

## CHAPTER IV

### RESEARCH FINDINGS AND ANALYSIS

This chapter presented the findings of analysis of song lyrics in *Shang-Chi and the Legend of Ten Rings* album by using deixis analysis to semantics study in word meanings which was based on Saeed's theory.

#### A. Findings

In this part, the researcher presented the data analysis from the song lyrics of *Shang-Chi and the Legend of Ten Rings* album. The researcher discovered some data of deixis words expressed in the songs which consists of 5 songs. The songs titled in this album are *Every Summertime* by NIKI, *In The Dark* by Swae Lee and Jhene Aiko, *Never Gonna Come Down* by Mark Tuan and BIBI, *War With Heaven* by keshi, and *Hot Soup* by 88rising and Simu Liu. The categories of deixis based on Saeed's theory in this analysis was divided into some types, those were person deixis, spatial deixis, and temporal deixis. After choosing song lyrics that used for material research, the researcher presented finding and analysis of data in this chapter. Finally, the researcher explained how the influence of using deixis to meaning of entire song lyrics.

The researcher used qualitative method in this research that applied some steps as follow: First, transcribing song lyrics then determining and classifying some words expressions that included in deixis based on the criteria according to Saeed's theory then put in the table. After grouping deixis' types, the researcher went to analyze the meaning based on point of view from semantics in analyzing meaning based on the text. In this step, the researcher analyzed word meanings by looking up meaning of text from Advanced Learners's Oxford Dictionary. Finally, the researcher drew understanding on song lyrics theme then described how the influence of deixis meaning of the entire song lyrics.

Table 4.1 Every Summertime by NIKI

No	Lyrics	Types of Deixis			
		Person	Spatial	Temporal	Meaning Semantically
1.	18, <b>we</b> were undergrads	We	-	-	“we” indicates the first person plural refers two people in undergrads or 18 years old
2.	Stayed out late, never made <b>it</b> to <b>class</b>	It	Class	-	“it” refers to out late “class” show place where the speaker and hearer never stayed out late
3.	Outer Richmond in a taxi cab	-	-	-	-
4.	<b>You</b> were sweating bullets on the way to <b>my</b> daddy oh	you, my	-	-	“you” as second person who were sweating bullets on the way to first person’s/speaker’s dad
5.	<b>You</b> said, "Baby, think <b>we</b> 're moving too fast"	you, we	-	-	“you” as second person who said that “we” refers two people who are moving too fast
6.	And <b>I</b> swear the magnolias flashed a smile	I	-	-	“I” as first person who swear the magnolias flashed a smile
7.	And that's when <b>I</b> caught <b>me</b> hoping <b>you</b> 'd stay a while	I, me, you	-	-	“I” as first person who caught itself and hope “you” as second person or hearer would stay a while
8.	Baby, <b>I</b> 'd give up anything to travel inside <b>your</b> mind	I, your	-	-	“I” as first person who give up anything to travel inside second person’s or the hearer’s mind
9.	Baby, <b>I</b> fall in love again come <b>every summertime</b>	I	-	summer time	“I” as first person who fall in love again come every “summertime” as the time in fall in love
10.	<b>My</b> daddy taught <b>me</b> to choose 'em wisely, but <b>you</b> don't have to try	my, me, you	-	-	“my” as possessive pronoun of first person’s or speakers’ daddy who taught “me” the speaker to choose wisely, but “you” as the second person or hearer doesn’t have to try
11.	'Cause, baby, <b>I</b> fall in love <b>every</b>	I	-	summer	“I” as the first person who fall in love every

	<b>summertime</b>			time	“summertime” as the time of fall in love
12.	25, man were missing church	-	-	-	-
13.	Laugh 'bout everyone <b>we're</b> hating at work	we	-	-	“we” indicates the first person plural refers two people who laugh about everyone who is hated at work
14.	Dinner with <b>your</b> sister and the jokes kinda hurt	your	-	-	“your” as the second person’s sister in dinner and the jokes kinda hurt
15.	Cry the way home, and <b>you're</b> putting <b>me</b> first, oh	you, me	-	-	“you” as the second person who are putting “me” as the first person or speaker who cries the way home
16.	Yeah, <b>we</b> just always know what to say	we	-	-	“we” indicates the first person plural refers two people who just always know what to say
17.	<b>We're</b> strolling down the boulevard and dancing under streetlights	we	-	-	“we” indicates the first person plural refers two people who are strolling down the boulevard and dancing under streetlights
18.	<b>Every year, we</b> get older, and <b>I'm</b> still on <b>your</b> side	we, I, your	-	year	“we” indicates the first person plural refers two people (speaker and hearer) who get older in every “year” as the time get older, and “I” as the first person who still on second person’s side
19.	Baby, <b>I'd</b> give up anything to travel inside <b>your</b> mind	I, your	-	-	“I” as the first person who would give up anything to travel inside second person’s mind
20.	Baby, <b>I</b> fall in love again come <b>every summertime</b>	I	-	summer time	“I” as first person who fall in love again come every “summertime” as the time in fall in love
21.	<b>My</b> daddy taught <b>me</b> to choose 'em wisely, but <b>you</b> don't have to try	my, me, you	-	-	“my” as possessive pronoun of first person’s or speakers’ daddy who taught “me” the speaker to choose wisely, but “you” as the second person or hearer doesn’t have to try
22.	'Cause, baby, <b>I</b> fall in love <b>every</b>	I	-	summer	“I” as the first person who fall in love every

