DEIXIS IN JOHN LEGEND'S SONGS

Desmalia Purba, S.Pd, M.Pd
Lecturer of English Department in Letters Faculty
Darma Agung University

ABSTRACT

This study discusses about Deixis. It is the term from Greek which means pointing by language. This study aims at finding the types of Deixis used in John Legend's selected songs' lyrics and finding the types of Deixis most dominantly used in John Legend's selected songs' lyrics. This study was applied by using descriptive qualitative design. Having analyzed the data, the findings of this study are: (a)There are three kinds of deixis found in John Legend's songs, they are *person* deixis, *time* deixis and *place* deixis; (b) Person deixis is the most dominantly used in John Legend's songs; *86.86%.* The writer suggests that the students should learn Deixis as clear as possible because it is the most fundamental thing that should be mastered and the teacher or instructor of English language can teach the students about Deixis by using many written forms, such as songs' lyrics, poems, novels, drama's scripts and others.

Keywords: *Deixis, Descriptive Qualitative Design, Person Deixis, Time Deixis, Place Deixis*

I. Introduction
1.1 The Background of the Study

Language is a means of communication among the creatures in this world. It can be in both spoken and written form. It is used to make one's purpose understand by others and communication runs well.

There are many kinds of language in this world, such as English, Germany, Malay, Japanese, Greek, Mandarin, Spanish and many more. In the world's organization like PBB (Perserikatan Bangsa-Bangsa), it was determined the official languages to make the communication among all related people in that organization can be understood easily by all members. One of those languages is English.

English is used by all countries, include Indonesia. This language sometimes is used as first language, second language and even as a foreign language. In Indonesia, English is used as a foreign language; it means that English is not a must in Indonesian's daily communication. It is just used in specific moment by specific person so it can be said that not all people know and have capability to apply this language easily as they use Indonesian language. So, in Indonesia English is a compulsory subject in all levels of school starting from Kindergarten (KG), Primary School, Secondary School and University level.

The study of language is called as Linguistics. According to Kreidler (1998:3), linguistics also deals with the meaning expressed by modulations of a speaker's voice and the processes by which the hearer and the reader relate new information they already have. Some branches of linguistics are *Phonetics* (study of using the special symbols to represent each different speech sound), *Phonology* (the study of speech sound of a particular language), *Morphology* (the description of word information of which share a basic meaning), *Syntax* (the description of the classes or parts to form phrases and sentences), *Semantics* (the study of word meaning and sentence meaning without any relation to context) and *Pragmatics* (the study of meaning communicated by the speaker or the writer or singer and interpreted by a listener or the reader).

According to Kreidler (1998:19), in Pragmatics, the focus is the ability of person to derive meanings from context of speech situation. It is done when people analyze what people mean by their utterances and what the

words or phrases in those utterances might mean by them. Deixis, speech act, implicature, presupposition, politeness and many more are some sub studies of Pragmatics.

In the preliminary research conducted by the writer, some of the writer's students were found that they did not understand so much about types and meaning of Deixis that is why the writer was interested to choose Deixis as her topic in her research.

1.2 The Problem of the Study

The problems of this study are:
1. What types of Deixis are used in John Legend's selected songs' lyrics?
2. What types of Deixis is dominantly used in John Legend's selected songs' lyrics?

1.3 The Objective of the Study

Based on the problems above, the objectives of the study are formulated as follows:
1. To find out the types of Deixis used in John Legend's selected songs' lyrics.
2. To find out the types of Deixis most dominantly used in John Legend's selected songs' lyrics.

1.4 The Scope of the Study

This study was conducted based on Levinson's theory; they are: Person deixis, time deixis, and place deixis. John Legend's songs *All of me, Used to love you, Green light, Tonight, Save room* were chosen as the objects of this study because they are the most well known in the society of Indonesia, especially for teenagers.

