

AN ANALYSIS OF TYPES OF DEIXIS IN THE SONG LYRICS 'GIVE ME YOUR FOREVER' BY ZACK TABUDLO

Any Dinda Zahrotul Mustafidah¹, Aprilia Riyana Putri²

^{1,2}English Education Study Program, Faculty of Tarbiyah and Teacher Training
Islamic University Nahdlatul Ulama Jepara, Jepara, Indonesia

Corresponding author: 211320000645@unisnu.ac.id

APA Citation: Mustafidah, A. D. Z., & Putri, A. R. (2025). An analysis of types of deixis in the song lyrics 'Give Me Your Forever' by Zack Tabudlo. *English Review: Journal of English Education*, 13(2), 563-572. <https://doi.org/10.25134/erjee.v13i2.11825>

Received: 24-02-2024

Accepted: 27-04-2024

Published: 30-06-2025

Abstract: This study aims to analyze the deixis used in the lyrics of the song "Give Me Your Forever" by Zack Tabudlo and examine its functions within the context of the song. Adopting a qualitative analysis approach, the research identifies types of deixis, containing person, temporal, and spatial deixis. The analysis reveals that person deixis, through pronouns like "I" and "you," plays a significant role in establishing relationships and emotional connections between the singer and the listener. Temporal deixis is explored through expressions referring to specific time frames, while the findings show that deixis enhances both the lyrical meaning and the emotional connection with the listener. Additionally, spatial deixis is examined through terms indicating location, which serve to enrich the meaning of the interactions depicted in the lyrics. The findings highlight how the use of deixis not only enhances the lyrical content but also creates emotional resonance for the listeners, showcasing the complexity of communication in music through the interplay of language, time, space, and emotion. The implications of this research in education include enhancing students' understanding of language in context and developing communication skills. In the field of pragmatics, this study offers a new perspective with a focus on Asian artists, which contrasts with the more common focus on Western artists in pragmatics research.

Keywords: *deixis; song lyrics; communication; qualitative; Zack Tabudlo.*

INTRODUCTION

Language is a structured system humans use to express thoughts, emotions, and information through speech, writing, or signs. Language is essential; without it, interaction and understanding are impossible (Meylani, 2024). Language is a primary tool for thinking and interacting, though often complex (Jeon, 2023). Language and communication shape human interaction across all fields. Language reflects thought and social identity (Alejandro, 2024). Language is a powerful force that shapes thoughts, beliefs, and relationships (Altun, 2023). Language shapes social interaction and relationships, while effective communication fosters learning and intellectual growth (Halliday, 1994). Similarly, Rosenberg (2015) noted that empathetic communication builds relationships and supports social growth. Language enables communication, expression of

ideas and emotions, and the transmission of identity and culture (Aziza, 2024).

Pragmatics is a branch of linguistics that studies how context influences meaning in communication. Unlike semantics and syntax, which focus on sentence structure and literal meaning, pragmatics emphasizes how speakers and listeners interpret language within social and cultural contexts (Dey, 2023; Rahena, 2023). While syntax constructs sentences and semantics provides meaning based on truth conditions, pragmatics examines meaning based on how language is interpreted by users in interaction (Maftuna, 2025; Sultan, 2023; Adiba et al., 2023). One essential concept in pragmatics is deixis, which refers to words or phrases whose meanings depend on the context of the utterance (Kartika, 2024). Deixis illustrates how meaning is shaped through lexical or grammatical forms and focuses on the interpretation of utterances (Mahmudova,

2023; Mashfiyah et al., 2023; Mahdzurah, I.G., & Argawati, 2025). Its function is to clarify ambiguous statements and prevent misinterpretation (Thahara et al., 2023). Yule (2010) categorizes deixis into five types: personal, spatial, temporal, social, and discourse. These types collectively help clarify meaning and guide the listener's or reader's understanding in communicative contexts (Paundrianagari & Harida, 2024). Although these categories provide basic insights into deixis, research on how the five types of deixis interact and guide understanding in dynamic communication contexts, including in Asian pop song lyrics influenced by various layers of culture and social context, is still limited. This study aims to fill this gap by examining how the five types of deixis work together to enhance communication clarity in Asian pop song lyrics.

Deixis is divided into five main types. Personal deixis refers to roles in communication, namely the speaker (first person), the listener (second person), and others mentioned (third person) (Fuh, 2024). Spatial deixis refers to the relative location between the speaker and listener, using words like "here" or "there" (Sofya & Arifin, 2023). Temporal deixis relates to the timing of an event in relation to the moment of speaking, using markers such as "now" or "yesterday," with the deictic center serving as the main reference for understanding time (Mohammed et al., 2023). Discourse deixis refers to specific parts of the text or conversation, marked by words like "but" or "therefore," which link ideas within the discourse (Sahusilawane et al., 2023). Finally, social deixis reflects the social relationship between the speaker and listener through the use of honorifics, informal expressions, and terms of closeness (Fatmah et al., 2024).