	<b>summertime</b>			time	“summertime” as the time of fall in love
23.	<b>Every day</b> is summertime	-	-	every day	“every day” as the time of day that is like summertime
24.	<b>Every day</b> is summertime	-	-	every day	“every day” as the time of day that is like summertime
25.	<b>Every day</b> is summertime with <b>you</b>	You	-	every day	“every day” as the time of day that is like summertime with “you” as the second person or hearer
26.	<b>Every day</b> is summertime	-	-	every day	“every day” as the time of day that is like summertime
27.	<b>Every day</b> is summertime	-	-	every day	“every day” as the time of day that is like summertime
28.	<b>Every day</b> is summertime with <b>you</b>	You	-	every day	“every day” as the time of day that is like summertime with “you” as the second person or hearer

From the tabulated data of analysis song lyrics “*Every Summertime*” above, the researcher found that songwriter used three deixis’ types. Those were person deixis, spatial deixis, and temporal deixis. Some person deictic words were singular first person deixis “I”, “my”, “me” and “it”, then plural first person deixis “we”, and second person deixis “you” and “your”. Then, spatial deixis “class” which was included motion verb and temporal deixis “every summertime”, “every day”, and “every year”.

Table 4.2 In the Dark by Swae Lee and Jhene Aiko

No	Lyrics	Types of Deixis			
		Person	Spatial	Temporal	Meaning Semantically
1.	Don't leave <b>me</b> in the dark	Me	-	-	“me” as the first person object who doesn’t want to be left in the dark
2.	<b>I</b> deserve more	I	-	-	“I” as the first person who deserves more
3.	<b>I</b> ’m somebody's reward	I	-	-	“I” as first person who feel as somebody’s reward
4.	Don't leave <b>me</b> in the dark	Me	-	-	“me” as the first person object who doesn’t want to be left in the dark
5.	<b>I</b> deserve more	I	-	-	“I” as the first person who deserves more
6.	<b>I</b> ’m somebody's reward	I	-	-	“I” as first person who feel as somebody’s reward
7.	Yeah, <b>I</b> gave <b>her</b> good vibes	I, her	-	-	“I” as the first person who gave “her” as the third person good vibes
8.	Oh, <b>you</b> had a good run	You	-	-	“you” as the second person who had a good run
9.	<b>I</b> ’m far from a regular person	I	-	-	“I” as the first person who far from a regular person
10.	All <b>my</b> cars parked inside <b>my</b> garage	My	-	-	“my” as possessive pronoun of first person’s cars that parked inside the first person’s “garage” as the place
11.	<b>I</b> give 'em six thousand, <b>they</b> have a ball	I, they	-	-	“I” as the first person who gives six thousand, “they” as the third person who have a ball
12.	<b>My</b> wrist speaking lake and <b>that</b> waterfall	My	That	-	“my” as possessive pronoun of first person “I” and “that” as demonstrative adjective
13.	<b>I</b> ’m preaching to <b>you</b> , so listen up	I, you	-	-	“I” as the first person or speaker who is preaching to “you” as second person or hearer to

					make the hearer listen to speaker
14.	Only real ones with <b>me</b> no mirage	Me	-	-	“me” as the first person object who is only the real ones no mirage
15.	<b>She</b> use <b>her</b> brain like curriculum	she, her	-	-	“she” as the third person who have brain like curriculum
16.	M-m-money keep calling, <b>I</b> m picking up	I	-	-	“I” as the first person who is picking up when money keep calling
17.	<b>I</b> m in <b>Manhattan</b> going up already gave <b>her</b> the wicked love	I, her	Manhattan	-	“I” as the first person who is in “Manhattan” as the place going up “her” as the third person who was given the wicked love
18.	<b>I</b> m at the top of the pinnacle	I	-	-	“I” as the first person who is at the top of the pinnacle
19.	Only <b>you</b> haters get ridiculed	You	-	-	“you” as the second person who hates other persons gets ridiculed
20.	<b>I</b> m about to come and finish <b>you</b> been 'bout <b>that</b> paper since middle school	I, you	That	-	“I” as the first person who is about to come and finish “you” as the second person who been about “that” as the demonstrative which refers to paper since middle school
21.	Don't leave <b>me</b> in the dark	Me	-	-	“me” as the first person object who doesn't want to be left in the dark
22.	<b>I</b> deserve more	I	-	-	“I” as the first person object who deserves more
23.	<b>I</b> m somebody's reward	I	-	-	“I” as first person who feel as somebody's reward
24.	Don't leave <b>me</b> in the dark	Me	-	-	“me” as the first person object who doesn't want to be left in the dark
25.	<b>I</b> deserve more	I	-	-	“I” as the first person who deserves more
26.	<b>I</b> m somebody's reward	I	-	-	“I” as first person who feel as somebody's reward