1.4 The Significances of the Study

The findings of this study are expected to be useful for:

1 English Students :	This study provide sufficient material
	about deixis that help them understand about the topic easily and quickly
2 Other Researcher:	Those who will conduct the related research, this study can give new perspective and also can be used as references
3 Reader(s) :	This study will contribute to clarify the information about deixis and help them easily to analyze songs' lyrics

II. REVIEW OF RELATED LITERATURE
2.1 Pragmatics

Pragmatics is the study of those relations between language and context that are grammaticalized or encoded in the structure of language. The terms pragmatics covers both context dependent aspect of language structure and principles usage and understanding that have nothing or little to do with linguistic structure. (Levinson, 1983:9)

Pragmatics is the ability of person to derive meanings from context of speech situation. It is done when people analyze what people mean by their utterances and what the words or phrases in those utterances might mean by them. Deixis, speech act, implicature, presupposition, politeness and many more are some sub studies of Pragmatics. (Kreidler, 1998:19)

2.2 Deixis

Deixis is the term (from Greek) which one of the most basic things we do with utterances; it means pointing by language. (Yule, 1996:9) Meanwhile, Cruise (2000:319) states that deixis means different things to different people. The term *deixis* to cases where the referent is located using the current speech vent or one or more of its participants as references points.

Deixis can be analyzed through utterances, written text, drama scripts, poem,songs' lyrics, etc. (Levinson, 1983:68) The following examples show types of deixis:

I leave *you* when you are here.
I and *you* are categorized into *persondeixis*.

She is in Medan *yesterday*.
Yesterday is categorized into *time deixis*.

2.3 Kinds of Deixis

Levinson, (1983:68) states that deixis can be categorized into five types, they are person deixis, time deixis, place deixis, discourse deixis, and social deixis that can be analyzed through utterances, written text, drama scripts, poem,songs' lyrics, etc. In this study, the writer just focus on the three types of deixis, they are: person deixis, time deixis, and place deixis.

a. Person deixis
Levinson states that person deixis concerns with the encoding of the role participant in the speech event in which the utterance in question is delivered: the category is the first, second and third person. The *first person deixis*are *I, Me, Myself, My, Mine, We, Us, Ourselves, Our,* and*Ours*. The *second person deixis* are *You, Your, Yourself,* and *Yours*. Meanwhile *the third person* are *He, His, Him, Himself, She, Her, Hers, Herself, It, It, Its,* and *Itself*.

Examples for first person deixis:
1) *I* always promise that *I*will give *my* best.
2) It is *mine*.
3) *We* will treat him as *our* family.
4) These cars are *ours*.
5) *I myself* visited New York.

Examples for second person deixis:
1) *You* are a good motivator for the young generation.
2) *Your* action speaks louder than *your* utterances.
3) *You yourself* will pay that rent because promise is a promise.

4) I am *yours* because both of us love one each other.
5) Be *yourself*! *You* do not need to pretend as others!

Examples for third person deixis:
1) *He* loves writing poems because since *his* childhood *his* parents have made it as *his* habit.
2) *She* is asked to conduct research about free-sex because *it* is very useful for young generation.
3) *She* always pretends to love and care *him* because by doing that many advantages will be *hers*.
4) *He* is my son that is always make this heart beat faster than before.
5) *It* is important to know and master how to keep and memorize that pattern for making our lives better.

b. Time deixis
There are three parts of time deixis; before the moment of utterances, at the time of utterances and after the time of utterances.
Examples:
1) We need you *now*.
2) *Then*, it will be practiced twice a day.
3) All the participants of seminar were tested by the keynote speaker about the topic that have explained by him last *Monday*.
4) I will register my Ph.D. in Oxford University *next year*.
5) We need knowledge of nationality in diversity *now*.

c. Place deixis
There are two parts in past place deixis in past; *here* and *there* but now this deixis is already developed. It is just about the place or position where the utterances take place.

Examples:
1) *Here* where you will stay with us.
2) They produces many writings *there*.
3) I prefer living *in Indonesia* to living *in USA*.
4) We need to apply that theory *in this region*.

5) She loves watching film *in that cinema*.