Songs, as a powerful form of artistic expression, combine music and lyrics to convey messages, emotions, and stories. A song is a soulful expression and can be seen as a form of literature (Syamsurrijal et al., 2023). A song is a vocal art form with clear structure and melody (Yuliasari, Ria & Virtianti, 2023). Songs and spoken language greatly influence human communication (Salsabila, 2024; Haris et al., 2023). Songs combine emotion and culture to convey social messages, identity, and life reflection (Finnegan, 2007). Song lyrics convey meaning through a blend of language and music (Cook, 1998). In addition, the relationship between music and lyrics enhances the emotional depth of songs. Song lyrics often contain hidden messages from the singer to

the audience (Ramdani & Sakinah, 2023; Kaulika, K.A & Sakinah, 2025).

"Give Me Your Forever" by Zack Tabudlo, released in 2021, combines romantic lyrics and a melancholic melody to express a longing for eternal love. This song was chosen for analysis due to its emotional depth and universal theme. The use of deixis such as *I*, *you*, and *your* highlights the relationship between the speaker and the listener, creating an emotional closeness that strengthens the song's resonance. Deixis serves to build an emotional connection and deepen the listener's experience, making it a relevant subject for linguistic analysis in exploring the function of language in song lyrics.

Linguistics is the scientific study of language, examining its structure, meaning, and use in communication. Linguistics influences human interaction and social dynamics through the study of language. (Ramesh, 2023; Fudhaili, 2023). In education, the educational significance of linguistics, particularly pragmatic deixis, lies in its ability to help students understand how language is used in real contexts (Taolin et al., 2023). Deixis teaches how meaning depends on time, place, and the roles of participants in communication. Deixis helps reveal the speaker's intent and main message (Ilma & Sabat, 2023). By analyzing deixis in song lyrics helps students build pragmatic awareness, think critically, and apply linguistic theory to daily life. Haugh (2016) states that deixis supports teacher-student communication, especially in explaining schedules and lesson sequences. Social deixis reflects power dynamics and familiarity, helping teachers foster a positive learning environment (Levinson, 2004).

Several previous studies have explored deixis in song lyrics. Saerudin (2024) in study "Analysis of Deixis in Lavender Haze Taylor Swift's Song Lyrics" reveals that the types of deixis found are dominated by person deixis. In the study "An Analysis of Deixis in Avicii's Song Lyrics," which uses a qualitative descriptive method, the findings show that person deixis is the most frequently used type of deixis (Satyadewi et al., 2023) Another study conducted by Intan Putri Sari Halawa analyzes deixis in the song lyrics of the "Flying without Wings" album by Westlife. The findings of the study show 13 person deixis, 5 temporal deixis, 3 spatial deixis, and 1 discourse deixis. Person deixis is the dominant type (Halawa, 2023). The study by Tiara Nurwanti analyzes the lyrics of the song "Angels like You" by Miley Cyrus, revealing the use of three types of deixis: Temporal, spatial, and person deixis in the song's lyrics (Tiara &

Susilowati, 2023). Another study analyzing the types of deixis in the song lyrics of "Anti-Hero" by Taylor Swift, using a qualitative method, reveals four types of deixis: spatial, person, social and temporal deixis in the song lyrics (Petaponi et al., 2024). The research analyzing deixis in the song lyrics of "Plastic Heart" by Miley Cyrus indicates that person deixis is dominant used in the song lyrics (Satyadewi et al., 2023).

In addition to several previous studies, the research analyzing deixis in the lyrics of "Welcome to the Black Parade" and "Famous Last Words" from My Chemical Romance's *The Black Parade* album indicates the finding of three types of deixis: person, spatial, and temporal deixis (Wardhani & Febiyanti, 2024). Previous studies on deixis in song lyrics have shown that the most dominant type is the person deixis, using a qualitative descriptive approach within a pragmatic theoretical framework. This research offers a novelty by analyzing the song "Give Me Your Forever" by Zack Tabudlo, not only identifying the types of deixis but also exploring their functions in conveying emotions and building interpersonal relationships. Unlike earlier studies that focused on Western artists, this study presents a new perspective by examining the work of a Southeast Asian musician, thereby expanding pragmatic studies in Asian pop music.

This study analyzes the types of deixis in the lyrics of 'Give Me Your Forever' by Zack Tabudlo and explores how deixis constructs emotional meaning and interpersonal relationships between the singer and listener. It is significant in the field of pragmatics, particularly in love song lyrics that express personal and intimate feelings. Focusing on a Southeast Asian artist broadens the scope of pragmatic analysis, which has mainly focused on Western artists, enriching linguistic research in Asian popular culture. A qualitative descriptive research method is used to determine the types and functions of deixis within the song lyrics.