27.	Yeah, <b>I</b> gave <b>her</b> good vibes	I, her	-	-	“I” as the first person who gave “her” as the third person good vibes
28.	Oh, <b>you</b> had a good run	You	-	-	“you” as the second person who had a good run
29.	<b>I</b> ’m far from a regular person	I	-	-	“I” as the first person who far from a regular person
30.	All <b>my</b> cars parked inside <b>my</b> <b>garage</b>	My	Garage	-	“my” as the first person’s cars that parked inside the first person’s “garage” as the place
31.	<b>You</b> don't wanna never leave <b>you</b> guessing	You	-	-	“you” as the second person who don’t wanna never leave “you” as the second person guessing
32.	<b>You</b> know, <b>I</b> could never have <b>you</b> stressing	you, I	-	-	“you” as the second person who know that “I” as the first person could never have “you” the second person stressing
33.	<b>You</b> don't even ever have to question	You	-	-	“You” as the second person who don’t even ever have to question
34.	<b>I</b> ’m invested, so <b>I</b> ’m put <b>my</b> best in	I, my	-	-	“I” as the first person who is invested, so “I” as the first person put first person’s best in
35.	B-b-baby, <b>my</b> love unconditional	My	-	-	“my” as possessive pronoun of first person’s/speaker’s love unconditional
36.	<b>It</b> ’s about more than material	It	-	-	“it” as the third person which refers to love unconditional, is about more than material
37.	Don't leave <b>me</b> hanging out in the cold	Me	-	-	“me” as the first person who doesn’t want to be left hanging in the cold
38.	Some things <b>I</b> don't need to know about	I	-	-	“I” as the first person who don’t need to know about some things
39.	Don't leave <b>me</b> in the dark	Me	-	-	“me” as the first person who doesn’t want to be left in the dark
40.	<b>I</b> deserve more	I	-	-	“I” as the first person who deserves more
41.	<b>I</b> ’m somebody's reward	I	-	-	“I” as first person who feel as somebody’s

					reward
42.	Don't leave <b>me</b> in the dark	Me	-	-	“me” as the first person who doesn’t want to be left in the dark
43.	<b>I</b> deserve more	I	-	-	“I” as the first person who deserves more
44.	<b>I</b> m somebody's reward	I	-	-	“I” as first person who feel as somebody’s reward
45.	Don't leave <b>me</b> in the dark	Me	-	-	“me” as the first person who doesn’t want to be left in the dark
46.	<b>I</b> deserve more	I	-	-	“I” as the first person who deserves more
47.	<b>I</b> m somebody's reward	I	-	-	“I” as first person who feel as somebody’s reward

From the tabulated data of analysis song lyrics “*In the Dark*” above, the researcher found that songwriter used two deixis’ types. Those were person deixis and spatial deixis. In this song, person deictic words used are singular first person deixis “I”, “my”, “me”, and “it”, then second person deixis “you”, and third person deixis “they”, “she”, “her” (*as possessive pronoun*) and “her” (*as objective pronoun*). Then spatial deictic words were “that” as demonstrative adjective, “garage” and “Manhattan” as motion verb.

Table 4.3 Never Gonna Come Down by Mark Tuan and BIBI

No	Lyrics	Types of Deixis			
		Person	Spatial	Temporal	Meaning Semantically
1.	<b>I</b> m like, hey	I	-	-	“I” as the first person who is like
2.	<b>I</b> m missing <b>your</b> face on <b>my</b> phone	I, your, my	-	-	“I” as the first person who is missing second person’s face on first person’s phone



3.	<b>I</b> m like wait	I	-	-	“I” as the first person who is like wait
4.	<b>You</b> never call back all of a sudden	you	-	-	“you” as the second person who never call back all of a sudden
5.	And at <b>night</b> , don't <b>you</b> think about <b>me</b> ?	you, me	-	night	“night” as the time when “you” as second person think about “me” as first person
6.	Wherever <b>you</b> are, wherever <b>you</b> are	you	-	-	“you” as the second person who is wherever
7.	And I'll try for <b>you</b> , I can get <b>you</b>	I, you	-	-	“I” as the first person who tries for “you” as second person, “I” as the first person can get “you” as second person
8.	Whatever <b>you</b> want, whatever <b>you</b> want	you	-	-	“you” as the second person who want whatever
9.	<b>Sometimes</b> I just feel for <b>you</b>	I, you	-	sometimes	“Sometimes” as the frequency of time, “I” as the first person who just feel for “you” as second person
10.	<b>Sometimes</b> it just happens only once	it	-	sometimes	“Sometimes” as the frequency of time, “it” as demonstrative which refers to (I just feel for you)
11.	<b>Sometimes</b> can't get rid of <b>you</b>	you	-	sometimes	“Sometimes” as the frequency of time, “you” as the second person who cannot be gotten rid
12.	Need to get <b>you</b> out of <b>my</b> dreams	you, my	-	-	“you” as the second person who need getting out of first person's dream
13.	<b>I</b> can't help but think of <b>you</b> all <b>these nights</b>	I, you	These	nights	“I” as the first person who cannot help but think of “you” as second person all “these” as demonstrative adjective refers to “nights” as the time of utterance
14.	Guess <b>you</b> just a part of <b>my</b> scene, <b>my</b> movie	you, my	-	-	“you” as the second person who is just a part of first person's scene and movie
15.	<b>I</b> can't help but think of <b>you</b> all the	I, you	-	all the	“I” as the first person who cannot help but think

