

CHAPTER V

DISCUSSION

This chapter presented discussion of whole data of deixis in song lyrics of *Shang-Chi and the Legend of the Ten Rings Album* to answer research question in Chapter I.

A. The Kinds of Deixis Used and Meaning Semantically

The first question proposed in this research was the kinds of deixis used and meaning semantically in *Shang-Chi and the Legend of the Ten Rings Album*. From data, the researcher found that there were three types of deixis found in those song lyrics, namely person deixis, spatial deixis, and temporal deixis.

1. Person Deixis

The person deixis was divided to be singular first person deixis. Those pronouns were “I”, “my”, and “me”, then plural first person deixis pronouns was “we”, second person deixis pronouns were “you”, “your”, and “you”, and third person deixis pronouns were “they”, “their”, “she”, “her” and “her”.

Deictic words “I”, “my”, and “me” related to speaker who told in the song, as lyric “*I give 'em six thousand*”. “I” was first person deixis as subject pronoun that related to speaker and it was to explain who told in that song and give six thousand. Then the lyric “*my daddy taught me to choose 'em wisely*”. “My” was possessive adjective pronoun form that referred to something be possessed by songwriter and deictic word “me” was form of object pronoun that referred to speaker when obtained an action.

Deictic word “we” referred to the speaker as representation of other speakers including listener, as lyric “*18, we were undergrads*”. “We” as plural first person deixis as subject pronoun that had function to indicate that speaker represented as other speaker including the listeners who were

undergrads. It meant speaker took more than one role of participant and it indicated that songwriter used pronoun “we” to address listener and speaker.

Deictic words “you”, “your” and “you” referred to the listener, as lyric “*but **you** don't have to try*”. “You” was second person deixis as subject pronoun that referred to listener who did not have to try something. Then the lyric “*dinner with **your** sister and the jokes kinda hurt*”, the deictic word “your” was possessive adjective pronoun form that referred to something be possessed by listener and lyric “*need to get **you** out of my dreams*”, “you” was second person deixis as object pronoun that referred to listener who need to get out of dreams.

Deictic words “they” and “their” referred to the third person, as lyric “***they** have a ball*”. “They” as plural third person deixis as subject pronoun that referred to some people who were given six thousand and have a ball. Then the lyric “*you out here in **their** streets*”, “their” was possessive pronoun of third person that referred to something belongs to third person.

Deictic words “she”, “her”, and “her” referred to third person pronoun subject for woman, as lyric “***she** uses **her** brain like curriculum*”. “She” was third person deixis as subject pronoun for woman and “her” was possessive adjective pronoun form that referred to something be possessed by third person woman. Then the lyric “*I'm in Manhattan going up already gave **her** the wicked love*”, “her” as third person deixis as object pronoun for woman that was used by the songwriter for hearer who has been given the wicked love.

The finding of person deixis above was related to Saeed (2009) theory that stated the figures of person deixis could be known by pronouns such as a first person singular pronoun which was used to speaker, second person pronouns for addressee(s) and minimally, and a third person category for a category “neither-speaker-nor-addressee(s). In addition, the meaning semantically of deixis was related to Saeed (2009) that stated

semantics was analyzing meanings of words and sentences that concerned to common meaning.

2. Spatial Deixis

Spatial deixis used in *Shang-Chi and the Legend of the Ten Rings Album* are “class”, “garage”, “Manhattan”, “room”, “high school”, and home which were included motion verb, as lyric “*Stayed out late, never made it to **class***”. Spatial deixis “class” showed place where the plural first person or speaker and listener never stayed out late. The lyric “*I’m in **Manhattan** going up already gave her the wicked love*”, “Manhattan” showed where the speaker was going up already gave the third person woman the wicked love. The lyric “*I’m dancing alone in my **room***”, “room” showed where the speaker was dancing alone. The lyric “*remember all the studying I do in my **high school***”, “high school” was showed where the speaker remembered all the studying. Then the lyric “*and the phone rang hearts and smiles from my **home***”, “home” showed where the phone rang hearts and smiles.

