on who says them, when they are said, and where they are stated, these words constantly acquire new referents since they lack fixed referents. The personal deictic pronoun "I," for instance, can either refer to the speaker or the listener, depending on who is given the role of the speaker.

6. Conclusion

After the above discussion, researchers conclude that Reckless's lyrics from Madison Beer's song include all three types of deixis: person, place, and time. Deixis is used in three ways: first person, second person, and third person. In addition, other types, temporal deixis, social deixis, and spatial deixis are present in Madison Beer's song *Reckless*.

Deixis is the most dominant type of song. Because in the lyrics of the song, the singer talks about her feelings and feelings towards her partner. This is because some of the people involved do not feel guilty and find it easy to hurt their partner's emotions and hearts in life. Person deixis is the most common type of deixis in this song. According to research, deixis can be used to easily explain person, pronoun, tense, and indicator functions that connect utterances to person, space, and time relationships. It also helps you understand the meaning of the reference, such as who, where, and when you spoke.

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