	<b>time</b>			time	of “you” as second person “all the time” as the frequency of the time
16.	Dial up <b>my</b> phone, am <b>I</b> special?	my, I	-	-	“my” as the first person’s phone which is dialed up, “I” as the first person who asks “is herself special?”
17.	Yeah, Jordan retros, yeah	-	-	-	-
18.	Stay laced, yeah, don't play games, yeah	-	-	-	-
19.	Mind spinning around, be blades on <b>me</b>	-	-	-	“me” as the first person object who hopes someone be blades
20.	<b>I</b> be on grey low key	I	-	-	“I” as the first person who is on grey low key
21.	<b>I</b> be on poolside	I	-	-	“I” as the first person who is on poolside
22.	Damn, <b>I</b> got feelings for <b>you</b>	I, you	-	-	“I” as the first person who got feelings for “you” as second person
23.	<b>I</b> 'm lonely, listen to Frank with <b>my</b> homies	I, my	-	-	“I” as first person who is lonely and ask to listen to Frank with first person’s homies
24.	Get sad, big bags	-	-	-	-
25.	<b>I</b> 'd rather have <b>you</b> in <b>my</b> hands	I, you, my	-	-	“I” as the first person who would rather have second person in first person’s hands
26.	With <b>you</b> , <b>I</b> see fisheye lens	you, I	-	-	“you” as second person object who makes “I” as first person can see fisheye lens
27.	<b>Sometimes I</b> just feel for <b>you</b>	I, you	-	sometimes	“Sometimes” as the frequency of time, “I” as the first person who just feel for “you” as second person
28.	<b>Sometimes it</b> just happens only once	it	-	sometimes	“Sometimes” as the frequency of time, “it” as demonstrative which refers to (I just feel for you)
29.	<b>Sometimes</b> can't get rid of <b>you</b>	you	-	sometimes	“you” as the second person who cannot be gotten rid

30.	Need to get <b>you</b> out of <b>my</b> dreams	you, my	-	-	“you” as the second person who need getting out of first person’s dream
31.	<b>I</b> can't help but think of <b>you</b> all <b>these nights</b>	I, you	These	nights	“I” as the first person who cannot help but think of “you” as second person all “these” as demonstrative adjective refers to “nights” as the time of utterance
32	Guess <b>you</b> just a part of <b>my</b> scene, <b>my</b> movie	you, my	-	-	“you” as the second person who is just a part of first person’s scene and movie
33	<b>I</b> can't help but think of <b>you</b> <b>all the time</b>	I, you	-	all the time	“I” as the first person who cannot help but think of “you” as second person “all the time” as the frequency of time
34	<b>I</b> can't help but think of <b>you</b> all <b>these nights</b>	I, you	These	nights	“I” as the first person who cannot help but think of “you” as second person all “these” as demonstrative adjective refers to “nights” as the time of utterance
35	Guess <b>you</b> just a part of <b>my</b> scene, <b>my</b> movie	you, my	-	-	“you” as the second person who is just a part of first person’s scene and movie
36	<b>I</b> can't help but think of <b>you</b> <b>all the time</b>	I, you	-	all the time	“I” as the first person who cannot help but think of “you” as second person “all the time” as the frequency of time
37	<b>I</b> 'm dancing alone in <b>my</b> <b>room</b>	I, my	Room	-	“I” as the first person who is dancing alone in “room” as the first person’s place when dancing
38	And <b>I</b> 'm picking up the petals of the flowers that <b>you</b> left <b>me</b>	I, you, me	-	-	“I” as the first person who is picking up the petals of the flowers that “you” as second person left “me” first person
39	<b>Now</b> , <b>I</b> think it's 'bout a quarter past noon	I	-	now	“now” as the time when “I” as the first person thinks it’s about a quarter past noon
40	And <b>I</b> 'm still in <b>my</b> pajamas	I, my	-	-	“I” as the first person who is still in pajamas

