

DEIXIS IN ADELE'S 21 ALBUM

SKRIPSI

*Submitted in partial Fulfillment of Requirements
for the Degree of Sarjana Pendidikan (S.Pd.)
English Education Program*

By:

YAHYI MARDHIYA

NPM. 1402050333



**FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH NORTH SUMATERA**

MEDAN

2018



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Selasa, Tanggal 27 Maret 2018, pada pukul 09.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama : Yahyi Mardhiya
NPM : 1402050333
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Deixis in Adele's 21 Album

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).

Ditetapkan : (A) Lulus Yudisium
() Lulus Bersyarat
() Memperbaiki Skripsi
() Tidak Lulus

Ketua

Sekretaris

Dr. Elfrianto Nasution, S.Pd./M.Pd

Dra. Hj. Svamsuurnita, M.Pd

ANGGOTA PENGUJI:

1. Erlindawaty, S.Pd, M.Pd
2. Dr. Hj. Dewi Kesuma Nst, SS, M.Hum
3. Pirman Ginting, S.Pd., M.Hum

1.

2.

3.



LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Yahyi Mardhiya
N.P.M : 1402050333
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Deixis in Adele's 21 Album

sudah layak disidangkan.

Medan, Maret 2018

Disetujui oleh:

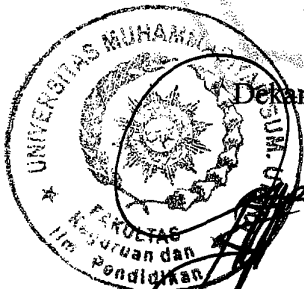
Pembimbing

Pirman Ginting, S.Pd., M.Hum

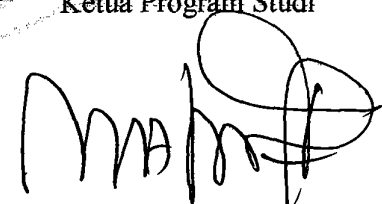
Diketahui oleh:

Dekan

Ketua Program Studi




Dr. Elfrianto Nasution, S.Pd., M.Pd.


Mandra Saragih, S.Pd., M.Hum.

SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertanda tangan di bawah ini:

Nama Lengkap : Yahyi Mardhiya
NPM : 1402050333
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Deixis in Adele's 21 Album

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong **Plagiat**.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana semestinya.

Medan, 03 Januari 2018

Hormat saya

Yang membuat pernyataan,



Yahyi Mardhiya

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

ABSTRACT

Yahyi Mardhiya. 1402050333. "Deixis in Adele's 21 Album". Skripsi: English Department of Faculty of Teacher Training and Education University of Muhammadiyah Sumatera Utara. 2018.

This study deals with the types of Deixis in Adele's 21 Album. The objectives of the study were to find out the types of deixis was used in Adele's 21 Album and to describe deixis realized in Adele's 21 Album. The data were 14 song lyrics of Adele's 21 Album. The finding showed that all types of deixis were found in Adele's 21 Album. They were person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis. The deixis realized was found that the meaning realized in accordance with the listed ogled song. So in the adjustment of meaning contained in the deixis associated with the word around. First is person deixis. Person deixis refers to the meaning people in song lyrics. For example I wouldn't be wishing I was free (1PSP2) means that the singer have lost hope of being free. Second was spatial deixis refers to the meaning location on the song lyrics. Example never would a hitch hiked to Birmingham (2SAD1) means the singer was traumatized by the place. Third was temporal deixis concern the meaning of time encoding points and spans relative to the time. For sample when we spoke yesterday (3TAD14) means the singer remembered the promise they made. Fourth Social deixis concerns as the meaning of sentences which reflect by certain realities of the social. Example: Lord have mercy on my soul (4SOD1) means the fulfillment of all singer expectations. And the last was discourse deixis refer to portion of discourse that contains utterances. The example that same old road that brought me here (5DAD8) means hints of singer love.

Keyword: Deixis, Adele, 21 Album

ACKNOWLEDGMENT



In the name of Allah the most gracious and the most merciful. Firstly, the researcher would like to deliver her thanks to almighty God who has blessed her to write this research. Secondly, blessing and peace be upon to our prophet Muhammad SAW, who has brought human being from the uncivilized era to the fully era as we have today.

The aim of writing this skripsi is as partial fulfillment of the requirements for the degree of Sarjana pendidikan in English Department.

This research is entitled : *“Deixis in Adele’s 21 Album”*. In conducting this research, there were so many troubles faced by the researcher, and without much help people it was impossible for her to finish this skripsi. Grateful thanks is due for her lovely great parents, Suwito and Sumiati, million word never be enough to endless love, care, attention, prayer, encouragement and for the phone call every week in order to remind her to keep going and never giving up. Therefore, she also would like to thanks to:

1. Dr. Agussani, M.AP, The rector of University of Muhammadiyah Sumatera Utara.
2. Dr. Elfrianto Nasution, S.Pd., M.Pd, as the dean of Faculty of Teacher Training and Education.
3. Mandra Saragih, S.Pd., M.Hum, and Pirman Ginting, S.Pd., M.Hum as the Head and Secretary of English Education Program of FKIP-UMSU who had

help her in the administrative process in finishing the study and at the same time as her supervisor who had given her guidance and valuable suggestions, critics for showing her how to write a scientific writing well and giving her useful knowledge to complete the ideas of study.

4. The head of UMSU library Muhammad Arifin S.Pd, M.Pd for allowing me to conduct the research there.
5. All Lecturers, who had given this valuable in English Teaching during academic year at University of Muhammadiyah Sumatera Utara.
6. Her best friends, Ariani Dalimunthe, Een Juwita, Aulia Rahmi, Rizky Yusrina Sirait, Leli Azrita Rambe who always given supports in finishing her thesis.
7. Her beloved, Muhammad Isnan. He always a good listener for every problem she faced, especially when she had to revise this thesis and re-start over and over again. His opinions never stop surprise her and also allow her to see her problem from a different angle.

Finally, the researcher hopes that her study will be useful for the readers, especially for the students of English Education Program who want to do a research and also for the researcher herself. May Allah, the most almighty bless all of us.

Medan, March 2018

The Researcher,

Yahyi Mardhiya
1402050333

TABLE OF CONTENTS

| | |
|---------------------------------------------|------------|
| ABSTRACT | i |
| ACKNOWLEDGMENT | ii |
| TABLE OF CONTENTS..... | iv |
| LIST OF APPENDIXES | vii |
| CHAPTER I INTRODUCTION | 1 |
| A. The Background of the Study..... | 1 |
| B. The Identification of Problem | 3 |
| C. The Scope and Limitation | 3 |
| D. The Formulation of the Problem | 3 |
| E. The Objective of the Study..... | 4 |
| F. The Significance of the Study | 4 |
| CHAPTER II REVIEW OF LITERATURE..... | 5 |
| A. Theoretical Framework..... | 5 |
| 1. Pragmatic..... | 5 |
| 2. Deixis in Pragmatic | 7 |
| 3. Deixis | 8 |
| 3.1 Types of Deixis | 10 |
| 3.1.1 Person Deixis..... | 10 |

| | |
|-------------------------------------------------|-----------|
| 3.1.2 Spatial Deixis | 11 |
| 3.1.3 Temporal Deixis | 12 |
| 3.1.4 Social Deixis | 13 |
| 3.1.5 Discourse Deixis..... | 14 |
| 4. Definition of Realization..... | 16 |
| 5. Song | 17 |
| 6. Adele | 18 |
| 7. 21 Album..... | 20 |
| B. Conceptual Framework..... | 23 |
| C. Related Study | 24 |
| CHAPTER III METHOD OF RESEARCH..... | 26 |
| A. Research Design | 26 |
| B. Source of Data..... | 26 |
| C. Technique of Collecting Data..... | 26 |
| D. Technique of Analyzing Data..... | 27 |
| CHAPTER IV DATA AND DATA ANALYSIS..... | 28 |
| A. Data..... | 28 |
| B. Data Analysis | 28 |
| C. Discussion | 35 |
| CHAPTER V CONCLUSION AND SUGGESTION..... | 36 |
| A. Conclusions | 36 |

| | |
|---------------------|----|
| B. Suggestions..... | 37 |
|---------------------|----|

REFERENCES

APPENDIXES

LIST OF APPENDIXES

1. Appendix I Adele's 21 Album Song Lyrics
2. Appendix II Data Analysis of Deixis Types in Adele's 21 Album
3. Appendix III Data Analysis of Deixis Realized in Adele's 21 Album
4. Form K-1
5. Form K-2
6. Form K-3
7. Surat Keterangan Seminar Proposal
8. Surat Pernyataan Plagiat
9. Lembar Pengesahan Hasil Seminar
10. The Letter of Asking Research
11. The Letter of Answering Research
12. Berita Acara Bimbingan Skripsi
13. Curriculum Vitae

CHAPTER I

INTRODUCTION

A. The Background of the Study

Deixis is the ways in which languages encode or grammaticalize features of the context of utterance or speech event and thus also concerns ways in which the interpretation of utterances depends on the analysis of that context of utterance (Levinson, 1983). Deixis is an important field of language study in its own right and very important for learners of second languages. It has the function to point or specify the perspective of a participant in an act of communication or help us to explain the meaning of writing text, someone conversation and to do good communication.

Deixis used in writing aspects of a communication whose interpretation depends on knowledge of the context in which the communication occurs semantics the study of language meaning. Deixis refers to the phenomenon where in understanding the meaning of certain words and phrases in an utterance requires textual information and it has some relevance to analysis of song lyric and pragmatics.

Song lyric related to usage of deixis in it. Deixis concern to interpretation of utterances. So in this case deixis useful to indicate who the object is and subject in song lyrics. Song is a kind of written language that is universal. Song is a musical composition, contain vocal parts that are performed by singing and feature words (lyrics), commonly

accompanied by musical instruments. Much song writer's used various words to express their feelings and thoughts in song lyrics. Analyzing the deixis in song lyrics help us to know belongs to what genre the song is from the deixis used. So, we can determine the song easily. Is it belonging to love song, gospel song, sadness and friendship, etc. We can also see how good the writers used the deixis in their songs to make it more interesting and easy to listen.

In reality listeners are still confused to describe and even to determine what deixis is and which one we call deixis. Sometimes the song lyric that contain deixis cannot be understood directly and should be realized to avoid misunderstanding. When listeners listening to the music they also didn't know that deixis can help them to indicate who object is and subject. To indicate them, people should know the types of deixis and realization of deixis itself. So it makes easier to view the thought of the speaker that is being delivered in song lyrics.