2.5 John Legend's Songs

At its most basic, a song is a short piece of music, usually with words. It combines melody and vocals, although some composers have written instrumental pieces, or musical works without words, that mimic the quality of a singing voice. The words of a song are called lyrics. Lyrics can include a series of verses, the longer sections of the song that tell the story, and a refrain, a short phrase repeated at the end of every verse. Songs can have a simple structure of one or two verses, or a more complex one with multiple verses and refrains. Songs usually have a meter or beat. Whether you sing or speak the lyrics, you can feel a pattern or pulse in the way the words move the song forward. (https://study.com/academy/lesson/what-is-a-song-definition-examples.html)

Legend was born on December 28, 1978, in Springfield, Ohio. He is one of four children of Phyllis Elaine Lloyd, a seamstress, and Ronald Lamar Stephens, a factory worker at International Harvester. Legend was homeschooled by his mother on and off throughout his childhood.At the age of four, he performed with his church choir. He began playing the piano at age seven. At the age of 12, Legend attended Springfield North High School, from which he graduated salutatorian of his class four years later. According to Legend, he was offered admission to Harvard University and scholarships to Georgetown University and Morehouse College. He attended the University of Pennsylvania, where he studied English with an emphasis on African-American literature.

While in college, Legend served as president and musical director of a co-ed jazz and pop a cappella group called Counterparts. His lead vocals on the group's recording of Joan Osborne's "One of Us" (written by Eric Brazilian of The Hooters) received critical acclaim, landing the song on the track list of the 1998 *Best of Collegiate a Cappella* compilation CD. Legend was also a member of the prestigious senior societies Sphinx Senior Society and Onyx Senior Honor Society while an undergraduate at Penn. While in college, Legend was introduced to Lauryn Hill by a friend. Hill hired him to play piano on "Everything Is Everything", a song from her album *The Miseducation of Lauryn Hill*.

During this period, he began to hold a number of shows around Philadelphia, eventually expanding his audience base to New York, Boston, Atlanta, and Washington, D.C. He graduated from college in 1999, and thereafter began producing, writing, and recording his own music. He released two albums independently; his self-titled demo (2000) and *Live at Jimmy's Uptown* (2001), which he sold at his shows. After graduating from the University of Pennsylvania, Legend began working as a management consultant for the Boston Consulting Group. He subsequently began working on his demo and began sending his work to various record labels. In 2001, Devo Springsteen introduced Legend to then up-and-coming hip-hop artist Kanye West; Legend was hired to sing during the hooks of West's music. After signing to West's label, he chose his stage name from an idea that was given to him by poet J. Ivy, due to what he perceived as an "old-school sound". J. Ivy stated, "I heard your music and it reminds me of that music from the old school. You sound like one of the legends. As a matter of fact, that's what I'm going to call you from now on! I'm going to call you John Legend." After J. Ivy continued to call him by the new moniker "John Legend," others quickly caught on, including Kanye West. Despite Legend's reluctance to change his stage name, he eventually announced his new artist name as John Legend.(https://en.wikipedia.org/wiki/John_Legend).

III RESEARCH METHODOLOGY
3.1 Research Design

In conducting this study, descriptive qualitative design was used. It is to describe situations, events or occurrences of the basic

data was conducted simultaneously with data collection. (Arikunto, 2006:13).

3.2 The Techniques of Collecting the Data

There were some steps the writer used in collecting the data, they are:
1) Visiting some libraries to find out all related references
2) Searching John Legend's songs' lyrics
3) Printing and collecting them all

3.4 The Techniques of Analyzing the Data

Having the data, the steps of analyzing the data are:
1) Identifying deixis into its types
2) Tabulating the frequency
3) Classifying the most dominant type of lyrics by this formula:

The data in this research are five lyrics of John Legend's songs, they are: *All of me, Used to love you, Green light, Tonight,* and*Save room.*

4) Describing and explaining the findings

$$X = \frac{f}{n} \text{ x } 100$$

X = the percentage of the items
f = frequency
n = the total number of the items
5) Drawing the conclusion

IV DATA, DATA ANALYSIS AND FINDINGS

4.1 Data

4.2 Data Analysis

Table 4.1
Types of Deixis in Song I *All of Me*

The Lyrics of the Songs	Types of Deixis		
	Person	Time	Place
What would *I* do without *your* smart mouth	I, your		
Drawing *me* in, and you kicking *me* out	Me, me		
Got *my* head spinning, no kidding, *I* can't pin *you* down	I, you		
What's going on *in that beautiful mind*			in that beautiful mind
I'm on *you*r magical mystery ride	I'm, your		on your magical mystery ride
And *I'm* so dizzy, don't know what hit *me*, but *I*'ll be alright	I, me, I		
My head's under water But *I'm* breathing fine	My, I		
You're crazy and I'm out of *my* mind 'Cause all of *me*	You, my, me		
Loves all of *you*	You		
Love *your* curves and all *your* edges	Your, your		
All *your* perfect imperfections Give your all to *me*	Your, me		
I'll give *my* all to *you* *You*'re *my* end and *my* beginning	I, my, you, you, my		
Even when *I* lose *I*'m winning 'Cause *I* give *you* all, all of *me*	I, I, I, you, me		
And *you* give *me* all, all of *you* How many times do *I* have to tell *you*	You, me, you, I, you		