	snapping like <b>I</b> 'm a piranha				snapping like “I” as first person is a piranha
41	What <b>it</b> do? Yeah-yeah, what <b>it</b> do?	It	-	-	“it” as the third person that refers to (a piranha)
42	Remember all the studying <b>I</b> do in <b>my high school</b> ?	I, my	high school	-	“I” as the first person who remembers all the studying in” high school” as the place of utterance
43	And if <b>I</b> have a party, <b>you</b> 're invited 'cause <b>you</b> 're cool	I, you	-	-	“I” as the first person who have a party, “you” as second person who is invited because cool
44	Only if the bass is kicking baby just to be specific	-	-	-	-
45	<b>Sometimes I</b> just feel for <b>you</b>	I, you	-	sometimes	“Sometimes” as the frequency of time, “I” as the first person who just feels for “you” as second person
46	<b>Sometimes it</b> just happens only once	It	-	sometimes	“Sometimes” as the frequency of time, “it” as demonstrative which refers to (I just feel for you)
47	<b>Sometimes</b> can't get rid of <b>you</b>	you	-	sometimes	“Sometimes” as the frequency of time, “you” as the second person who cannot be gotten rid
48	Need to get <b>you</b> out of <b>my</b> dreams	you, my	-	-	“you” as the second person who need getting out of first person’s dream
49	<b>I</b> can't help but think of <b>you</b> all <b>these nights</b>	I, you	These	nights	“I” as the first person who cannot help but think of “you” as second person all “these” as demonstrative adjective refers to “nights” as the time of utterance
50	Guess <b>you</b> just a part of <b>my</b> scene, <b>my</b> movie	you, my	-	-	“you” as the second person who is just a part of “my” as first person’s scene and movie
51	<b>I</b> can't help but think of <b>you</b> <b>all the time</b>	I, you	-	all the time	“I” as the first person who cannot help but think of “you” as second person “all the time” as the frequency of time
52	<b>I</b> can't help but think of <b>you</b> all	I, you	These	nights	“I” as the first person who cannot help but think

	<b>these nights</b>				of “you” as second person all “these” as demonstrative adjective refers to “nights” as the time of utterance
53	Guess <b>you</b> just a part of <b>my</b> scene, <b>my</b> movie	you, my	-	-	“you” as the second person who is just a part of first person’s scene and movie
54	<b>I</b> can't help but think of <b>you</b> all the time, all the time	I, you	-	-	“I” as the first person who cannot help but think of “you” as second person “all the time” as the frequency of time

From the tabulated data of analysis song lyrics “*Never Gonna Come Down*” above, the researcher found that songwriter used three deixis’ types. Those were person deixis, spatial deixis, and temporal deixis. The songwriter used person deictic words singular first person deixis “I”, “my”, and “me”, then second person deixis “you” and “your”, and third person deixis “it”. Then spatial deictic words were “these” as demonstrative adjective, “room” and “high school” as motion verb and temporal deictic words were “now” and “two hours”.

Table 4.4 War With Heaven by keshi

No	Lyrics	Types of Deixis			
		Person	Spatial	Temporal	Meaning Semantically
1.	Did <b>you</b> get over <b>me</b> ?	you, me	-	-	“you” as the second person who is asked by “me” as the first person
2.	<b>It's</b> been a long time <b>now</b>	it	-	now	“it” refers to (did you get over me) and “now” as the time of the utterance
3.	Feels like eternity	-	-	-	-
4.	It's only been <b>two hours</b>	It	-	two hours	“it” refers to (feels like eternity) and “two hours”

					as the time of utterance that shows how long
5.	<b>You</b> out <b>here</b> in <b>their</b> streets	you, their	Here	-	“you” as the second person who out “here” as the location in the third person streets
6.	And <b>I</b> got a lot to say	I	-	-	“I” as the first person who got a lot to say
7.	Damn, <b>I</b> 'm missing <b>my</b> baby	I, my	-	-	“I” as the first person who is missing her own baby
8.	<b>It</b> feels like everybody's telling <b>me</b> <b>I</b> 'm doing too much	it, me	-	-	“it” refers to (missing my baby) that feels like everybody’s telling “me” as the first person that “I” as the first person is doing too much
9.	And <b>I</b> know <b>I</b> can be dramatic when <b>I</b> want, but so what?	I	-	-	“I” as the first person who know that “I” as the first person can be dramatic when “I” as the first person wants but don’t know what will be
10.	And not to cause a panic, but <b>I</b> 'm needing <b>your</b> love	I, your	-	-	“I” as the first person who is needing the second person’s love but not to cause a panic
11.	And <b>I</b> can't help but feel a way when <b>you</b> 're away	I, you	-	-	“I” as the first person who cannot help but feel a way when “you” as second person is away
12.	Might go to war with Heaven	-	-	-	-
13.	For keeping <b>me</b> away from <b>you</b> , so long	me, you	-	-	“me” as the first person object who is keeping away from “you” as second person, so long
14.	Might go to war with Heaven	-	-	-	-
15.	'Cause <b>I</b> don't know what else <b>I</b> 'd do	I	-	-	“I” as the first person who don’t know what else “I” as first person would do
16.	If <b>I</b> was away from <b>you</b> , so long	I, you	-	-	“I” as the first person who was away from “you” as second person, so long
17.	These drinks take over <b>me</b>	me	-	-	“me” as the first person object who was taken over by drinks
18.	<b>They</b> messing with <b>my</b> head	they, me	-	-	“they” as the third person refers to drinks