The present study examined the acquisition of deixis by asking people (children age 4, 5, 6) to identify the speaker or the addressee of utterances containing come, go, bring, and take. The results showed that they appeared to understand come and bring, but not go and take. These data provided further evidence that strategies play an important role in the acquisition of word meanings. This research was supported in part by the National Science Foundation, Grant No. GS-30040. It is created because people have no deep understanding about deixis.

Therefore based on the explanation above the researcher would like to conduct the “Deixis in Adele’s 21 Album”. A deep understanding is regarded as an important information which is focused by most of the listeners. This view has motivated the writer to study deixis in Adele’s 21 album which contains many kinds of deixis. This research is expected to be useful for the readers or students of English Department to enrich their knowledge about deixis, provide better and clearer understanding of deixis. Hopefully it can improve people knowledge especially in deixis.

B. The Identification of the Problem

The problem in this research was identified as the following:

1. Identifying of deixis in Adele’s 21 Album.
2. Deixis realized in Adele’s 21 Album.

C. The Scope and Limitation

The scope of this research was pragmatic and the limitation was deixis which are existed in the song lyrics Adele’s 21 album.

D. The Formulation of the Problem

Based on the description in the background of the study above, some problems of the study was formulated as the following:

1. What types of deixis were used in Adele’s 21 Album?
2. How was the deixis realized in Adele’s 21 Album?

E. The Objective of the Study

Based on the problem of the study above, the objectives of this study as follows:

1. To find out the types of deixis used in Adele's 21 Album.
2. To describe the deixis realized in Adele's 21 Album.

F. The Significance of the Study

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

A. Theoretically:

1. The result of this study expected to contribute the development of deixis theory.

B. Practically:

1. English Department Students especially who are studying linguistics to give some contribution to enlarge their understanding about deixis.
2. Readers could get more information about deixis and its types especially those used in Adele's 21 Album.
3. For further researcher, this research would be useful as a references or resources in doing other research.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

The theoretical framework aimed at giving concepts apply in this research. These concepts lead to be better analysis of given theories because they help the researcher limit the scope of the problem. In this part, the researcher explain about all the theories used to strengthen the research. So that the reader understands and encourage them to read.

1. Pragmatics

Pragmatic is the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on the other participants in an act of communication (Yule,1995:4). Pragmatics concerns with the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader (Yule,1996:3). Example: there is a student who came to a famous sate stall in Solo named "Warung Sate mbok Galak" (because the seller is a rather elderly woman called "mbok"). The student said: "My mother was burned, wrapped, brought home." The tuition can not be studied according to linguistic science (where speakers may be burned and wrapped). But taking into account the context in which the speech occurs, with whom he speaks,

shared background knowledge, the communication runs smoothly without misunderstanding. Knowledge of the shared background is that there is a sate that is burned there are boiled. So the speaker was about to buy a sate that was burned, wrapped (not eaten there), brought home (eaten at home).

Pragmatics is a sub discipline of linguistics developed from different linguistics, philosophical and sociological traditions, which studies the relationship between natural language expressions and their uses in specific situation. Pragmatics is concerned with the study of meaning as communicated by speaker (writer) and interpreted by listener (to reader). Hansen and Visconti (2009:5) stated pragmatic concerned with the redefinitions of the respective roles of speaker or writers and addressee or readers in the process of innovation. When the speaker says something, it is important to the listener to know what the speakers meant by the utterance. Because there is some interpretation by the listeners or readers and it needs to be understood what the speaker means exactly. Pragmatics is the study of deixis, implicature, presupposition, speech act, and aspect of discourse structure.

Based on the definition above, the researcher conclude that pragmatics is the study of how meaning conveyed by a word or sentence depends on aspects of the context in which it is used (such as time, place, social relationship between speaker and hearer, and speaker's assumption about hearer's beliefs).

2. Deixis in Pragmatic

Deixis is also mentioned as indexicals. By deixis, we mean pointers or something that points to other things. In other words, indexicals are linguistic forms or expressions that refer to other things. In a sense, deixis can be a synonym of language expressions. For that reason, deixis is one of the essential and earliest marking elements of pragmatics, and falls under pragmatic investigation at the very birth of this independent field of learning.

For those who want to treat language as a generative system for objectively describing the world, deixis is one hell of a big black fly in the ointment. Deixis introduces subjective, attentional, intentional and of course context-dependent properties into natural languages. Further, it is a much more pervasive feature of languages than normally recognized, and is theoretically puzzling in many regards.

All this makes difficult a tidy treatment within formal theories of semantics and pragmatics. Deixis also seems critical for our ability to learn a language, which philosophers for centuries have thought to be closely linked to the possibility of ostensive definition. Despite this theoretical importance, the subject is as far as empirical investigations go one of the most understudied core areas of pragmatics, and we are far from understanding the boundaries of the phenomena, and have no adequate cross-linguistic typology of most kinds of deictic expression. This article does not attempt to review either all the relevant theory.

Rather, an attempt is made to pinpoint some of the most tantalizing theoretical and descriptive problems, to sketch the way in which the subject interacts with other aspects of pragmatics, and to illustrate – through concentration on demonstratives – the kind of advances that could be made with further empirical work. A word on terminology: I will use the terms deixis and ‘indexicality’ pretty much coextensively. They simply come from different traditions and have become associated with linguistic and philosophical approaches respectively. But I will make this distinction: indexicality will be used to label the broader phenomena of contextual dependency, and deixis the narrower linguistically-relevant aspects of indexicality.

3. Deixis

According to Purwo (1983:31) deixis concerns particular referent at a given point in the discourse, their recoverability status, their location relative to the speaker. Essentially deixis concerns the way in which languages encode or grammatical features of the context of utterance or speech even, which the interpretation of utterances depends on the analysis of the context utterances.

Yule (1997:9), stresses that deixis is clearly a form of referring that is tied to the speaker’s context, with the most basic distinction between deictic expression being ‘near speaker’ versus ‘away from speaker’. In English, the ‘near speaker’ or proximal terms are “this”, “here”. The ‘away

from speaker' or distal terms are "that", "there". When you notice a strange object and ask, "what is that?", you are using deictic expression 'that' to indicate something in the immediate context.

Deixis is an important field of language study in its own right. The term deixis is borrowed from Greek word *Deiktikos*. It means that deixis is pointing or indicating. Deixis make discourse easier and more effective that give us a meaning to know more information in less time.

For those who want to treat language as a generative system for objectively describing the world, deixis is one hell of a big black fly in the pointment. Deixis introduces subjective, attentional, intentional and of course context dependent properties into natural language (Levinson, 2004:1).

For Cruse (2000:319) deixis means different things to different people. The key diagnostic criterion for deictic expressions will be the sensitivity of their use in designating a given referent to certain speech-situational parameters, particularly location in space and time relative to the speaker, and participatory status.

Griffiths (2006) refers to deixis expressions as words, phrases and features of grammar that have to be interpreted in relation to the situation in which they are uttered. He further states that deixis is pervasive in languages, probably because, in indicating 'when', 'where', 'who', 'what' and so on, it is very useful to start with the coordinates of the situation of utterance. This means that deixis or deictic expression provide context

clues for the participants in discourse. They locate the persons, as well as the time and place in which language is used.

Matthew (1997) describes deixis as the way in which the reference of certain elements in a sentence is determined in relation to a specific speaker and addressee and a specific time and place of utterance. Deixis as described in many linguistic studies such as cited above are reference devices through which participants in a discourse are traced or identified; and their time and place of actions are specified.

From the explanation above, the writer can conclude that deixis is the study of how to describe a word or phrase which utterance and directly relates to a person, time, place, social, and discourse. We use deixis to point or encode of the context of the utterance that contains a large number of expressions that rely on knowledge for their interpretation.

3.1 Types of Deixis

According to Cruse (2000: 319) there are five types of deixis. They are person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis.

3.1.1 Person Deixis

Person deixis is involves basically the speaker, known as the first person, the addressee, known as the second person, and other significant participants in the speech situation, neither speaker nor

hearer; these are known as third person. Person deixis usually marked by personal pronoun. First and second person pronouns typically refer to the speaking and hearing speech participants, whereas third person pronouns designate the non-speech or narrated participant. Person deixis concerns the encoding of the role of participants in the speech event in which the utterance in the question delivered. Person deixis is related directly in the grammatical categories of person. The category first person is the grammaticalization of the speaker's reference to himself, second person he encoding of the speaker's reference to one or more addressees, and third person the encoding of reference to personal and entities which are neither speakers nor addressees of the utterance in question.

For Examples:

1. *They* are going to Bali for holidays.
2. *I* will always love you, babe.
3. Mom and *I* are preparing *our* dinner.

3.1.2 Spatial Deixis

Place or spatial deixis manifests itself principally in the form of locative adverbs such as *here* and *there*, and demonstratives/determiners such as *this* and *that*. English has a relatively impoverished spatial deictic system, with only two terms, usually labeled proximal and distal. The proximal here means

something like “region relatively close to the speaker”, and there means “relatively distant from the speaker”. It is important to realize, however, that ‘relative closeness’ is contextually determined. Spatial deixis usually marked by adverb of location.

For examples:

1. Put those flowers *here*!
2. You’re like an angel comes from *heaven* for me.
3. The thief was hidden *behind* the car.
4. *Dubai* is the most beautiful in the world.

From the explanation above, the writer can conclude that place deixis is the study how to encoding the expression of place deixis requires contextual information about the place of the utterance, as show by the examples *here, this place, that city, there*.

3.1.3 Temporal Deixis

Cruse (2000:321) states that temporal deictic is used to locate points or intervals on the time axis, using (ultimately) the moment of utterance as a reference point. There are three major divisions of the time axis: before the moment of utterance; at the time of utterance; after the time of utterance.

Temporal Deictics depend heavily on calendric notions, if we understand that term to subsume both clock and calendar. For instance, today, yesterday, and tomorrow, designate, respectively, “the

period of 24 hours beginning at 12 o'clock midnight which includes the time of utterance', "the period of 24 hours which precedes the one including the time of utterance" and "the period of 24 hours which follows the one including the time of utterance".

Time, or temporal deixis concerns itself with the various times involved in and referred to in an utterance. This includes time adverbs like "now", "then", "soon", and so forth, and also different tenses. A good example is the word tomorrow, which denotes the consecutive next day after every day. The "tomorrow" of a day last year was a different day than the "tomorrow" of a day next week.