	You, you		
Even when *you*'re crying *you*'re beautiful too	You, you		
The world is beating *you* down, *I*'m around through every move *You*'re my…	You, I, you		

Table 4.2
Types of Deixis in Song II *Used to love you*

The Lyrics of the Songs	Types of Deixis		
	Person	Time	Place
Holla holla haaa, Holla holla haaa			
Maybe *it's me*, maybe *I* bore *you*	it's, me, I, you		
Oh no, *it*'s *my* fault 'cause *I* can't afford *you*	It, my, I, you		
Maybe, baby, Puffy, Jay-Z, Would all be better for *you*	you		
'Cause all *I* could do was love *you* Baby when *I* used to love *you* (there's nothin' that *I* wouldn't do)	I, you, I, you, I		
I went through the fire for *you* (anything *you* asked *me* to) But *I*'m tired of living this lie	I, You, you, me, I		
It's getting harder to justify	It		
I realize that *I* just don't love *you* Not like *I* used to	I, I, You, I		
Holla holla holla haaa (yeaa) Holla holla holla haaa (yea oh yea)			
Now maybe *I* should rob somebody So *we* could live like Whitney and Bobby	I, we	Now	
It's probably *my* fault, *my* bad, *my* loss	It, my, my, my		
But *you* are the cause 'Cause all *I* could do was love	You, I		
Baby when *I* used to love *you* (There's nothin that *I* wouldn't do)	I, You, I		
I went…	I		

Table 4.3
Types of Deixis in Song III *Green Light*

The Lyrics of the Songs	Types of Deixis		
	Person	Time	Place
Give me the green light, give *me* just one night.	Me, me		
I'm ready to go right *now*!	I	now	
I'm ready to go right *now*!	I	now	
We can go *all night*, give *me* the green light	We, me	All night	
I'm ready to go right *now*, *I*'m ready to go right now	I, I	Now, now	
One two three green light, but if *it*'s what *it* seems like	It, it		
The *you* moving baby, lets *me* know i*t*'s gone' be right	You, me		
I'm ready to go right *now*, *I*'m ready to go right *now*	I, I	Now, now	

The Lyrics of the Songs	Person	Time	Place
One two three red light, *I* wanna see what *your* dance like	I, your		
But if *I* can be *you*r buddy, get *your* study and get *your* head right	I, your, your		
I'm ready to go right *now*, *I*'m ready to go right *now*, So *I* went hard like Medusa staring at *me*	I, I, I, me	Now, now	
I told *her* let'*s* go, let'*s* blow this lame nigga factory	I, her, us, us		
She said, What type of girl do *you* think *I* are, the kind that *you* meet *in a bar*	She, you, I, you		in a bar
You think *you* can get whatever *you* want cause *you* some kind star	You, you, you, you		
No *I*'m a comet, *I* just want *you* woman	I, I, you		
Hey, If *I* were *you* then *It* would be *me* that *I* go home with	I, you, it, me, I		
Three, the one and only, one thing *you* ain't considered	You		
I heard *you* when *you* told *you*r girl "ooh *he* can get *it*" admit *it*, *You* did *it* let's hop a cab and split *it*	I, you, you, your, he, it, it, you, it, it		
I'm kiddin' *we* both going to where *you* livin'	I, we, you		where *you* livin'
Ha, *I* got you gigglin' like *I*'m piglet	I, I		
Oh *that*'s the ticket, *I* hope *you* are more like *Anita Baker* than *Robin Givens*	That, I, you, Anita Baker, Robin Givens		
No, *I* don't know that lady so let *me* quit *it*	I, me, it		
I'm just style freein', freestylin' with *y'*all seldom do	I, you		
This is what *I*'m telling *you*, To the bed *I*'m nailing *you*	I, you, I, you		
Like *I*'ve been in jail for two years and *thenthey* let *me* loose	I, they, me	then	
Give *me* the green light, give *me* just one night	Me, me		
I'm ready to go right *now*, *I*'m ready to go right n*ow*	I, I	Now, now	
We can go all night, give *me* the green light	We, m	all night	
I'm ready to go right *now*, *I*'m ready to go right *now*	I	Now, now	