19.	<b>My</b> insecurities	my	-	-	“my” as possessive pronoun of first person’s insecurities
20.	'Cause <b>you</b> ain't in <b>my</b> bed	you, my	-	-	“you” as second person who is in first person’s bed
21.	<b>My</b> bed, <b>I</b> got a place for <b>you</b>	my, I, you	-	-	“my” as possessive pronoun of first person’s bed, “I” as first person who got a place for “you” as second person
22.	Really gotta get away from <b>you</b>	you	-	-	“you” as second person object who should be shunned
23.	<b>It</b> ain't easy, what's a man to do?	it	-	-	“it” refers to (get away from you)
24.	What's a man to do?	-	-	-	-
25.	<b>It</b> feels like everybody's telling <b>me</b> , <b>I</b> 'm doing too much	it, me, I	-	-	“it” refers to (missing my baby) that feels like everybody’s telling “me” as the first person that “I” as the first person is doing too much
26.	And <b>I</b> know <b>I</b> can be dramatic when <b>I</b> want, but so what?	I	-	-	“I” as the first person who know that “I” as the first person can be dramatic when “I” as the first person wants but don’t know what will be
27.	And not to cause a panic, but <b>I</b> 'm needing <b>your</b> love	I, your	-	-	“I” as the first person who is needing the second person’s love but not to cause a panic
28.	And <b>I</b> can't help but feel a way when <b>you</b> 're away	I	-	-	“I” as the first person who cannot help but feel a way when “you” as second person is away
29.	Might go to war with Heaven	-	-	-	-
30.	For keeping <b>me</b> away from <b>you</b> , so long	me, you	-	-	“me” as the first person object who is keeping away from “you” as second person, so long
31.	Might go to war with Heaven	-	-	-	-
32.	'Cause <b>I</b> don't know what else <b>I</b> 'd do’	I	-	-	“I” as the first person who don’t know what else “I” as first person would do
33.	If <b>I</b> was away from <b>you</b> , so long	I, you	-	-	“I” as the first person who was away from “you”

					as second person, so long
34.	'Cause <b>I</b> don't know what else <b>I'd</b> do	I	-	-	"I" as the first person who don't know what else "I" as first person would do
35.	If <b>I</b> was away from <b>you</b> , so long	I, you	-	-	"I" as the first person who was away from "you" as second person, so long

From the tabulated data of analysis song lyrics "*War with Heaven*" above, the researcher found that songwriter used three deixis' types, namely person deixis, spatial deixis, and temporal deixis. The songwriter used person deictic words singular first person "I", "my", and "me", then second person deixis "you" and "your", and third person deixis "they", "their", and "it". Then spatial deictic words were "here" as adverb of place and temporal deictic words were "now" and "two hours".

*Table 4.5 Hot Soup by 88rising, Simu Liu*

No	Lyrics	Types of Deixis			
		Person	Spatial	Temporal	Meaning Semantically
1.	<b>Last December</b> , got <b>here</b> on the wrong day	-	Here	last December	"last December" as the time when someone comes to "here" as the place on the wrong day
2.	<b>It</b> was too late, the soup had gotten cold	it	-	-	"it" refers to (last December, got here on the wrong day) that was too late until the soup had gotten cold
3.	And the phone rang, hearts and smiles from <b>my home</b>	my	Home	-	"my home" as the first person's place when found the phone rang, hearts, and smiles
4.	With the story <b>I</b> wish that <b>you</b> could know	I, you	-	-	"I" as the first person who wishes that "you" as second person could know with the story
5.	And <b>I</b>	I	-	-	"I" as first person



6.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you as second person
7.	<b>And I</b>	I	-	-	“I” as first person
8.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you as second person
9.	Memories stay walking with <b>me</b>	me	-	-	“me” as the first person object who still walks with memories
10.	Like <b>you</b> did <b>every day</b> to school	you	-	every day	“you” as the second person who did something “every day” as the time to school
11.	<b>Now I</b> wonder if <b>you'd</b> be proud	I, you	-	now	“now” as the time of utterance when “I” as the first person wonder if “you” as second person” would be proud
12.	That <b>I</b> made the soup on <b>my</b> own	I, my	-	-	“I” as the first person who made the soup on own
13.	<b>And I</b>	I	-	-	“I” as the first person
14.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you” as second person
15.	<b>And I</b>	I	-	-	“I” as the first person
16.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you” as second person
17.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you” as second person
18.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you” as second person
19.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you” as second person
20.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you” as second person
21.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you” as

					second person
22.	<b>I miss you</b>	I, you	-	-	“I” as the first person who misses “you” as second person

From the tabulated data of analysis song lyrics “*Hot Soup*” above, the researcher found that songwriter used three deixis’ types. Those types were person deixis, spatial deixis, and temporal deixis. The songwriter used person deictic words singular first person deixis “I” and “my”, then second person deixis “you”, and third person deixis “it”. Then spatial deictic words were “here” as adverb of place and “home” as motion verb and temporal deictic words were “last December”, “every day”, and “now”.