METHOD

Qualitative methodology with a descriptive-analytical design used to explore the types and functions of deixis in the lyrics of "*Give Me Your Forever*" by Zack Tabudlo. Qualitative descriptive research analyzes phenomena in depth using non-numerical data (Furidha, 2023). In applied linguistics, qualitative research reveals language complexities beyond the reach of quantitative methods (Yahya et al., 2023). A qualitative approach is particularly suited for this study, as it intends to analyze the nuanced meanings and

contextual functions of deictic expressions within the song.

The analysis focuses on the song lyrics as the main data to identify deixis. Trusted data sources support analysis, validate hypotheses, and guide decisions, leading to more accurate results (Albaity et al., 2024). This study uses the lyrics of "*Give Me Your Forever*" by Zack Tabudlo as the data source, obtained from the official YouTube channel and trusted websites. The song was chosen for its rich deictic expressions relevant to pragmatic analysis, especially in portraying relationships and expressions of love. Referring (Holmes, 2013) the lyrics are analyzed to connect deixis with emotion, using linguistic journal references.

This study follows Levinson (1983) classification of deixis, which includes five types: person, spatial, temporal, discourse, and social. Data were collected by selecting a song, transcribing its lyrics, and listening repeatedly to ensure accuracy. Deictic expressions were identified and categorized based on specific criteria: pronouns for person deixis, location and time markers for spatial and temporal deixis, intra-textual references for discourse deixis, and language forms reflecting social relations for social deixis. The analysis explores how deixis constructs contextual meaning, fosters emotional connection, and reinforces the song's themes, aligning with Levinson's view of deixis as context-dependent.

The transcription process involves repeatedly listening to the song to ensure the accuracy of every word, phrase, and intonation, with particular attention to emotional elements such as vocal emphasis and the singer's expressions that influence meaning. The researcher compares the heard lyrics with the written version and conducts cross-checking to ensure data reliability. Contextual nuances, such as the song's genre and the interaction between the singer and the listener, are also considered in the interpretation. In analyzing deixis, the researcher's subjectivity plays an important role, particularly in interpreting context-dependent and emotional forms. However, the analysis is conducted with an awareness of maintaining objectivity despite being influenced by the researcher's personal perspective.

This study explores contextual meaning by analyzing the relationship between deictic expressions and the speech situation. Using Levinson (1983) theory, deictic expressions are identified and analyzed within the song's context, considering the speaker (singer), the audience (listener), and the emotional and thematic background. The analysis shows how deixis

deepens emotion, builds closeness with the audience, and strengthens the song's message. Contextual meaning relies on situational, emotional, and social elements in the lyrics. Levinson's theory was chosen for its clear deixis classification relevant to personal relationships and emotions in the song, enabling in-depth analysis of the relationship between the speaker, listener, and song themes.

RESULTS AND DISCUSSION

After analyzing the data, the researchers identified several types of deixis in the lyrics of "Give Me

Your Forever" by Zack Tabudlo. The analysis began with transcribing the lyrics and understanding their meaning, followed by classifying deictic expressions. The final findings were then drawn from these identified elements.

Person deixis

Person deixis in song lyrics reflect the connection between the singer and the audience through the use of personal pronouns. To facilitate understanding, the analysis results are presented in the following table:

Table 1. *Person deixis*

No	utterance	Deictic Expression	Function
1.	Do you remember	You	The function of "you" in this context is to engage the addressee and remind them of a shared experience.
2.	When we were young you were always with your friends	We	The function of "we" to include the speaker and addressee as a group.
		You	The function of "you" is to highlight the actions or situation of the addressee.
		Your	The function of "your" is to show that the friends belong to the addressee.
3.	Wanted to grab your hand and run away from them	Your	The function of "your" is to show possession.
		Them	The function of "them" is to refer to a group of people outside the conversation.
4.	I knew it was time to tell you how to I feel	I	The function of "I" is identifies the speaker as the one who "knew" it was time.
		You	The function of "you" is identifies the recipient of the speaker's intent to "tell."
5.	So I made a move, I took your hand	I	The function is to reinforce the speaker's role as the agent of the second action.
		Your	The function is to Establishes the listener as the recipient of the speaker's action.
6.	My heart was beating loud like I've never felt before	My	The function is to establish that the speaker is describing their own experience and emotions.
		I	The function is to express the speaker's emotional reaction, contrasting the current feeling with past experiences.
7.	You were smiling at me like you wanted more	You	The function is to identify the listener as the active participant engaging with the speaker.
		Me	The function is to establish the speaker as the recipient of the listener's expression.
		You	The function is to reinforce the listener's role, showing their intention toward the speaker.
8.	I think you're the one I've never seen before	I	The function is Establishes the speaker as the subject who is thinking or perceiving.
		You	The function is Positions the listener as the focus of the speaker's thought, emphasizing their unique role as "the on
		I	The function is to express the speaker's reflection, contrasting their current perception of the listener with past experiences.
9.	I want to you know	I	The function is establishes the speaker as the subject who wants to explain something to the listener.
		You	The function is Identifies the listener as the recipient of the speaker's desire or intention.
10.	I love you the most	I	The function is establishes the speaker as the subject performing the action of "loving."