3.1.4 Social Deixis

Social deixis is exemplified by certain uses of the so-called TV (tvlvous) pronouns in many languages (Cruse, 2000:322). It will be illustrated using examples from French. Arguments will be presented that not all of the usage of TV pronouns fall properly under the heading of deixis. One which incontrovertibly does is where relative social status of speaker and hearer is signaled. There are three basic possibilities involving two communicants A and B: (i) A addresses B with *tu*, B addresses A with *vous*; (ii) A addresses B with *vous*, B addresses A with *tu*; (iii) A and B both use the same form (either *tu* or *vous*). The basic parameter here is social status: *tu* points downwards along the scale of social status with the speaker's position as reference

point, *vous* points upload while symmetrical use signals social equality. Social deixis concerns the social information that is encoded within various expressions, such as relative social status and familiarity.

Social deixis occurs in many aspects of language usage that depends on the relations (social relationship), but their usage are only relevant to the topics of social deixis in so far as grammaticalized, for examples are polite pronoun.

For examples:

1. *The house keeper* is preparing for our *dine*.
2. *Ladies*, come and see my new hair product!
3. *Darling*, I love you so much.
4. *Mr. President* is going to lead the meeting.

3.1.5. Discourse Deixis

Cruse (2000:323) states that discourse deixis refers to such matter as the use of *this* to point to future discourse elements, that is, thing which are about to be said, and *that* to point to past discourse elements.

Discourse deixis has to do with the encoding to portions of unfolding discourse in which the utterance to refer to some portion of the discourse that contains the utterances (including the utterance itself). We may also include in discourse deixis a number further ways

in which an utterance signal is relation to surrounding text. Instances of discourse are the use of ‘that and this’ in the following examples:

1. I guess you haven’t heard *this* story.
2. *That* was the funnies story I’ve ever heard.

Thus ‘this’ can be used to refer to a forth coming of the discourse and ‘that’ to a preceding portion.

There are many words and phrases in English that indicate the relationship between an utterance and prior discourse. Some examples of deictic words are included in the deixis discourse: but, therefore, in conclusion, to the contrary, however, anyway, actually, besides, all in all, after all, so, essentially and so on, moreover, furthermore, it’s false, it’s true, well, that, thus, then, this.

It is generally understood that many words have at least a component of meaning what they contain in response to, or a continuation of some portions of the prior discourse. A great deal of discussion of such topic markers has been concerned with the sentences internal organization of information as given and new comment about the topic. But it is clear that a major function of topic marking is precisely to related the marked utterance to some specifics topic raised in the prior discourse and to perform a discourse deictic function.

It is generally conceded that such words have at least a component of meaning tht resists truth-conditional treatment (Grice, 1975;

Wilson, 1975; Levinson, 1979b). what they seem to do is indicate, often in very complex ways, just how the utterance that contains them is a response to or a continuation of some portion of the prior discourse.

For examples:

1. Listen to *this*, it's very important to you!
2. *That* is my father!
3. From *those* green hills, I can see the wonderful view

4. Definition of Realization

Realization is a process of making a plan into a tangible embodiment, starting from the ideals so that one can target the desire to be achieved until the song lyric plan is realized in real life. Realization is very important in various life. whether education, field of work, even in lyrics songs. According to the dictionary realization is the act of realizing or the state of being realized. It is relative to the extralinguistic context of the utterance, such as: who is speaking, the time or place of the speaking, the gestures of the speaker, the current location in the discourse. The realization of the song lyric mostly interpreted as the result of the goal from the song writer to the listener or the reader. So, it's about the connection meaning between speaker and the listener in the song lyric.

5. Song

Song is short poem or number of verses set to music and intended to be sung (Hornby, 1974:822). Song is very familiar to human life because song is away of people to express their feeling about something. Song is a relatively short musical composition for the human voice (possibly accompanied by other musical instrument), which features words (lyrics).

Every song has it own lyrics. Lyric are a set of words that make up a song. Song lyrics are the words or verbiage that give a song meaning. Without song lyrics, song would be instrumental. A song lyric is the expression of self and emotion of the writer. Song lyrics tell about love, life, sadness, family, friendship, God, etc. Song lyrics can help the listener to get the message or what the writer want to share from the song.

The words of songs are typically of a poetic, rhyming nature, although they may be religious verses or free prose. Songs can be broadly divided into many different forms, depending on the criteria used. One division is between “art song”, “popular songs”, and “folk songs”. Other common methods of classification are by purpose (sacred vs. Secular), by style (dance, ballad, Lieder, etc.) or by time of origin (Renaissance, Contemporary, etc). The performer of a song is called a “singer” or “vocalist”, the act is called singing.

5. Adele

Adele Laurie Blue Adkins is an English pop/R&B singer-songwriter was born on May 5, 1988 in Tottenham, North London and raised in West Norwood, South London. Her mother was English mother, Penny Adkins, and a Welsh father, Marc Evans. Adele is the wife of Simon Konecki since 2011 until now and having one son namely Angelo Adkins. She started singing at the age of four and has since fallen in love with the world of singing. Adele prefers to spend her childhood by singing rather than reading; the last book she read was Matilda by Roald Dahl when she was six years old. Adele has a contralto vocal range. Rolling Stone reports that after undergoing a throat surgery, Adele's voice becomes "getting bigger and pure", and there are additional four new notes in his uppermost voice range. Initially, critics say Adele's vocals are more developed and interesting than songwriting skills, and Adele agrees.

Adele graduated from the BRIT School for Performing Arts & Technology in Croydon in May 2006, where she was a classmate of Leona Lewis and Jessie J. Adele credits the school with nurturing her talent even though, at the time, she was more interested in going into A&R and hoped to launch other people's careers.

Adele first got a record deal by XL Recordings after a friend uploaded a demo of her song on MySpace that same year. In 2007, she received the Critics' Choice award at the Brit Awards and won the

BBC Sound of 2008 poll. Her debut album, *19*, released in 2008 succeeded in both commercial and critical success. The album received certification seven times platinum in the United Kingdom and double platinum in the United States. His appearance in the Saturday Night Live program at the end of 2008 has further boosted his career in the United States. At the 51st Annual Grammy Awards in 2009, Adele received the award for Best Newcomer category and Best Female Pop Vocal Performance.

Adele released her second studio album, *21* in early 2011. The album received good reception and successfully surpassed the success of her debut album, as well as delivering Adele to many awards in 2012, including six Grammy Awards, two Brit Awards and three American awards Music Awards. The album is certified sixteen times platinum in the United Kingdom and is the fourth highest selling album in history in the United Kingdom. In the United States, *21* became the longest album to top the charts of the Billboard 200 album since 1985, and was certified Diamond from the RIAA. The album has sold 31 million copies worldwide.

The success of *21* incised a number of world records for Adele in the Guinness Book of World Records. Adele is the first female singer in the history of Billboard Hot 100 whose three singles made it into the top 10 simultaneously and the first female singer to simultaneously have two albums perched on the top five of the Billboard 200 and two

singles on the top five Billboard Hot 100. 21 is the longest female solo artist's album that tops the charts of the United States and United Kingdom album charts. In 2012, he released "Skyfall" which he wrote and recorded for the James Bond movie of the same title. The song successfully brought home the Grammy Awards, the Golden Globe Award and the Academy Award. After a three-year break, Adele released his third studio album titled 25 in 2015. 25 became the best-selling album of the year and managed to break the record for the fastest album sales in the United States and the United Kingdom. The main single "Hello" became the first song to sell over a million downloads in a week's time in the United States.

Billboard crowned Adele as "Artist of the Year" in 2011 and 2012. In addition, in 2012, he was ranked fifth in the list of 100 Greatest Woman in Music according to VH1 version. Time magazine called it one of the most influential people in the world by 2012 and 2016. With sales of over 100 million records, Adele is one of the world's best-selling singers.

6. 21 Album

21 is the second studio album by British singer-songwriter Adele. It was released on 24 January 2011 in Europe and on 22 February 2011 in North America. The album was named after the age of the singer during its production. 21 shares the folk and Motown soul influences

of her 2008 debut album *19*, but was further inspired by the American country and Southern blues music to which she had been exposed during her 2008–09 North American tour *An Evening with Adele*. Composed in the aftermath of the singer's separation from her partner, the album typifies the near dormant tradition of the confessional singer-songwriter in its exploration of heartbreak, self-examination, and forgiveness.