## B. Analysis of Data

From the tabulated data of analysis song lyrics in *Shang-Chi and the Legend of Ten Rings* album, the researcher drew general understand of theme of songs on the lyrics. From the title of song “*Every Summertime*” could be understood that the song lyrics told about love story. After listening to song and reading transcribed lyrics, the researcher could understand that songwriter very loved her boy friend till she could fall in love every day and wanted accompany him loyalty although they would get older every year. Then, from the title of song “*In the Dark*” could be understood that the song told about faith and the researcher could understand that songwriter wanted to show that he believed that he was somebody’s reward so that he thought that he should not be left in darkness or in the cold alone. He also believed that his love was unconditional because he would do his best and showed that love was more than material.

The next was from the title of song “*Never Gonna Come Down*” could be understood that the song told about longing. After listening to song and reading transcribed lyrics, the researcher could understand that songwriter really missed someone who usually called him so that he dreamt about her every night and thought of her all the time. Then, from the title of song “*War with Heaven*”, it could be understood that the song told about feeling of losing someone and the researcher could understand that songwriter felt losing special someone till he confused what he would do if away from her a long time. The last was from the title of song “*Hot Soup*”, it could be understood that the song told about a longing and the researcher could conclude that songwriter missed and lost special someone who often made soup for him.

In addition, from the tabulated data of analysis song lyrics in *Shang-Chi and the Legend of Ten Rings* album, the researcher found that songwriter used three types of deixis, namely person deixis, spatial deixis, and temporal deixis.

## 1. Person deixis

The researcher discovered that songwriter used some person deictic words. Those words were included to singular first person deixis “I”, “my”, and “me”, then plural first person deixis “we”, second person deixis “you”, “your”, and “you” (*as object pronoun*), and third person deixis “it”, “they”, “their”, “she”, “her” (*as possessive pronoun*) and “her” (*as object pronoun*).

*“18, **we** were undergrads”*

“We” as plural first person deixis that had function to indicate that speaker was speaking as representation of other speaker including listeners who were undergrads. It meant the representation had more than one speaker and it showed that songwriter used person deixis “we” to address listener and speaker.

*“Stayed out late, never made **it** to class”*

“It” was the third person in this lyric and “it” as object deixis that obtained an action and “it” referred to (stayed out late).

*“**I** give 'em six thousand, **they** have a ball”*

“I” was first person deixis that related to speaker and it was to explain who talked in that song and gave six thousand, then “they” as plural third person deixis that related to some people who were given six thousand and have a ball.

*“**My** daddy taught **me** to choose 'em wisely, but **you** don't have to try”*

The deictic word “my” was possessive adjective form “I” that referred to something that be possessed by songwriter and deictic word “me” was form of object “I” that referred to speaker when

obtained an action. Then “you” was second person deixis that referred to listener who did not have to try choosing wisely.

*“Dinner with **your** sister and the jokes kinda hurt”*

“The deictic word “your” was possessive adjective form “you” that referred to something be possessed by listener.

*“**She** uses **her** brain like curriculum”*

“She” was third person pronoun subject for woman and “her” was possessive adjective form “she” that referred to something be possessed by third person woman.

*“**I**’m in Manhattan going up already gave **her** the wicked love”*

“I” was first person deixis that related to speaker and to explain who talked in that song and “her” as third person pronoun object for woman that was form pronoun “she”, it was used by the songwriter for hearer who has been given the wicked love.

*“Need to get **you** out of **my** dreams”*

The word “You” was second person deixis that related to listener who need to get out of dreams and “my” was possessive adjective form “I” that referred to something belongs to songwriter.

*“**You** out here in **their** streets”*

“You” was second person deixis that referred to listener who out here in streets and “their” was possessive pronoun of third person “they”.

For knowing the influence of deixis meaning of the entire song lyrics, the researcher could be seen, if she deleted the deictic expression of person deixis in the song.

*"18, were undergrads"*  
*"Stayed out late, never made to class"*  
*"give 'em six thousand, have a ball"*  
*"daddy taught to choose 'em wisely, but don't have to try"*  
*"Dinner with sister and the jokes kinda hurt"*  
*"uses brain like curriculum"*  
*"am in Manhattan going up already gave the wicked love"*  
*"Need to get out of dreams"*  
*"out here in streets"*

From the lyrics of song above, after the researcher deleted deictic expression of person deixis, it could be seen that it caused confusing for the listener. The listener confused who took the role of speaker in that song and the listener also did not understand what the story of song, whether the song told about songwriter or other person and the listener did not know the object of participant. In addition, it made different meaning of lyric, for example between *"18, we were undergrads"* and *"18 were undergrads"*.