		You	The function is Identifies the listener as the recipient of the speaker's affection.
11.	I'll always be there right by your side	I	The function is establishes the speaker as the subject who will take the action ("be there")
		Your	The function is to establish the listener as the person the speaker wants to remain close to.
12.	'cause baby, you're always in my mind	You're	The function is establish a direct connection between the speaker and the listener.
		My	The function is to indicate continuity, emphasizing the certainty and constancy of the speaker's feelings.
13.	Just give me your forever	Me	The function is emphasizing their direct request or please.
		Your	The function is establishing a personal and intimate connection with them.
14.	That you'll be the one	You	The function is emphasizing that they are the main subject of the statement.
15.	And I'll be the guy who'll be on his knees	I	The function is emphasizing their role and involvement in the statement.
		The guy	The function is reinforcing their commitment and willingness.
16.	To say I love you	I	The function is emphasizing their role in expressing the emotion.
		You	The function is indicating the recipient of the speaker's feelings.
17.	And I need you	I	The function is emphasizing their personal need or desire.
		You	The function is indicating that the listener is the one who is needed by the speaker.
18.	And say I'd die for you	I	The function is highlighting their personal commitment and willingness.
		You	The function is emphasizing that the speaker's devotion and sacrifice are directed toward them.
19.	I never knew	I	The function is indicating that the statement is coming from their personal experience.
20.	For you to be with me	You	The function is highlighting their importance and role in the speaker's desire.
		Me	The function is to emphasize the personal nature of the relationship being sought.
21.	'cause you loved someone else back in '73	You	The function is indicating that they are the subject of the statement and involved in the past action.
		Someone else	The function is indicating that the listener was previously involved with another person.
22.	I was so jealous seeing you with him	I	The function is emphasizing their personal emotional response to the situation.
		You	The function is to highlight their involvement and emotional impact on the speaker.
		Him	The function is indicating the person with whom the listener was involved, creating a sense of jealousy.
23.	Oh baby, I know that I can treat you better back in those nights	I	The function is emphasizing their personal perspective and responsibility in the situation.
		You	The function is to indicate that the speaker is addressing them directly and wants to treat them better.
24.	Oh, you wouldn't cry from his stupid lies	You	The function is making them the subject of the sentence and emphasizing their emotional state.
		His	The function is indicating the person who caused the listener's potential emotional distress.
25.	Oh baby, I was there watching wishing you to be mine	I	The function is emphasizing their personal involvement and perspective in the situation.
		You	The function is indicating that the speaker's desires and feelings are directed toward them.
26.	I was on the aisle	I	The function is emphasizing their personal experience and involvement in the situation.
27.	Waiting for you	You	The function is indicating that the speaker is waiting specifically for the listener.

28.	Saw you in your gown	You	The function is highlighting the listener as the subject of the speaker's observation.
		Your	The function is to indicate possession of the gown, creating a sense of personal connection.
29.	I was crying all my tears	I	The function is emphasizing their personal experience and emotional state.
		my	The function is indicating ownership of the tears, highlighting their personal emotional investment.
30.	I told myself that you are the one	I	The function is emphasizing their personal reflection and decision-making process.
		You	The function is to indicate that the statement is directed toward them and highlight their importance to the speaker.
		Myself	The function is highlighting the self-reflection or internal dialogue they are having.

Based on the deixis analysis in the lyrics of “*Give Me Your Forever*” by Zack Tabudlo, a total of 60 deictic expressions were identified, consisting of various personal pronouns. The pronoun “I” appears most frequently (19 times), indicating the speaker as the main subject. “You” appears 21 times, referring to the addressee as either the subject or object and emphasizing emotional closeness. “Your” is used 6 times to indicate possession, while “Me” and “My” each appear 3 times, and “Myself” once, reflecting the speaker’s role as the object or showing self-reflection. Other pronouns such as “We,” “Them,” “You’re,” “Someone else,” “Him,” “His,” and “The guy” each occur once. Overall, the functions of these deictic expressions can be grouped into four

categories: (1) first-person pronouns indicating the subject or possession, (2) Second-person pronouns are used to refer to the person being addressed or the one receiving the action, (3) Third-person pronouns refer to others outside the speaker-listener relationship, and (4) inclusive or recipient-related pronouns that express shared involvement.