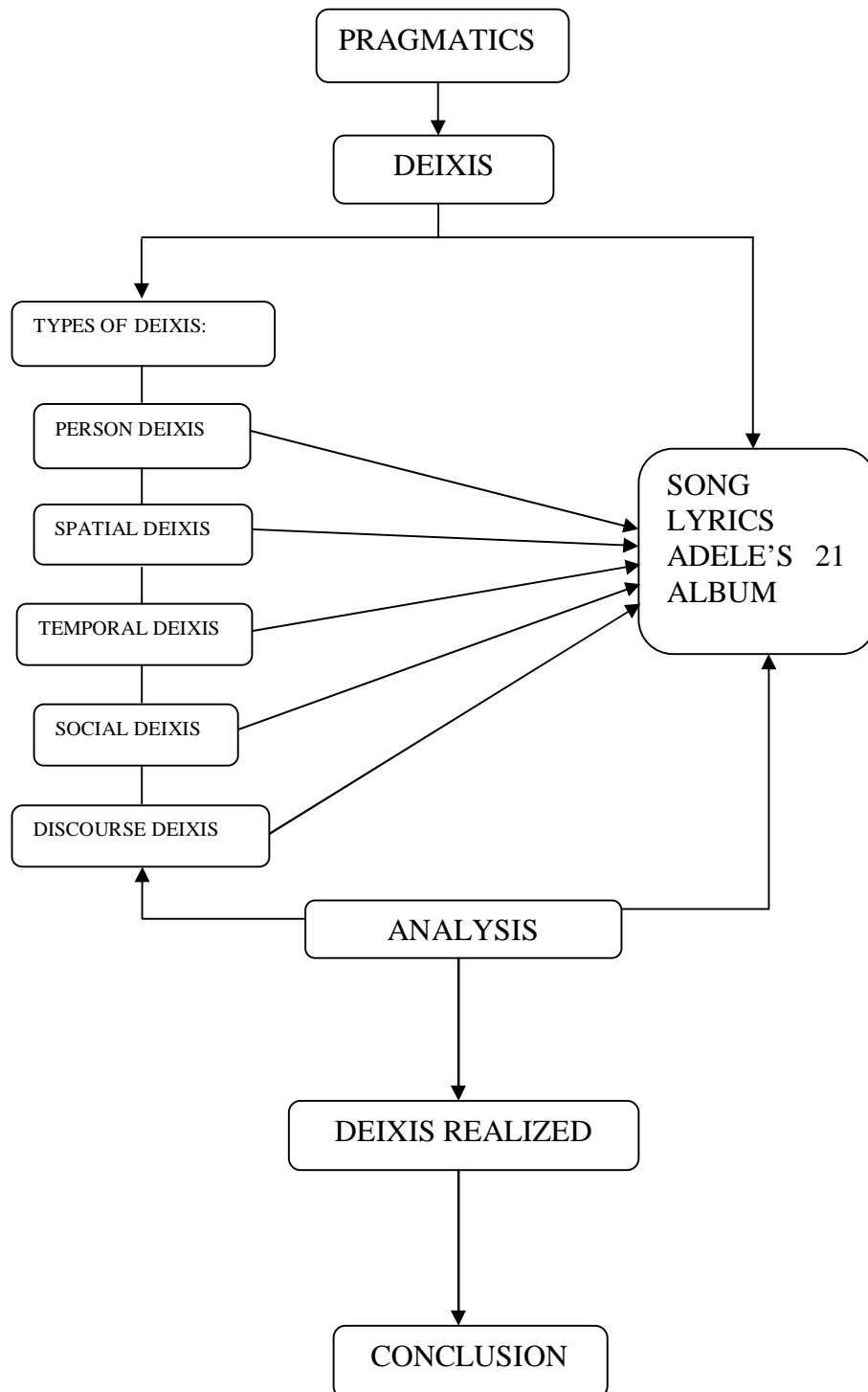
Adele began writing *21* in April 2009, when still involved in the relationship that subsequently inspired the record. Dissatisfied with once again portraying herself as the musical tragedian of her debut, she had intended to compose a more upbeat and contemporary follow-up. However, studio sessions ended prematurely due to a lack of inspiration. She resumed production immediately after the breakdown of her relationship, channelling her heartbreak and depression into her songs. Adele collaborated with various songwriters and producers, including Columbia Records co-president Rick Rubin, Paul Epworth, Ryan Tedder, Jim Abbiss, and Dan Wilson.

Praised by critics for its understated production, vintage aesthetic, and Adele's vocal performance, *21* defied the modest commercial expectations of her indie record label XL Recordings. The album topped the charts in more than 30 countries and became the world's best-selling album of the year for 2011 and 2012. In the United Kingdom, it is the best-selling album of the 21st century and fourth

best-selling album of all time, while its 23-week tenure atop the UK Albums Chart is the longest by a female solo artist. In the United States, the album held the top position for 24 weeks, longer than any other album since 1985 and the longest by a female solo artist in *Billboard* 200 history. As well, it had the most weeks on the *Billboard* 200 chart of any album by a woman. It was certified Diamond by the RIAA and was ranked as the "Greatest *Billboard* 200 Album of All Time." It's also the most certified album ever with more than 400 certifications all over the world.

Five singles were released to promote the album, with "Rolling in the Deep," "Someone like You" and "Set Fire to the Rain" becoming international number-one songs, while "Rumour Has It" charted in the top 20 across Europe and North America. Globally, 21 was the biggest selling musical release for both 2011 and 2012, and helped revitalise lagging sales of the UK and US music industry. With over 31 million copies sold worldwide, 21 is one of the best-selling albums of all time. Critics hailed the album as a shift from the overtly sexual and musically bombastic status quo, and attributed its success to its deeply autobiographical yet universal songs. Shortlisted for the 2011 Mercury Prize, 21 won the 2012 Grammy Award for Album of the Year and the Brit Award for British Album of the year. At the end of 2016, *Billboard* named Adele Artist of the Year for the third time, with the Top *Billboard* 200 album.

B. Conceptual Framework



C. Related Study

There are some research had been conducted related this study. The first research is in journal of Argian Ekawati, Ahmad Sofian (2014) vol 43 No 2 entitled : *The use of Pragmatic Deixis in Conversation Text in "Pathway to English"*. The study aims at finding out deictic words in conversation and explaining how they were realized under what context. The study used a descriptive qualitative-quantitative method. To get the data, the researcher used an observation technique. Thirteen conversation texts were chosen, taken from an English textbook "Pathway to English" for Senior High School. The result showed that the most dominant deixis appeared in the conversation was person deixis. Person deixis appeared 234 times. Discourse deixis appeared 47 times. Place deixis appeared 16 times. Time deixis appeared 15 times, and social deixis appeared 12 time. Based on the context in the conversations, the person deixis of pronoun "I", "You", "They", "He", and "She" could be used to refer to an imaginary person in real life, while "We" could also mean a unity. Therefore, it is crucial to consider context-dependency in reading or having conversations with people, as it arrives at a correct interpretation of the utterance.

The second research is in journal of Christiana Eragbe (2015) vol 3 No. 3 entitled : *The Use Of Deixis And Deictic Expressions In Boko Haram Insurgency Reports: A Study Of Selected Boko Haram Insurgency Reports By The Media*. This paper examines the uses of deictic

expressions in Boko Haram insurgency reports by the media in the four affected countries of West Africa. The study was carried out using qualitative approach to explore the incidences and functions of deictic expressions in Boko Haram insurgency reports by the media. The result of the investigation shows that media reporters use person, time/temporal and place/spatial deixis to locate the participants in discourse. Spotting of the participants in discourse via deictic expressions give the audience clear picture of the incidence of insurgency reported on. Deictic expressions as used in insurgency reports point to the insurgents, or the victims, the place of operation and time. Then she put together enhances cohesion and coherence in the discourse of Boko Haram insurgency reports. The differences between first and second research with this research is the second research focus on deixis in Boko Haram Insurgency Reports.

Over all previous research, the similarities of all these research are to find out the types of deixis although in different object, but the differences of all are this research explained more about deixis that found in the object of study. The writer is not only identifying each type of deixis but also the interpretations of each type of deixis that happened in the data source: 21 Album song lyrics. The result of this study expected to contribute the development of deixis theory and hopefully this research are useful for the reader who search knowledge about deixis.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research were applied by using descriptive analysis with qualitative method, namely by identifying and analyzing the deixis in song lyrics of Adele's 21 Album. Arikunto (2006:25) described that a descriptive research is a non hypothesis. Hypothesis is not necessary formulated in this research.

B. Source of Data

The source of the data was taken from 21 Album by Adele that downloaded from the internet. The data limited in the English song lyric on 15th November 2017 only. There were 14 song lyrics in 21 album.

C. Technique of Collecting Data

In the process of collecting the data, the researcher used some methods like observation and note taking method. In this research, the researcher used Simak Bebas Libat (non-participant observation) (Sudaryanto:1993) because the researcher do not involve directly in the song. Here are some steps in collecting the data:

1. Listening the song
2. Searching the the song lyrics in the internet

3. Copying the song lyrics from the internet
4. Printing out the song lyrics
5. Reading the whole song lyrics to find out the deixis
6. Underlining it

D. Technique of Analyzing Data

The data was analyzed by the observing the dialogues in the song lyrics and listening to the music. The systematic procedures in conducting the analysis by Cresswell as follows:

1. Organize and prepare the data for analysis.
2. Reading the whole song lyrics in Adele's 21 Album
3. Classifying and coding the deixis into their types; person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis.
4. Analyzing the deixis realized song lyrics in Adele's 21 Album.
5. Making conclusion after discussion.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data were collected and selected from the song lyrics of Adele's 21 Album. There are 14 songs in all, they are: if it hadn't been for love, hiding my heart, I found a boy, He won't go, one and only, love song, set fire to the rain, someone like you, rolling in the deep, rumour has it, don't you remember, turning tables, take it all and I'll be waiting. The song lyrics were presented in Appendix I. Five types on deixis were analyzed in this research included person deixis, spatial deixis, temporal deixis, social deixis, discourse deixis.

B. Data Analysis

After identifying the data, the types of deixis in Adele's 21 Album were classified based on the types of deixis by Cruse (2000). There are five types of deixis, namely: person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis.

1. Person Deixis

Person deixis refers to the people in the song lyrics. Person deixis divided into five parts. They are subject pronoun, object pronoun, possessive adjective, possessive pronoun, and reflexive pronoun. But in Adele's 21 Album only found 3 parts : subject pronoun, object pronoun and possessive adjective.

1.1 Subject Pronoun

Subject pronoun is a personal pronoun that is used as the subject of a verb. In English the subject pronouns are : I, you, they, we, he, she. For example: *I* will always love you, babe. The following examples were taken from the lyrics Adele's 21 Album.

I wouldn't be wishing *I* was free (1PSP₂)

As indicated in the song lyrics the person deixis is *I*. *I* was the subject pronoun on that lyric song. *I* refers to the Adele as the singer. *I* wouldn't be wishing *I* was free means that the participant had lost hope of being free.

My hands, *they*'re strong (1PSP₃₆)

The word *They* was categorized as the person deixis. *They* refers to singer hands. My hands, *they*'re strong means the singer are able to deal with problems that have been in her life.

1.2 Object Pronoun

Object pronoun is a personal pronoun that is used typically as a grammatical object. In English the object pronouns are: me, you, him, her, it, us, you, them. For example: To watch *them* turn to dust but. The following examples were taken from the song lyrics Adele's 21 Album.

But we had time against *us* (IPOP₁₉)

The word *Us* was categorized as the person deixis. It was the person on the song lyrics Adele's 21 Album. *Us* refers to two people that were loved each other. But we had time against us means they must be prepared for what will happen in the future.

Miles between *us* (IPOP₂₀)

As indicated in the song lyrics the person deixis is *Us*. *Us* was the object pronoun on that lyric song. *Us* refers to two people that were loved each other. Miles between *us* means their love is not sanctioned.

1.3 Possessive Adjective

Possessive adjectives refer to words which modify a noun by showing a form of possession or a sense of belonging to a particular person or thing. In English the possessive adjectives are: my, your, his, her, its, our, their. For example: Without one dollar to my name. The following examples were taken from the song lyrics Adele's 21 Album.

He can't do it on *his* own (1PPA₉)

The word *His* was categorized as the person deixis. *His* refers other people in the lyric. He can't do it on his own means he's a weak person and needs people's help.