Table 4.4
Types of Deixis in Song IV *Tonight*

The Lyrics of the Songs	Types of Deixis		
	Person	Time	Place
Ah, alright, Ain't this what *you* came for	You		
Don't *you* wish *you* came, oh	You, you		
Girl what *you*'re playing for Ah, come on	Girl, you		
Come on, let *me* kiss that Ooh, *I* know *you* miss that	Me, I, you		
What's wrong, let *me* fix *that* Twist that	Me, that, that		
Baby, *tonight*'s the night *I* let *you* know	Baby, I, you	Tonight	
Baby, tonight's the night *we* lose control	Baby, we	Tonight	
Baby, *tonight you* need *that*, tonight believe *that*, *Tonight I*'ll be the best *you* ever had	Baby, you, that, that, you	Tonight	
I don't wanna brag, but *I*'ll be the best *yo*u ever	I, I, you		

had			
I don't wanna brag, but *I*'ll be The best *you* ever had	Baby, you, that, that, you		
I hit *you* with the best stroke, Freestyle and the breaststroke	I, you		
Til *you* blow a cigarette smoke	You		
And now the bed's broke, So what *we* gonna' do now Round two now	We	Now, now, now	
Work *it* out, *then we* cool down, cool down	It, we	Then	
Baby, tonight's the night *I* let *you* know	Baby, I	Tonight	
Baby, *t*onight's the night *we* lose control, *Baby, tonight…*	Baby, we, baby	Tonight, tonight	

Table 4.5
Types of Deixis in Song IV *Tonight*

The Lyrics of the Songs	Types of Deixis		
	Person	Time	Place
Say that *you*'ll stay a little	You		
Don't say 'bye bye' *tonight*		Tonight	
Say *you*'ll be *mine*	You, mine		
Just a little bit of love is worth *a moment of your time*		A moment of your time	
Knocking *on your door* just a little, So cold outside *tonight*		On your door	
Let'*s* get a fire burning			
Oh, *I* know *I* keep *it* burning right	I, I, it		
If *you* stay, won't *you* stay, stay?	You, you		
Save room for *my* love	My		
Save room for a moment to be with *me*	Me		
Save room for *my* love, save a little	My		
Save a little for *me*	Me		
Won't *you* save a little?	You		
Save a little for *me*, oh This just might hurt a little	Me		
Love hurts sometimes *when you do it right*		When you do right	
Don't be afraid of a little bit of pain Pleasure is on the other side			
Let down *your* guard just a little	Your		
I'll keep *you* safe *in these arms of mine* Hold on to *me*, *pretty baby*	I, you, me, pretty baby		in these arms of mine
You will see *I* can be all *you* need	You, I, you		
If *you* stay, won't *yo*u stay, stay? Save…	You, you		

From the data analysis above, it can be concluded by this table.

Table 4.6
The Calculation of Types of Deixis

No	Types of Deixis	Frequency	Percentage
1	PersonDeixis	225	86.87 %
2	TimeDeixis	29	11.20 %
3	PlaceDeixis	5	1.93 %
	Total	**259**	**100%**

4.4 Resarch Findings

Having analyzed the data, the findings of this study are:

a. There are three kinds of deixis found in John Legend's songs, they are *person* deixis, *time* deixis and *place* deixis.
b. Person deixis is the most dominantly used in John Legend's songs; *86.86%*

4.5 Conclusion and Suggestion
4.5.1 Conclusion

In this study, it can be seen that there are three kinds of deixis found in John Legend's songs, they are *person* deixis, *time* deixis and *place* deixis. Person deixis is the most dominantly used in John Legend's songs; *86.86%*

4.5.2 Suggestion

The writer suggests that:

a. The students should learn Deixis as clear as possible because it is the most fundamental thing that should be mastered.
b. The teacher or instructor of English language can teach the students about Deixis by using many written forms, such as songs' lyrics, poems, novels, drama's scripts and others.

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