Then spatial deictic word “that” and “these” as demonstrative adjective, as lyric “*I’m about to come and finish you been about **that** paper since middle school*”. “That” was demonstrative adjective that referred to paper. Then the lyric “*I can’t help but think of you all **these** nights*”, “these” was demonstrative adjective that referred to nights. In addition spatial deictic word “here” as adverb of place, as lyric “*Last December, got **here** on the wrong day*”. “Here” was locative adverb to present location where participant got the wrong day”. The finding of spatial deixis was related to Saeed (2003) that stated spatial deixis was the space around current speaker, like *here, there, these, those, that, this*. It was also related to Yule (2010) that added the spatial deixis also could be particular location such as room, class, etc.

3. Temporal Deixis

Temporal deixis used in song lyrics *Shang-Chi and the Legend of the Ten Rings* album was represented of adverbial of time. Those were “every year”, “every summertime”, “every day”, “night”, “sometimes”, “all the time”, “now”, “two hours”, and “last December”. The finding of temporal deixis was related to the experts’ statement Yule (1996) that stated temporal deixis was time which was appropriate with speaker’s utterance and time of speaker. It was used to show the time by using moment or occasion of speaker’s utterance such as *night, now, yesterday, etc* and it was also related to Huang (2007) that stated a differentiation of time could be made between “non calendrical” and “calendrical” time units, calendrical time unit such as *last December, Sunday, etc* and non calendrical such as *sometimes, every year, two hours, etc*.

The finding of this research was same as the previous studies that conducted by Sitorus & Herman (2019), Purba (2020), Thao & Herman (2020), Saputri & Apsari (2021), Karlina & Haryudin (2021) that stated the deixis found in their research was person deixis, spatial deixis, and temporal deixis. In addition the dominant deixis found was person deixis.

B. The Use of Deixis Influences the Meaning of the Entire Song Lyrics

The second question was the use of deixis influence the meaning of the entire song lyrics in *Shang-Chi and the Legend of the Ten Rings Album*. From data of song lyrics, when the songwriter deleted deictic expression, it caused confusing the listener about whom the participant in the lyrics was, the location of the participant, the time of the speaker said, and it changed the meaning of lyrics.

1. Confusing Listener About Whom Participant in the Lyrics is

When the deictic expression of person deixis deleted from the lyric, it caused confusing for the listener. The listener did not know who the speaker in that song and what the story of song about, whether the song

told about songwriter or other person. The listener also did not know the object of participant, as the lyric “*need to get **you** out of **my** dreams*”. If the person deictic is deleted, it caused confusing who the participant was. Who needed to get out from whose dreams? It was related to the experts’ statement Saeed (2006) that stated person deixis showed the participant role of event.

2. Confusing Listener About the Location of Participant

When the deictic expression of spatial deixis deleted, the listener did not know where the location of participant, as the lyric “*I’m dancing alone in my **room***”. If the motion verb “room” was deleted, it caused confusing where the speaker dancing alone. It was related to Yule (2010) that stated spatial deixis demonstrated position of participant in speech event.

3. Confusing Listener About the Time of the Speaker Said

When the deictic expression of temporal deixis deleted, the listener did not know when the time of the speaker said, as the lyric “*And at **night**, don’t you think about me?*”. If the adverb of time “night” was deleted, the listener confused when the time of speaker said. It was related to the experts’ statement Yule (2010) that stated temporal deixis was appropriate time with speaker’s utterance and time of speaker’s speaking.

4. Changing Meaning of Lyrics

When the deictic expression of lyrics deleted, it caused different meaning. For the example of lyric “*I can’t help but think of you all **these** nights*”. If word “these” was deleted, it caused different meaning. “**All these nights**” referred to specific nights that mentioned before that the speaker meant while “**all nights**” referred to common night without specific time. It was related to Lyons (1977) that stated analyzing sentence meaning needed detail analysis in the context of speaking related to the elements of language situation.

This study was inspired from the previous study about deixis analysis that conducted by Sitorus & Herman (2019), Purba (2020), Thao & Herman (2020), Saputri & Apsari (2021), Karlina & Haryudin (2021) that stated the deixis found in their research was person deixis, spatial deixis, and temporal deixis. The previous researches' aspect and this research was same about kinds of deixis but the previous researches was focused the dominant and the frequency of deixis found. Therefore, this research added meaning deixis semantically to describe the kinds of deixis and it also added the influence of deixis meaning in entire song lyrics.