Bound by the surprise of *our* glory days (1PPA₁₃)

The word *Our* was categorized as the person deixis. It was person deixis. *Our* refers Adele and all participants on that song lyric. Bound by the surprise of our glory days means the singer still remember their beautiful memories.

2. Spatial deixis

Spatial Deixis refers to the location or place on the song lyrics. For example: Put those flowers *here!* The following examples were taken from the song lyrics Adele's 21 Album.

Never would a hitch hiked to *Birmingham* (2SAD₁)

The word *Birmingham* was categorized as the spatial deixis. Birmingham refers to a country in West Midlands, England. Never would a hitch hiked to Birmingham means she was traumatized by the place.

Never would a caught the train to *Louisiana* (2SAD₂)

The word *Louisiana* was categorized as the spatial deixis. Louisiana refers to a country in southeastern region of the United States. Never would a caught the train to Louisiana means the place will continue to be followed even if there are obstacles.

Put myself *behind a jail house door* (2SAD₅)

The word *behind a jail house door* was categorized as the spatial deixis. Behind a jail house door refers to jail house door in Adele's house. Put myself behind a jail house door means Adele was desperate behind the door.

Although I wish that you were *here* (2SAD₂₆)

The word *here* was categorized as the spatial deixis. Here refers to this situation tell the place in when something happen. Although I wish that you were here means emptiness when her beloved is not here.

3. Temporal Deixis

Like all aspects of deixis, temporal deixis makes ultimate reference to participant role. Temporal deixis concern the encoding of time points and spans relative to the time at which the utterance was spoken or written message inscribed. For example: he'd be home *soon*. The following examples were taken from the song lyrics Adele's 21 Album.

When we spoke *yesterday* (3TAD₁₄)

The word *yesterday* was categorized as the temporal deixis. yesterday refers as time on that song lyric. Period of time was one day ago. When we spoke yesterday means the singer remembered the promise they made.

Walk that mile *until the end starts* (3TAD₁₇)

The word *until the end starts* was categorized as the temporal deixis. Until the end starts is explained how long the situation. Period of time start from right now. Until the end starts means the end of the world happened. Walk that mile until the end starts means the greatest belief in her love.

4. Social Deixis

Social deixis concerns as the aspect of sentences which reflect or establish or determined by certain realities of the social situation in which the speech act occurs. Example: *Baby*, I love you so much. The following examples were taken from the song lyrics Adele's 21 Album.

Lord have mercy on my soul (4SOD₁)

The word *lord* was categorized as the social deixis. Lord refers to God. Lord have mercy on my soul means the fulfillment of all singer expectations.

Baby, I have no story to be told (4SOD₅)

The word *baby* was categorized as the social deixis. Baby refers to Adele's boyfriend. Baby, I have no story to be told means the singer has run out of words.

5. Discourse Deixis

Discourse deixis has to do with the encoding of reference to portions of unfolding discourse in which the utterance refers to some portion of the discourse that contains that utterance. According to Cruse's theory (2000:323) discourse deixis are that, this, those, these, but, therefore, well, then, so, still, etc. For example: I guess you haven't heard *this* story. The following examples of discourse deixis were taken from the song lyrics Adele's 21 Album.

That you call home, you call it home (5DAD₇)

The word *that* was categorized as the discourse deixis. *That* refers to home. That you call home, you call it home means comfort place just like home.

That same old road that brought me here (5DAD₈)

The word *that* was categorized as the discourse deixis. *That* refers to the same old road. That same old road that brought me here means hints of singer love.

If *this* ain't love then what it is? (5DAD₁₄)

The word *this* was categorized as the discourse deixis. *This* refers to ain't love. if this ain't love then what it is? it means a strong sense of love.

C. Discussion

In this research was found all types of deixis in Adele's 21 Album. They were person deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis. The discussion of this research were found that discourse deixis only consist of 7 word. They were this, that, so, but, when, still and well. The deixis realized was found that the meaning realized in accordance with the listed ogled song. So in the adjustment of meaning contained in the deixis associated with the word around. First is person deixis. Person deixis refers to the meaning people in song lyrics. For example *I wouldn't be wishing I was free* (1PSP2) means that the singer have lost hope of being free. Second was spatial deixis refers to the meaning location on the song lyrics. Example *never would a hitch hiked to Birmingham* (2SAD1) means the singer was traumatized by the place. Third was temporal deixis concern the meaning of time encoding points and spans relative to the time. Example *when we spoke yesterday* (3TAD14) means the singer remembered the promise they made. Fourth Social deixis concerns as the meaning of sentences which reflect by certain realities of the social. Example: *Lord have mercy on my soul* (4SOD1) means the fulfillment of all singer expectations. And the last was discourse deixis refer to portion of discourse that contains utterances. Example *that same old road that brought me here* (5DAD8) means hints of singer love.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusions

Having analyzed the data, some conclusion are drawn as the following:

1. There were five types of deixis analysis in the Adele's 21 Album; they were person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis.
2. The deixis realized was found that the meaning realized in accordance with the listed ogled song. So in the adjustment of meaning contained in the deixis associated with the word around. First is person deixis. Person deixis refers to the meaning people in song lyrics. For example *I wouldn't be wishing I was free* (1PSP2) means that the singer have lost hope of being free. Second was spatial deixis refers to the meaning location on the song lyrics. Example *never would a hitch hiked to Birmingham* (2SAD1) means the singer was traumatized by the place. Third was temporal deixis concern the meaning of time encoding points and spans relative to the time. Example *when we spoke yesterday* (3TAD14) means the singer remembered the promise they made. Fourth Social deixis concerns as the meaning of sentences which reflect by certain realities of the social. Example: *Lord have mercy on my soul* (4SOD1) means the fulfillment of all singer expectations. And the last was discourse deixis refer to portion

of discourse that contains utterances. Example *that* same old road *that* brought me here (5DAD8) means hints of singer love.

B. Suggestion

Based on the conclusion above, suggestion are stated as the following:

1. It is suggested that the student who are studying pragmatics should increase their understanding about deixis and the types well.
2. It is suggested that the readers or researchers should continue further research of deixis especially about it types namely person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis which can result more complete explanation about many other types of deixis.

REFERENCES

- Arikunto, S. 2006. *Prosedur Penelitian: Suatu Pendekatan Praktek*. Jakarta: Rineka Cipta.
- Cresswell, J. W. 2008. *Educational Research Planning, Conducting, Evaluating Quantitative and Qualitative Research*. Third Edition. Pearson Merrill Prentice Hall, Columbus, Ohio.
- Cruse, D. A. 2000. *Meaning Language: An Introduction to Semantic and Pragmatics*. Oxford: Oxford University Press.
- Griffiths, P. 2006. *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh University Press.
- Hansen, M. M. and Visconti, J. 2009. *Grammaticalization and Pragmatics: Facts, Approaches, Theoretical Issues*. Bingley: Emerald
- Hornby, A. S. 1974. *Oxford Learner's Dictionary of Current English*. Oxford University Press.
- Levinson, S. C. 1983. *Pragmatics*. New York: Cambridge University Press.
2004. 'Deixis and Pragmatics' for handbook of Pragmatics. Max Planck Institute for Psycholinguistics.
- Matthew, D. 1997. *Deictic Conceptualisation of Space, Time and Person*. Oxford: Oxford University Press.
- Purwo, B. K. 1983. *Deixis Dalam Bahasa Indonesia*. Jakarta: BP PN Balai Pustaka
- Sudaryanto. 1993. *Metode dan Aneka Tehnik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistik*. Yogyakarta: Duta Wacana University Press.
- Yule, George. 1995. *The Study of Language*. London: Cambridge University.
1996. *Pragmatics*. New York: Oxford University.
1997. *Referential Communication Task*. New York: Oxford University

<http://www.jonguerramusic.com/blog/2015/5/6/what-is-a-song-anyway>

[https://en.wikipedia.org/wiki/21_\(Adele_album\)](https://en.wikipedia.org/wiki/21_(Adele_album))

<http://www.wordiq.com/definition/Song>

<http://www.songlyrics.com/adele/21/>

www.sciencedirect.com/science/article/pii/S0378216699000405

APPENDIX I

Song 1: If It Hadn't Been For Love

Never would a hitch hiked to
Birmingham
If it hadn't been for love
Never would a caught the train to
Louisiana
If it hadn't been for love
Never would a run through the
blidin' rain
Without one dollar to my name
If it hadn't been
If it hadn't been for love

Never would a seen the trouble that
I'm in
If it hadn't been for love
Would a been gone like a wayward
wind
If it hadn't been for love
Nobody knows it better than me
I wouldn't be wishing I was free
If it hadn't been
If it hadn't been for love

Four cold walls against my will
At least I know he's lying still
Four cold walls without parole
Lord have mercy on my soul

Never would a gone to that side of
town
If it hadn't been for love
Never would a took a mind to track
him down
If it hadn't been for love
Never would a loaded up a forty four

Put myself behind a jail house door

If it hadn't been
If it hadn't been for love

Four cold walls against my will
At least I know he's lying still
Four cold walls without parole
Lord have mercy on my soul

Never would a hitch hiked to
Birmingham
If it hadn't been for love
Never would a caught the train to
Louisiana
If it hadn't been for love
Never would a loaded up a forty four
Put myself behind a jail house door
If it hadn't been...
If it hadn't been for love
If it hadn't been...
If it hadn't been for love
If it hadn't been...
If it hadn't been for love

Song 2: Hiding My Heart

This is how the story went
I met someone by accident
It blew me away, it blew me away

It was in the darkest of my days
When you took my sorrow and you
took my pain
And buried them away, you buried
them away
I wish I could lay down beside you

when the day is done
And wake up to your face against the
morning sun
But like everything I've ever known,
you disappear one day
So I spend my whole life hiding my
heart away

Drop me off at the train station
Put a kiss on top of my head
Watch me wave, you watched me
wave

Then you went on home to your
skyscrapers
Neon lights and waiting papers
That you call home, you call it home

I wish I could lay down beside you
when the day is done
And wake up to your face against the
morning sun
But like everything I've ever known,
you disappear one day
So I spend my whole life hiding my
heart away

I woke up feeling heavy hearted
I'm going back to where I started
The morning rain, the morning rain

Although I wish that you were here
That same old road that brought me
here
Is calling me home, it's calling me
home

I wish I could lay down beside you
when the day is done

And wake up to your face against the
morning sun
But like everything I've ever known,
you disappear one day
So I spend my whole life hiding my
heart away
And I can spend my whole life
hiding my heart away

Song 3: I Found A Boy

I thought I told you,
he'd be home soon.
Couldn't help myself,
you're too good to be true.