Analysis temporal deixis

Temporal deixis in song lyrics indicates the timing of events or experiences, helping to situate the listener within the narrative flow of the song. To clarify its usage, the analysis results are presented in the following table:

Table 2. *Temporal deixis*

No	Utterance	Deictic expression	Function
1.	When we were young you were always with your friends	When	The function is to indicate a specific time in the past, setting the action in that period.
		Were young	The function refers to the past, when the speaker and listener were younger, creating a sense of nostalgia.
		Always	The function is suggests a habitual or continuous action in the past, emphasizing the consistency of the listener's actions.
2.	I knew that it was time to tell you how I feel	it was time	The function refers to a moment in the past when the speaker realized it was the right time to act or express feelings, marking a critical point for action.
3.	My heart was beating loud like I've never felt before	before	The function is refers to a time before the present, comparing the current experience with past ones. "Before" highlights the contrast between the speaker's current emotional state and past experiences.
4.	I think you're the one I've never seen before	Before	The function is refers to the past, indicating that the speaker has never met the person until now, contrasting the current experience with previous ones.
5.	I'll always be there right by your side	Always	The function is refers to a continuous presence, suggesting that the speaker's presence will continue in the future.
6.	'Cause baby, you're always in my mind	Always	The function is indicates a continuous action or state over time, suggesting the speaker's feelings are timeless.

7.	'Cause you loved someone else back in '73	Back in '73	The function indicates a particular moment in the past, situating the action of loving someone else in a precise historical context.
8.	Oh baby, I know that I can treat you better back in those nights	back in those nights	The function is highlights a moment when the speaker felt they could have done better.
9.	Just give me your forever	forever	The function is signifies an unlimited time frame symbolizing eternity and commitment.
10.	That you'll be the one	Will	The function is indicating hope or belief in the listener's role.
11.	And I'll be the guy who'll be on his knees.	Will	The function is expressing a promise or future intention.
12.	I never knew	Never	The function is indicates the speaker's past unawareness.

In the analysis of temporal deixis, a total of 12 occurrences were identified, reflecting the use of time-related expressions such as *when*, *always*, *before*, *never*, and *forever*. These temporal markers help to anchor the discourse in specific time frames, either by referencing past events (*when we were young*, *back in '73*) or indicating a continuous or indefinite state (*always*, *forever*). Temporal deixis allows the speaker to reflect on past experiences, establish the timing of actions, and emphasize the ongoing nature of feelings or situations. The frequent use of these expressions underscores the importance of time in shaping the

meaning and emotional tone of the discourse, contributing to the overall narrative structure. The interpretation of deixis functions in this analysis is contextual, as each expression is examined based on the speech situation, the relationship between participants, and the emotional and narrative meaning within the song lyrics, rather than relying solely on its lexical form.

Analysis spatial deixis

Spatial deixis in song lyrics indicates location or position within the song's narrative. The function of its usage can be observed in the table below:

Table 3. *Spatial deixis*

No	Utterance	Deictic expression	Function
1.	Wanted to grab your hand and run away from them	Away from	The function is shows the speaker's desire to escape from a certain place or people, highlighting the spatial relationship between the speaker, listener, and external group.
2.	I'll always be there right by your side	There	The function is indicates a distant location, suggesting the speaker's emotional or physical presence.
		By your side	The function is to indicate Specifies a location near the listener, reinforcing closeness and support.
4.	Oh baby, I was there watching wishing you to be mine	There	The function is indicate to a location far from the speaker's current position, indicating a different past location.
5.	'Cause baby, you're always in my mind	In my mind	The function is refers to the metaphorical space in the speaker's mind, indicating the listener's presence in their consciousness.
6.	I was on the aisle	on the aisle	The function is indicates a specific physical location, symbolizing a moment of waiting or anticipation.
7.	Saw you in your gown	In your gown	The function is indicates a moment in the past, placing the action of seeing the listener at a specific point in time.

This analysis reveals 7 instances of spatial deixis, encompassing both physical and metaphorical references. Physical deixis appears in expressions such as *away from*, *there*, *by your side*, *on the aisle*, and *in your gown*, indicating real locations or directions. Metaphorical deixis, such as *in my mind*, represents emotional or mental space, deepening the emotional depth of the song

by illustrating the singer's feelings and commitment, which are tied to a personal space, even though the relationship may not always exist in the same physical space. This phrase conveys a sense of eternity and emotional depth, enriching the song's meaning and connecting the listener to more intense and personal feelings. Some spatial references use basic prepositions like *away from*

and *right by your side* to express dynamic spatial relationships, transcending literal space and conveying deeper emotional and narrative meanings.