## 2. Spatial Deixis

The researcher found that the songwriter used some spatial deictic words. Those were "class", "garage", "Manhattan", "room", "high school", and home which are included motion verb, "that" and "these" as demonstrative adjective, and "here" as adverb of place.

*"Stayed out late, never made it to **class**"*

Spatial deixis "class" as motion verb that showed place where the plural first person or speaker and listener never stayed out late.

*"All my cars parked inside my **garage**"*

"Garage" was motion verb that showed place where the speaker parked all the cars.

*“I’m in **Manhattan** going up already gave her the wicked love”*

“Manhattan” was motion verb that showed where the speaker was going up already gave the third person woman the wicked love.

*“I’m dancing alone in my **room**”*

“Room” was motion verb that showed where the speaker was dancing alone.

*“Remember all the studying I do in my **high school**”*

“High school” was motion verb that showed where the speaker remembers all the studying.

*“And the phone rang hearts and smiles from my **home**”*

“Home” was motion verb that showed where the phone rang hearted and smiled.

*“I’m about to come and finish you been about **that** paper since middle school”*

“That” was demonstrative adjective that referred to paper.

*“I can’t help but think of you all **these** nights”*

“These” was demonstrative adjective that referred to nights.

*“Last December, got **here** on the wrong day”*

“Here” was locative adverb that had function to find out location where participant got the wrong day.

For knowing the influence of deixis meaning of the entire song lyrics, the researcher could be seen, if she deleted the deictic expression of spatial deixis in the song lyrics.

*“Stayed out late, never made it to”*

*“All my cars parked inside my”*

*“I’m in going up already gave her the wicked love”*

*“I’m dancing alone in my”*

*“Remember all the studying I do in my”*

*“And the phone rang hearts and smiles from my”*

*“I’m about to come and finish you been about paper since middle school”*

*“I can’t help but think of you all nights”*

*“Last December, got on the wrong day”*

,

From the lyrics of song above, after the researcher deleted deictic expression of spatial deixis, it could be seen that it caused confusing for the listener. The listener did not understand where location of participant was and it changed the meaning of lyric. For example the different meaning between song lyric *“I can’t help but think of you all **these** nights”* and *“I can’t help but think of you all nights. “**All these nights**”* referred to specific nights that mentioned before that the speaker meant while *“**all nights**”* referred to common night without specific time. Other example of changing meaning was from lyric *“last December, got **here** on the wrong day”*. If the researcher deleted word *“**here**”*, the lyric would be *“last December, got on the wrong day”* so the deleted word made different meaning from the original lyric.

### 3. Temporal Deixis

The researcher found that songwriter used some temporal deictic words. Those were “every year”, “every summertime”, “every day”, “night”, “sometimes”, “all the time”, “now”, “two hours”, and “last December”.



*“Every year, we get older, and I’m still on your side”*

Deictic expression “every year” showed the time when the songwriter or speaker and hearer get older.

*“Baby, I fall in love again come **every summertime**”*

*“Every day is summertime with you”*

“Every summertime” in lyrics above was applied by songwriter to explain time when songwriter fell in love with the hearer. Then the deictic “every day” explained that the time was like summertime when the songwriter fell in love with the hearer. It meant that the songs writer fell in love with the hearer every day.

*“And at **night**, don’t you think about me?”*

The word “night” in lyric above was applied by songwriter to explain time when songwriter thought about listener or someone that speaker meant.

*“Sometimes, I just feel for you”*

*“I can’t help but think of you **all the time**”*

“Sometimes” showed frequency of time when the songwriter or speaker feels for hearer get and “all the time” explains that the songwriter always thinks about hearer.

*“It is been a long time **now**”*

The word “now” in lyric above indicated present time of sentence and it related to time when the songwriter thinks that it is been a long time.

*“It’s only been **two hours**”*

Deictic expression “two hours” related to frequency of time that speaker meant.

*“Last December, got here on wrong day”*

The word “last December” related to time when the speaker felt he was on the wrong day.

For knowing the influence of deixis meaning of the entire song lyrics, the researcher could be seen, if she deleted the deictic expression of temporal deixis in the song lyrics.

*“we get older, and I'm still on your side”*

*“Baby, I fall in love again come”*

*“is summertime with you”*

*“And at don't you think about me?”*

*“I just feel for you”*

*“I can't help but think of you”*

*“It is been a long time”*

*“It's only been”*

*“got here on wrong day”*

From the lyrics of song above, after the researcher deleted deictic expression of temporal deixis, it could be seen that it caused confusing for the listener. The listener did not know when time of speaker talk and the listener did not understand song lyrics meaning because temporal deixis in song lyrics above was to indicate a time when moment happened. For example of lyric “*every day is summertime*”, it meant that the songwriter fell in love with the hearer every day because before that lyric, the songwriter wrote lyric “*baby, I fall in love again come every summertime*” that meant the songwriter fell in love every summertime.