I fall short each time,
every time he ain't here.
You and your charm creep closer,
closer and near.

Like a fool for fire I fall,
with my pride and all.
Like a bomb before explosion,
ticking by your call.

You're the wiser one,
disguised from greed,
and I'm just a child,
belongs on her knees.

But I found a boy who I love more,
than I ever did, you before.
So stand beside the river I cried,
and let yourself down.
Look how you want me now that I
don't need you

So, you thought that I'd
crumble to my knees.
At the first sight of you
crawling back to me.
To whisper "Will you leave your

man?"
Cause you swear that this time you
can,
Stand by me.
I won't stand by you.

Cause I found a boy who I love
more,
than I ever did you, before.
So stand beside the river I cried
and let yourself down.
Look how you want me now, that I
don't need you.

I ain't yours for no taking,
you must be mistaken.
I could never look into your eyes,
and settle for wrong and ignore the
right.

Well, I found a boy that loves me
more,
than you ever did before.
So stand beside the river you'll cry
and let yourself down.
Look how you want me now that I
don't need you.

Song 4: He Won't Go

Some say I'll be better without you
But they don't know you like I do
Or at least the sides I thought I knew

I can't bear this time
It drags on as I lose my mind
Reminded by things I find
Like notes and clothes you left
behind

Wake me up, wake me up when all is
done
I won't rise until this battle's won
My dignity's become undone
But I won't go

I can't do it on my own
If this ain't love then what is?
I'm willing to take the risk

I won't go
I can't do it all alone
If this ain't love then what is?
I'm willing to take the risk

So petrified, I'm so scared to step
into this ride
What if I lose my heart and fail
declined?
I won't forgive me if I give up trying

I heard his voice today
I didn't know a single word he said
Not one resemblance to the man I
met
Just a vacant, broken boy instead

But I won't go
I can't do it on my own
If this ain't love then what is?
I'm willing to take the risk
I won't go
I can't do it all alone
If this ain't love then what is?
I'm willing to take the risk

There will be times, we'll try and
give it up
Bursting at the seams, no doubt
We'll almost fall apart then burn the
pieces
To watch them turn to dust but
nothing will ever taint us

I won't go
I can't do it on my own
If this ain't love then what is?
I'm willing to take the risk
I won't go
I can't do it all alone
If this ain't love then what is?

I'm willing to take the risk

Will he? Will he still remember me?
Will he still love me even when he's
free?
Or will he go back to the place
Where he would chose the poison
over me?

When we spoke yesterday
You said to hold my breath, to sit
and wait
I'll be home so soon, I won't be late

He won't go
He cant do it on his own
If this ain't love then what is?
He's willing to take the risk

So I won't go
He can't do it on his own
If this ain't love then what is?
We're willing to take the risk

'Cause he won't go
He can't do it on his own
If this ain't love then what is?
We're willing to take the risk

I won't go
I can't do it on my own
If this ain't love then what is?
I'm willing to take the risk

Song 5: One and Only

You've been on my mind
I grow fonder everyday,
Lose myself in time
Just thinking of your face
God only knows
Why it's taken me so long
To let my doubts go
You're the only one that I want

I don't know why I'm scared, I've
been here before
Every feeling, every word, I've
imagined it all,
You never know if you never try
To forgive your past and simply be
mine

I dare you to let me be your, your
one and only
Promise I'm worthy to hold in your
arms
So come on and give me the chance
To prove that I'm the one who can
Walk that mile until the end starts

If I've been on your mind
You hang on every word I say
Lose yourself in time at the mention
of my name
Will I ever know how it feels to hold
you close?
And have you tell me whichever
road I choose you'll go

I don't know why I'm scared 'cause
I've been here before
Every feeling, every word, I've
imagined it all,
You'll never know if you never try
To forgive your past and simply be
mine

I dare you to let me be your, your
one and only
I promise I'm worthy to hold in your
arms
So come on and give me the chance
To prove that I'm the one who can

Walk that mile until the end starts

I know it ain't easy, giving up your heart

I Know it ain't easy, giving up your heart

(Nobody's perfect, trust me I've learned it)

I know it ain't easy, giving up your heart

(Nobody's perfect, trust me I've learned it)

I know it ain't easy, giving up your heart

(Nobody's perfect, trust me I've learned it)

I know it ain't easy, giving up your heart

(Nobody's perfect, trust me I've learned it)

I know it ain't easy, giving up your heart

So I dare you to let me be your, your one and only

I promise I'm worthy to hold in your arms

So come on and give me a chance

To prove that I'm the one who can

Walk that mile until the end starts

Come on and give me a chance

To prove that I'm the one who can

Walk that mile until the end starts.

Song 6: Love Song

Whenever I'm alone with you

You make me feel like I am home again

Whenever I'm alone with you

You make me feel like I am whole again

Whenever I'm alone with you

You make me feel like I am young again

Whenever I'm alone with you

You make me feel like I am fun again

However far away

I will always love you

However long I stay

I will always love you

Whatever words I say

I will always love you

I will always love you

Whenever I'm alone with you

You make me feel like I am free again

Whenever I'm alone with you

You make me feel like I am clean again

However far away

I will always love you

However long I stay

I will always love you

Whatever words I say

I will always love you

I will always love you

However far away

I will always love you

However long I stay

I will always love you

whatever words I say

I will always love you
I'll always love you
I'll always love you
I love you

Song 7: Set Fire to the Rain

I let it fall, my heart
And as it fell you rose to claim it
It was dark and I was over
Until you kissed my lips and you
saved me

My hands, they're strong
But my knees were far too weak
To stand in your arms
Without falling to your feet

But there's a side to you that I never
knew, never knew
All the things you'd say, they were
never true, never true
And the games you'd play, you
would always win, always win

But I set fire to the rain
Watched it pour as I touched your
face
Well, it burned while I cried
'Cause I heard it screaming out your
name, your name

When laying with you
I could stay there, close my eyes
Feel you here, forever
You and me together, nothing gets
better

'Cause there's a side to you that I
never knew, never knew

All the things you'd say, they were
never true, never true
And the games you'd play, you
would always win, always win

But I set fire to the rain
Watched it pour as I touched your
face
Well, it burned while I cried
'Cause I heard it screaming out your
name, your name

I set fire to the rain
And I threw us into the flames
When it fell, something died
'Cause I knew that that was the last
time, the last time

Sometimes I wake up by the door
That heart you caught must be
waiting for you
Even now when we're already over
I can't help myself from looking for
you

I set fire to the rain
Watched it pour as I touched your
face
Well, it burned while I cried
'Cause I heard it screaming out your
name, your name

I set fire to the rain
And I threw us into the flames
When it fell, something died
'Cause I knew that that was the last
time, the last time, oh

Oh, no

Let it burn, oh
Let it burn
Let it burn

Song 8: Someone Like You

I heard that you're settled down
That you found a girl and you're
married now
I heard that your dreams came true
Guess she gave you things I didn't
give to you

Old friend, why are you so shy?
Ain't like you to hold back or hide
from the light

I hate to turn up out of the blue,
uninvited
But I couldn't stay away, I couldn't
fight it
I had hoped you'd see my face and
that you'd be reminded
That for me, it isn't over

Never mind, I'll find someone like
you
I wish nothing but the best for you
two
Don't forget me, I beg, I'll remember
you said
Sometimes it lasts in love, but
sometimes it hurts instead
Sometimes it lasts in love, but
sometimes it hurts instead, yeah

You know how the time flies
Only yesterday was the time of our
lives

We were born and raised in a
summer haze
Bound by the surprise of our glory
days

I hate to turn up out of the blue,
uninvited
But I couldn't stay away, I couldn't
fight it
I had hoped you'd see my face and
that you'd be reminded
That for me, it isn't over

Never mind, I'll find someone like
you
I wish nothing but the best for you
two
Don't forget me, I beg, I'll remember
you said
Sometimes it lasts in love, but
sometimes it hurts instead
Nothing compares, no worries or
cares

Regrets and mistakes, they're
memories made
Who would have known how
bittersweet this would taste?
Never mind, I'll find someone like
you
I wish nothing but the best for you
Don't forget me, I beg, I'll remember
you said
Sometimes it lasts in love, but
sometimes it hurts instead
Never mind, I'll find someone like
you
I wish nothing but the best for you
two

Don't forget me, I beg, I'll remember
you said
Sometimes it lasts in love, but
sometimes it hurts instead
Sometimes it lasts in love, but
sometimes it hurts instead, yeah

Song 9: Rolling in the Deep

There's a fire starting in my heart
Reaching a fever pitch
And it's bringing me out the dark
Finally I can see you crystal clear
Go ahead and sell me out
And I'll lay your shit bare
See how I'll leave with every piece of
you
Don't underestimate the things that I
will do
There's a fire starting in my heart
Reaching a fever pitch
And it's bringing me out the dark

The scars of your love remind me of
us
They keep me thinking that we
almost had it all
The scars of your love they leave me
breathless
I can't help feeling...

We could have had it all
(You're gonna wish you never had
met me)
Rolling in the deep
(Tears are gonna fall, rolling in the
deep)
You had my heart inside of your
hands

(You're gonna wish you never had
met me)
And you played it to the beat
(Tears are gonna fall, rolling in the
deep)

Baby, I have no story to be told
But I've heard one on you
Now I'm gonna make your head burn
Think of me in the depths of your
despair
Make a home down there
As mine sure won't be shared

The scars of your love remind me of
us
They keep me thinking that we
almost had it all
The scars of your love they leave me
breathless
I can't help feeling...

We could have had it all
(You're gonna wish you never had
met me)
Rolling in the deep
(Tears are gonna fall, rolling in the
deep)
You had my heart inside of your
hands
(You're gonna wish you never had
met me)
And you played it to the beat
(Tears are gonna fall, rolling in the
deep)

Could have had it all
Rolling in the deep

You had my heart inside of your hands

But you played it with a beating

Throw your soul through every open door

Count your blessings to find what you look for

Turn my sorrow into treasured gold

You pay me back in kind and reap just what you've sown

(You're gonna wish you never had met me)

We could have had it all

(Tears are gonna fall, rolling in the deep)

We could have had it all

(You're gonna wish you never had met me)

It all, it all, it all, it all

(Tears are gonna fall, rolling in the deep)

We could have had it all

(You're gonna wish you never had met me)

Rolling in the deep

(Tears are gonna fall, rolling in the deep)

You had my heart inside of your hands

(You're gonna wish you never had met me)

And you played it to the beat

(Tears are gonna fall, rolling in the deep)

Could have had it all

(You're gonna wish you never had met me)

Rolling in the deep

(Tears are gonna fall, rolling in the deep)

You had my heart inside of your hands

(You're gonna wish you never had met me)

But you played it, you played it

You played it, you played it to the beat

Song 10: Rumour Has It

She, she ain't real

She ain't gon' be able to love you like

I will

She is a stranger

You and I have history or don't you remember?