In Zack Tabudlo's song 'Give Me Your Forever,' person deixis dominates the lyrics, with 60 occurrences of personal pronouns such as 'I,' 'you,' and 'we,' playing a crucial role in building emotional closeness between the singer and the listener. The high frequency of 'I' and 'you' reflects the song's theme of intimacy, creating a direct and personal connection between the singer and the intended partner. 'I' represents the singer's personal expression, while 'you' directly involves the listener or partner in the conversation, fostering a deep sense of closeness. The less frequent use of 'we' strengthens the sense of togetherness and long-term commitment. This makes the song feel more direct and emotional compared to other love songs, which often rely on more general phrases or indirect narratives. Person deixis in this song not only strengthens the personal relationship between the singer and the partner but also reinforces the main theme of commitment and eternity in romantic relationships, making it more intense and moving than more conventional love songs.

In contrast, temporal deixis, found in 12 occurrences, plays an important role in discourse. Temporal markers such as "when," "always," "before," "never," and "forever" help anchor the conversation in time, allowing the speaker to refer to past experiences or express ongoing states. The word "forever," for example, adds emotional depth by suggesting eternity and commitment, reinforcing the theme of everlasting love in the song. These temporal markers provide a deeper layer of meaning, influencing the emotional tone and narrative structure of the discourse. Despite its lower frequency compared to person deixis, the use of temporal deixis remains significant for providing context and framing actions within specific timeframes, thereby enriching the overall communication.

Spatial deixis, with only 7 occurrences, serves to clarify the physical and metaphorical locations of individuals, objects, or actions within discourse. Expressions such as "here," "there," and "by your side" help to position the speaker, the listener, and the elements of conversation in relation to one another. The use of "there" and "by your side" demonstrates how spatial deixis conveys proximity or distance, offering listeners a clearer understanding of the context. Although spatial deixis is less frequent than both person and temporal deixis, its role in helping to define the

setting of conversations remains crucial for enhancing comprehension.

Overall, the findings from this analysis highlight the interconnected roles of person, temporal, and spatial deixis in shaping discourse. Each type of deixis serves a distinct function: person deixis identifies social roles and relationships, temporal deixis positions actions within time, and spatial deixis clarifies locations and proximity. These elements work together to create a cohesive narrative that reflects both the speaker's subjective experiences and emotional involvement. By examining these types of deixis, we see how language not only conveys information but also actively constructs meaning and fosters connections between individuals.

CONCLUSION

In conclusion, the analysis of person, temporal, and spatial deixis in song lyrics reveals how language shapes emotional depth, narrative structure, and interpersonal relationships. Person deixis emphasizes intimacy, temporal deixis links past moments with emotions, and spatial deixis creates symbolic spaces that deepen meaning. These deictic expressions serve not only as linguistic markers but also as tools for building meaning and emotional impact in lyrics. This study also offers insights into the role of deixis in popular culture, particularly in songs as a means of communication and identity expression. The use of deixis reflects social dynamics, interpersonal relationships, and cultural trends, while opening the door for further research on how other linguistic elements influence culture and identity through music.

Deixis analysis is crucial in education as it aids discourse comprehension, language development, and critical literacy. This study teaches students how deixis shapes meaning, speaker relationships, and emotional context in texts, particularly song lyrics. It encourages deeper text analysis, enhances awareness of language in context, and strengthens communication skills. Practical applications in language teaching include activities like analyzing song lyrics to identify deixis and its impact on meaning and emotion. Role-playing exercises can also enhance students' communication skills and their understanding of texts in everyday life.

ACKNOWLEDGEMENT

All praise is due to Allah SWT for His blessings that have enabled me to complete this article successfully. I would like to convey my gratitude

to Islamic University Nahdlatul Ulama Jepara and my supervisor, Aprilia Riyana Putri, M.Pd, for their valuable guidance and support. I also sincerely thank my parents and friends for their continuous encouragement throughout this process. Lastly, I would like to thank the creator of the song "Give Me Your Forever" by Zack Tabudlo, whose lyrics form the basis of this study. I am truly grateful to everyone who has contributed to my academic journey.