Sure, she's got it all

but baby is that really what you want?

Bless your soul, you got your head in the clouds

She made a fool out of you

and, boy, she's bringing you down

She made your heart melt but you're cold to the core

Now rumour has it, she ain't got your love anymore

Rumour has it

(Rumour)

Rumour has it

(Rumour)

Rumour has it
(Rumour)
Rumour has it
(Rumour)

Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)

She is half your age
But I'm guessing that's the reason
that you've stayed
I heard you been missing me
You've been telling people things
you shouldn't be
Like when we creep out, she ain't
around
Haven't you heard the rumours?

Bless your soul, you got your head in
the clouds
You made a fool out of me and, boy,
I'm bringing you down
You made my heart melt yet I'm cold
to the core
But rumour has it I'm the one you're
leaving her for

Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)

Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)

All of these words whispered in my
ear
Tell a story that I cannot bear to hear
Just 'cause I said it, it don't mean that
I meant it
People say crazy things
Just 'cause I said it, don't mean that I
meant it
Just 'cause you heard it

Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)

Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)

Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it
(Rumour)
Rumour has it

But rumor has it he's the one I'm
leaving you for

Song 11: Don't You Remember

When will I see you again?
You left with no goodbye, not a
single word was said
No final kiss to seal any seams
I had no idea of the state we were in

I know I have a fickle heart and
bitterness
And a wandering eye, and a
heaviness in my head

But don't you remember?
Don't you remember?
The reason you loved me before
Baby, please remember me once
more

When was the last time you thought
of me?
Or have you completely erased me
from your memory?
I often think about where I went
wrong

The more I do, the less I know
But I know I have a fickle heart and
bitterness
And a wandering eye, and a
heaviness in my head

But don't you remember?
Don't you remember?
The reason you loved me before
Baby, please remember me once
more

Gave you the space so you could
breathe
I kept my distance so you would be
free
And hope that you find the missing
piece
To bring you back to me
Why don't you remember?
Don't you remember?
The reason you loved me before
Baby, please remember
Me once more
When will I see you again?

Song 12: Turning Tables

Close enough to start a war
All that I have is on the floor
God only knows what we're fighting
for
All that I say, you always say more

I can't keep up with your turning
tables
Under your thumb I can't breathe
So, I won't let you close enough to
hurt me

No, I won't rescue you to just desert
me
I can't give you the heart you think
you gave me
It's time to say goodbye to turning
tables
To turning tables

Under haunted skies I see you, oh
Where love is lost your ghost is
found
I braved a hundred storms to leave
you
As hard as you try, no, I will never
be knocked down, whoa

I can't keep up with your turning
tables
Under your thumb I can't breathe

So, I won't let you close enough to
hurt me
No, I won't rescue you to just desert
me
I can't give you the heart you think
you gave me
It's time to say goodbye to turning
tables
Turning tables

Next time I'll be braver
I'll be my own savior
When the thunder calls for me
Next time I'll be braver
I'll be my own savior
Standing on my own two feet

I won't let you close enough to hurt
me

No, I won't rescue you to just desert
me
I can't give you the heart you think
you gave me
It's time to say goodbye to turning
tables
To turning tables

Turning tables, yeah
Turning, oh

Song 13: Take It All

Didn't I give it all,
Tried my best,
Gave you everything I had,
Everything and no less?
Didn't I do it right?
Did I let you down?

Maybe you got too used to
Well, having me around.
Still how can you walk away
From all my tears?
It's gonna be an empty road
Without me right here.

But go on and take it,
Take it all with you.
Don't look back
At this crumbling fool.
Just take it all
With my love,
Take it all
With my love.

Maybe I should leave
To help you see
Nothing is better than this
And this is everything we need.

So is it over?
Is this really it?
You've given up so easily,
I thought you loved me more than
this.

But go on, go on and take it,
Take it all with you.
Don't look back
At this crumbling fool.
Just take it all
With my love,
Take it all
With my love.

I will change if I must.
Slow it down and bring it home, I
will adjust.
Oh if only, if only you knew,
Everything I do is for you.

But go on
Go on and take it,
Take it all with you.
Don't look back
At this crumbling fool.
Just take it,
Take it all with you.
Don't look back
At this crumbling fool.
Just take it all
With my love,
Take it all
With my love
Take it all
With my love.

Song 14: I'll Be Waiting
Hold me closer one more time,

Say that you love me in your last
goodbye,
Please forgive me for my sins,
Yes, I swam dirty waters,
But you pushed me in,
I've seen your face under every sky,
Over every border and on every line,
You know my heart more than I do,
We were the greatest, me and you,

But we had time against us,
Miles between us,
The heavens cried,
I know I left you speechless,
But now the sky has cleared and it's
blue,
And I see my future in you,

I'll be waiting for you when you're
ready to love me again,
I'll put my hands up,
I'll do everything different,
I'll be better to you,
I'll be waiting for you when you're
ready to love me again,
I'll put my hands up,
I'll be somebody different,
I'll be better to you,

Let me stay here for just one more
night,
Build your world around me,
And pull me to the light,
So I can tell you that I was wrong,
I was a child then, but now I'm
willing to learn,

But we had time against us,
Miles between us,

The heavens cried,
I know I left you speechless,
But now the sky has cleared and it's
blue,
And I see my future in you,

I'll be waiting for you when you're
ready to love me again,
I'll put my hands up,
I'll do everything different,
I'll be better to you,
I'll be waiting for you when you're
ready to love me again,
I'll put my hands up,
I'll be somebody different,
I'll be better to you,

Time against us,
Miles between us,
Heavens cried,
I know I left you speechless,
Time against us,
Miles between us,
Heavens cried,
I know I left you speechless,
I know I left you speechless,
I'll be waiting,

I'll be waiting for you when you're
ready to love me again,
I'll put my hands up,
I'll do everything different,
I'll be better to you,
I'll be waiting for you when you're
ready to love me again,
I'll put my hands up,
I'll be somebody different,
I'll be better to you.

APPENDIX II

Data analysis of types of Deixis in Adele's 21 Album

Song 1: If It Hadn't Been For Love

| No | Utterances | Types of Deixis | | | | |
|-----|-----------------------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | Never would a hitch hiked to Birmingham | | ü | ü | | |
| 2. | Never would a caught the train to Louisiana | | ü | ü | | |
| 3. | Never would a run through the blindin' rain | | | ü | | |
| 4. | Without one dollar to my name | ü | | | | |
| 5. | Never would a seen the trouble that I'm in | ü | | ü | | ü |
| 6. | Nobody knows it better than me | ü | | | | |
| 7. | I wouldn't be wishing I was free | üü | | | | |
| 8. | Four cold walls against my will | ü | | | | |
| 9. | At least I know he's lying still | üü | | | | ü |
| 10. | Lord have mercy on my soul | ü | ü | | ü | |
| 11. | Never would a gone to that side of town | | ü | ü | | ü |
| 12. | Never would a took a mind to track him down | | | ü | | |
| 13. | Never would a loaded up a forty four | | | ü | | |
| 14. | Put myself behind a jail house door | ü | ü | | | |
| 15. | Four cold walls against my will | ü | | | | |
| 16. | At least I know he's lying still | üü | | | | ü |
| 17. | Lord have mercy on my soul | ü | ü | | ü | |
| 18. | Never would a hitch hiked to Birmingham | | ü | ü | | |

| | | | | | | |
|-----|-----------------------------------------------------------|---|---|---|--|--|
| 19. | Never would a caught the train to Louisiana | | ü | ü | | |
| 20. | Never would a loaded up a forty four | | | ü | | |
| 21. | Put myself behind a jail house door | ü | ü | | | |

Song 2: Hiding Myheart

| No | Utterances | Types of Deixis | | | | |
|-----|----------------------------------------------------------------------------------------|-----------------|----|----|----|---|
| | | P | SP | T | SO | D |
| 1. | This is how the story went | | | | | ü |
| 2. | I met someone by accident | ü | | | | |
| 3. | It blew me away, it blew me away | üü | | | | |
| 4. | It was in the darkest of my days | ü | ü | | | |
| 5. | When you took my sorrow and you took my pain | üüü ü | | | | ü |
| 6. | And buried them away, you buried them away | üüü | | | | |
| 7. | I wish I could lay down beside you when the day is done | üüü | ü | | | ü |
| 8. | And wake up to your face against the morning sun | ü | | ü | | |
| 9. | But like everything I've ever known, you disappear one day | üü | | üü | | ü |
| 10. | So I spend my whole life hiding my heart away | üüü | | | | ü |
| 11. | Drop me off at the train station | ü | ü | | | |
| 12. | Put a kiss on top of my head | ü | ü | | | |
| 13. | Watch me wave, you watched me wave | üüü | | | | |
| 14. | Then you went on home to your skyscrapers | üü | ü | ü | | |
| 15. | That you call home , you call it home | üü | üü | | | ü |
| 16. | I wish I could lay down | üüü | ü | | | ü |

| | | | | | | |
|-----|----------------------------------------------------------------------------------------|-----|----|----|--|----|
| | beside you when the day is done | | | | | |
| 17. | And wake up to your face against the morning sun | ü | | ü | | |
| 18. | But like everything I've ever known, you disappear one day | üü | | üü | | ü |
| 19. | So I spend my whole life hiding my heart away | üüü | | | | ü |
| 20. | I woke up feeling heavy hearted | ü | | | | |
| 21. | I'm going back to where I started | üü | | | | |
| 22. | Although I wish that you were here | üü | ü | | | ü |
| 23. | That same old road that brought me here | ü | üü | | | üü |
| 24. | Is calling me home , it's calling me home | üü | üü | | | |
| 25. | I wish I could lay down beside you when the day is done | üüü | ü | | | ü |
| 26. | And wake up to your face against the morning sun | ü | | ü | | |
| 27. | But like everything I've ever known, you disappear one day | üü | | üü | | ü |
| 28. | So I spend my whole life hiding my heart away | üüü | | | | ü |
| 29. | And I can spend my whole life hiding my heart away | üüü | | | | |