REFERENCES

- Albaity, M., Rehman, U. U., & Mahmood, T. (2024). Data source selection for integration in data sciences via complex hesitant fuzzy rough multi-attribute decision-making method. *IEEE Access*, 12(August), 110146–110159. <https://doi.org/10.1109/ACCESS.2024.3439359>
- Alejandro, J. (2024). The role of language in thought formation and personality. *International Journal of Multidisciplinary Sciences*, 2(4), 356–367.
- Altun, M. (2023). The power of language: exploring its significance in shaping perceptions, beliefs, and relationships. *International Journal of Social Sciences & Educational Studies*, 10(3), 362–366. <https://doi.org/10.23918/ijsses.v10i3p362>
- Aziza Azamatovna, M. (2024). The role of language in intercultural communication. *European Journal of Arts*, 3, 7–9. <https://doi.org/10.29013/eja-24-3-7-9>
- Cook, N. (1998). *The discourse of music*. Oxford University Press.
- Dey, D. M. (2023). Four main characteristics of english pragmatics. *LLT Journal: A Journal on Language and Language Learning*, 26(2), 510–519. <http://e-journal.usd.ac.id/index.php/LLT>
- Fatmah, F., Lutpiah, I., Laden, S. S., Mulatsih, D., & Jaufillaili, J. (2024). A pragmatic study: investigating the meaning of social deixis in spoken discourse. *International Journal of Linguistics and Translation Studies*, 5(3), 96–107. <https://doi.org/10.36892/ijlts.v5i3.482>
- Finnegan, R. (2007). *The oral and written*. Cambridge University Press.
- Fudhaili, A. (2023). The influence of social interaction in language learning and communication skills: a psycholinguistic study. *The Progress: Journal of Language and Ethnicity*, 2(2), 51–62.
- Fuh, N. V. (2024). The use of person deixis as shifts in authority in academic writing: the case of students' acknowledgements in the department of english language and literature, University of Maroua. *British Journal of English Language Linguistics*, 12(2), 24–41. <https://doi.org/10.37745/bjel.2013/vol12n22441>
- Furidha, B. W. (2023). Comprehension of the descriptive qualitative research method. *ACITYA WISESA: Journal of Multidisciplinary Research*, 2(4). <https://journal.jfpublisher.com/index.php/>
- Halawa, I. P. (2023). Deixis in song lyrics of flying without wings album by Westlife. *FAGURU: Jurnal Ilmiah Mahasiswa Keguruan*, 2(1). <https://jurnal.uniraya.ac.id/index.php/FAGURU>
- Halliday, M. A. . (1994). *An introduction to functional grammar* (2nd ed.). Edward Arnold.
- Haris, M. M., Arba'in, M., Kusuma, D., & Malihah, N. (2023). How song affect english teaching: systematic literature review. *Alsuna: Journal of Arabic and English Language*, 6(1), 73–88. <https://doi.org/10.31538/alsuna.v6i1.3998>
- Haugh, M. (2016). *Pragmatics: A resource book for students*. Routledge.
- Holmes, J. (2013). *An introduction to sociolinguistics* (4th ed.). Pearson.
- Ilma, F., & Sabat, Y. (2023). Deixis analysis of the song lyrics shape of you by Ed Sheeran. *PROJECT (Professional Journal of English Education)*, 6(4), 783–794. <http://journal.ikipsiliwangi.ac.id/index.php/project/article/view/17385>
- Jeon, J. (2023). Book reviews: Book reviews. *Educational and Psychological Measurement*, 4(2), 82–85. <https://doi.org/10.1177/001316446802800332>
- Kartika, S. (2024). Exploring deixis in Taylor Swift 's Song ' Cardigan ': A Descriptive Qualitative Analysis. *LinguaEducare: Journal of English and Linguistic Studies*, 1(1), 29–38.
- Kaulika, K.A & Sakinah, N. . (2025). Semiotic analysis of motivational messages in the lyrics of the song I'm Fine by BTS. *EJI (English Journal of Indragiri): Studies in Education, Literature, and Linguistics*, 9(1), 167–183.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Levinson, S. C. (2004). *Deixis*. Blackwell Publishing.
- Maftuna, Y. (2025). The relationship between syntax and semantics in language. *International Scientific Journal «MODERN SCIENCE AND RESEARCH»*, 4(2), 470–477.
- Mahdzurah, I.G., & Argawati, O. N. (2025). An analysis of deixis in Lewis Capaldi " Someone You Loved " Song Lyrics. *Project (Professional Journal of English Education)*, 8(1), 21–26.
- Mahmudova, S. A. (2023). Different considerations about the concept of deixis. *Theory and Practice in Language Studies*, 13(7), 1674–1679. <https://doi.org/10.17507/tpls.1307.10>
- Mashfiyah, O. S., Sapari, G. G., & Nurmala, E. (2023). Deixis analysis on the Ellen Show YouTube channel. *Jurnal Bahasa Inggris Terapan*, 9(1), 37–47. <https://doi.org/10.35313/jbit.v9i1.4863>
- Meylani, A. (2024). The role of Indonesian as a communication tool in learning. *Journal of Education, Linguistics, Literature, and Art*, 2(2), 58–64. <https://doi.org/10.62568/ella.v2i2.128>
- Mohammed Saleh Al-Hamzi, A., Sumarlam, Santosa, R., & Jamal, M. (2023). A pragmatic and discourse study of common deixis used by

- Yemeni-Arab preachers in Friday Islamic sermons at Yemeni mosques. *Cogent Arts and Humanities*, 10(1). <https://doi.org/10.1080/23311983.2023.2177241>
- Paundrianagari, K. D., & Harida, R. (2024). An analysis of deixis in Leo movie (2023). *SALIENCE: English Language, Literature, and Education*, 4(1), 27–35. <https://doi.org/10.60155/salience.v4i1.417>
- Petaponi, T. S., Duwila, S., & Astutik, A. (2024). A Deixis analysis in Taylor Swift's Anti-Hero. *EL2J (English Language and Literature Journal)*, 3(2), 1–11. <https://doi.org/10.38156/el2j.v1i2>
- Qizi, E. A. Z., & Qizi, A. S. B. (2023). Pragmatics and semantics as special areas of linguistics. *International Journal of Advance Scientific Research*, 03(11), 160–167.
- Ramdani, S. M., & Sakinah, R. M. N. (2023). Exploring the signified and signifier in song lyrics through a Saussurean semiotics lens. *JETLEE: Journal of English Language Teaching, Linguistics, and Literature*, 3(2), 50–60. <https://doi.org/10.47766/jetlee.v3i2.1055>
- Ramesh, D. S. (2023). The influence of linguistics in society. *Journal of Language and Linguistics in Society*, 36, 9–13. <https://doi.org/10.55529/jlls.36.9.13>
- Rosenberg, M. (2015). *Nonviolent communication: A language of life* (3rd ed.). Puddledancer Press.
- Saerudin, S. & N. (2024). Analysis of deixis in Lavender Haze Taylor Swift's song lyrics. *Cognitive Development Journal*, 2(1), 19–25. <http://www.journals.elsevier.com/cognitive-development/>
- Sahusilawane, C., Aritonang, P., Oraile, O. P., & Lekawael, R. F. (2023). A pragmatic analysis of deixis and reference on Taylor Swift songs. *MATAI: International Journal of Language Education*, 3(2), 103–111. <https://doi.org/10.30598/matail.v3i2.9144>
- Salsabila, N. (2024). A deixis analysis and narrating strategies in Taylor Swift's songs: 58–71.
- Satyadewi, N. P. M., Ayomi, P. N., & Sulatra, I. K. (2023a). An analysis of deixis in Avicii's song lyric. *Journal of Language and Applied Linguistics*, 4(2), 122–134. <https://doi.org/10.22334/traverse.v4i2.95>
- Satyadewi, N. P. M., Ayomi, P. N., & Sulatra, I. K. (2023b). Analysis of deixis in song lyric in "Plastic Heart" by Miley Cyrus. *Journal of Language and Applied Linguistics*, 4(2), 153–161. <https://doi.org/10.22334/traverse.v4i2.83>
- SK, R., A, Kumari, P, S., Bacchu, M., & A, Devi, R. (2023). A study on enhancement of language competence through pragmatic practices. *Theory and Practice in Language Studies*, 13(2), 341–352. <https://doi.org/10.17507/tpls.1302.08>
- Sofya, D., & Arifin, A. (2023). Deixis used by the character in Curious George: The Royal Monkey movie. *Journal of English Language Learning*, 7(1), 309–317. <https://doi.org/10.31949/jell.v7i1.5466>
- Sultan, M. . (2023). The semantics, pragmatics and translation of speech acts. *Journal of the College of Basic Education*, 50, 23–42. <https://doi.org/10.35950/cbej.vi50.9823>
- Syamsurrijal, S., Hadi, M. Z. P., & Miswaty, T. C. (2023). A study of meaning in Al Mahsar's song lyrics "Pangeran Inaq": semiotic riffaterre analysis. *Jurnal Ilmiah Mandala Education*, 9(1), 253–263. <https://doi.org/10.58258/jime.v9i1.4623>
- Taolin, L. L. I., Misa, M., & Yulita, D. (2025). (2023). Students' abilities in analyzing deixis in Coldplay song "Viva La Vida." *Education and Linguistic Knowledge Journal (Edulink)*, 5(1), 21–37.
- Thahara, Y., Lailiyah, S., & Bulqis, N. (2023). Deixis analysis on The Halsey's song lyrics "Manic" album. *ELTICS (English Language Teaching And English Linguistics) Journal*, 8(1), 36–44.
- Tiara, Nurwanti & Susilowati, E. (2023). Deixis used in Miley Cyrus's song lyrics "Angels Like You ." *Journal of English Teaching and Applied Linguistics*, 3(1).
- Wardhani, E. M., & Febiyanti, L. E. (2024). Deixis analysis on song lyrics in the album of the Black Parade by my chemical romance a pragmatics study. *Frasa: English Education and Literature Journal*, 5(2), 100–107. <https://doi.org/10.47701/frasa.v5i2.3993>
- Yahya, U., Arif, M., & Awan, S. (2023). A conceptual review of qualitative research inquiry in applied linguistics. *Pakistan Languages and Humanities Review*, 7(II). [https://doi.org/10.47205/plhr.2023\(7-ii\)55](https://doi.org/10.47205/plhr.2023(7-ii)55)
- Yule, G. (2010). *The study of language* (4th ed.). Cambridge University Press.
- Yuliasari, Ria & Virtianti, R. (2023). Figurative language in "Red" song lyrics by Taylor Swift. *Jurnal Pujangga*, 9(1), 1–14.