Song 3: I Found A Boy

| No | Utterances | Types of Deixis | | | | |
|----|-------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | I thought I told you | üüü | | | | |
| 2. | he'd be home soon | ü | ü | ü | | |
| 3. | Couldn't help myself | ü | | | | |
| 4. | you're too good to be true | ü | | | | |

| | | | | | | |
|-----|-----------------------------------------------------------------------------------------------------|----------|---|---|---|----|
| 5. | I fall short each time | ü | | ü | | |
| 6. | every time he ain't here | ü | ü | ü | | |
| 7. | You and your charm creep closer, closer and near | üü | | | | |
| 8. | Like a fool for fire I fall, with my pride and all | üü | | | | |
| 9. | ticking by your call | ü | | | | |
| 10. | You're the wiser one | ü | | | | |
| 11. | and I'm just a child | ü | | | ü | |
| 12. | belongs on her knees | ü | ü | | | |
| 13. | But I found a boy who I love more than I ever did, you before | üüü ü | | | ü | ü |
| 14. | So stand beside the river I cried, and let yourself down | üü | ü | | | ü |
| 15. | Look how you want me now that I don't need you | üüü ü | | ü | | ü |
| 16. | So, you thought that I'd crumble to my knees | üüü | | | | üü |
| 17. | At the first sight of you crawling back to me | üü | | | | |
| 18. | To whisper "Will you leave your man ?" | üü | | | ü | |
| 19. | Cause you swear that this time you can, stand by me | üüü | | ü | | üü |
| 20. | I won't stand by you | üü | | | | |
| 21. | Cause I found a boy who I love more than I ever did you , before | üüü ü | | ü | ü | |
| 22. | So stand beside the river I cried and let yourself down | üü | ü | | | ü |
| 23. | Look how you want me now, that I don't need you . | üüü ü | | ü | | ü |
| 24. | I ain't yours for no taking, you must be mistaken | üüü | | | | |
| 25. | I could never look into your eyes | üü | | ü | | |
| 26. | Well, I found a boy that | üüü | | ü | ü | üü |

| | | | | | | |
|-----|----------------------------------------------------------------------------------------------|----------|---|---|--|---|
| | loves me more than you ever did before | | | | | |
| 27. | So stand beside the river you'll cry and let yourself down | üü | ü | | | ü |
| 28. | Look how you want me now that I don't need you | üüü ü | | ü | | ü |

Song 4: He Won't Go

| No | Utterances | Types of Deixis | | | | |
|-----|-----------------------------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | Some say I'll be better without you | üü | | | | |
| 2. | But they don't know you like I do | üüü | | | | ü |
| 3. | Or at least the sides I thought I knew | üü | | | | |
| 4. | I can't bear this time | ü | | ü | | ü |
| 5. | It drags on as I lose my mind | üü | | | | |
| 6. | Reminded by things I find | ü | | | | |
| 7. | Like notes and clothes you left behind | ü | ü | | | |
| 8. | Wake me up, wake me up when all is done | üü | | | | ü |
| 9. | I won't rise until this battle's won | ü | | | | ü |
| 10. | My dignity's become undone | ü | | | | |
| 11. | But I won't go | ü | | | | ü |
| 12. | I can't do it on my own | üü | | | | |
| 13. | If this ain't love then what is? | | | ü | | ü |
| 14. | I'm willing to take the risk | ü | | | | |
| 15. | I won't go | ü | | | | |
| 16. | I can't do it all alone | ü | | | | |
| 17. | If this ain't love then what | | | ü | | ü |

| | | | | | | |
|-----|---------------------------------------------------------------------------------------|-----|---|---|---|----|
| | is? | | | | | |
| 18. | I'm willing to take the risk | ü | | | | |
| 19. | So petrified, I'm so scared to step into this ride | ü | ü | | | üü |
| 20. | What if I lose my heart and fail declined? | üü | | | | |
| 21. | I won't forgive me if I give up trying | üüü | | | | |
| 22. | I heard his voice today | üü | | | | |
| 23. | I didn't know a single word he said | üü | | | | |
| 24. | Not one resemblance to the man I met | ü | | | ü | |
| 25. | Just a vacant, broken boy instead | | | | ü | |
| 26. | But I won't go | ü | | | | ü |
| 27. | I can't do it on my own | üü | | | | |
| 28. | If this ain't love then what is? | | | ü | | ü |
| 29. | I'm willing to take the risk | ü | | | | |
| 30. | I won't go | ü | | | | |
| 31. | I can't do it all alone | ü | | | | |
| 32. | If this ain't love then what is? | | | ü | | ü |
| 33. | I'm willing to take the risk | ü | | | | |
| 34. | There will be times, we'll try and give it up | ü | | | | |
| 35. | We'll almost fall apart then burn the pieces | ü | | ü | | |
| 36. | To watch them turn to dust but nothing will ever taint us | üü | | ü | | ü |
| 37. | I won't go I can't do it on my own | üüü | | | | |
| 38. | If this ain't love then what is? I'm willing to take the risk | ü | | ü | | ü |

| | | | | | | |
|-----|-----------------------------------------------------------------------------------------|-----|---|---|--|---|
| 39. | I won't go I can't do it all alone | üü | | | | |
| 40. | If this ain't love then what is? I 'm willing to take the risk | ü | | ü | | ü |
| 41. | Will he ? Will he still remember me ? | üüü | | | | ü |
| 42. | Or will he go back to the place | ü | | | | |
| 43. | Where he would chose the poison over me ? | üü | | | | |
| 44. | When we spoke yesterday | ü | | ü | | ü |
| 45. | You said to hold my breath, to sit and wait | üü | | | | |
| 46. | I 'll be home so soon , I won't be late | üü | ü | ü | | |
| 47. | He won't go He cant do it on his own | üüü | | | | |
| 48. | If this ain't love then what is? He 's willing to take the risk | ü | | ü | | ü |
| 49. | So I won't go He can't do it on his own | üüü | | | | ü |
| 50. | If this ain't love then what is? We 're willing to take the risk | ü | | ü | | ü |
| 51. | 'Cause he won't go He can't do it on his own | üüü | | | | |
| 52. | If this ain't love then what is? We 're willing to take the risk | ü | | ü | | ü |
| 53. | I won't go I can't do it on my own | üüü | | | | |
| 54. | If this ain't love then what is? I 'm willing to take the risk | ü | | ü | | ü |

Song 5: One and Only

| No | Utterances | Types of Deixis | | | | |
|----|---------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | You 've been on my mind | üü | ü | | | |
| 2. | I grow fonder everyday | ü | | ü | | |
| 3. | Lose myself in time | ü | | | | |

| | | | | | | |
|-----|------------------------------------------------------------------------------------------|-----------|---|----|--|---|
| 4. | Just thinking of your face | ü | | | | |
| 5. | Why it's taken me so long | ü | | ü | | |
| 6. | To let my doubts go | ü | | | | |
| 7. | You're the only one that I want | üü | | | | ü |
| 8. | I don't know why I'm scared, I've been here before | üüü | ü | | | |
| 9. | Every feeling, every word, I've imagined it all | ü | | | | |
| 10. | You never know if you never try | üü | | üü | | |
| 11. | To forgive your past and simply be mine | üü | | | | |
| 12. | I dare you to let me be your, your one and only | üüü üü | | | | |
| 13. | Promise I'm worthy to hold in your arms | üü | ü | | | |
| 14. | So come on and give me the chance | ü | | | | ü |
| 15. | To prove that I'm the one who can | ü | | | | ü |
| 16. | Walk that mile until the end starts | | | ü | | ü |
| 17. | If I've been on your mind | üü | ü | | | |
| 18. | You hang on every word I say | üü | | | | |
| 19. | Lose yourself in time at the mention of my name | üü | | | | |
| 20. | Will I ever know how it feels to hold you close? | üü | | ü | | |
| 21. | And have you tell me whichever road I choose you'll go | üüü ü | | | | |
| 22. | I don't know why I'm scared 'cause I've been here before | üüü | ü | | | |
| 23. | Every feeling, every word, I've imagined it all | ü | | | | |
| 24. | You'll never know if you never try | üü | | üü | | |
| 25. | To forgive your past and simply be mine | üü | | | | |
| 26. | I dare you to let me be your, your one and only | üüü üü | | | | |

| | | | | | | |
|-----|--------------------------------------------------------------------------------|-----------|---|---|--|---|
| 27. | I promise I 'm worthy to hold in your arms | üüü | ü | | | |
| 28. | So come on and give me the chance | ü | | | | ü |
| 29. | To prove that I 'm the one who can | ü | | | | ü |
| 30. | Walk that mile until the end starts | | | ü | | ü |
| 31. | I know it ain't easy, giving up your heart | üü | | | | |
| 32. | I know it ain't easy, giving up your heart | üü | | | | |
| 33. | I know it ain't easy, giving up your heart | üü | | | | |
| 34. | So I dare you to let me be your, your one and only | üüü üü | | | | ü |
| 35. | I promise I 'm worthy to hold in your arms | üüü | ü | | | |
| 36. | So come on and give me a chance | ü | | | | ü |
| 37. | To prove that I 'm the one who can | ü | | | | ü |
| 38. | Walk that mile until the end starts | | | ü | | ü |
| 39. | Come on and give me a chance | ü | | | | |
| 40. | To prove that I 'm the one who can | ü | | | | ü |
| 41. | Walk that mile until the end starts | | | ü | | ü |

Song 6: Love Song

| No | Utterances | Types of Deixis | | | | |
|----|-------------------------------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | Whenever I 'm alone with you | üü | | | | |
| 2. | You make me feel like I am home again | üüü | ü | | | |
| 3. | Whenever I 'm alone with you | üü | | | | |
| 4. | You make me feel like I am whole again | üüü | | | | |
| 5. | Whenever I 'm alone with you | üü | | | | |

| | | | | | | |
|-----|------------------------------------------------------|-----|--|--|--|--|
| 6. | You make me feel like I am young again | üüü | | | | |
| 7. | Whenever I 'm alone with you | üü | | | | |
| 8. | You make me feel like I am fun again | üüü | | | | |
| 9. | I will always love you | üü | | | | |
| 10. | However long I stay | ü | | | | |
| 11. | I will always love you | üü | | | | |
| 12. | Whatever words I say | ü | | | | |
| 13. | I will always love you | üü | | | | |
| 14. | I will always love you | üü | | | | |
| 15. | Whenever I 'm alone with you | üü | | | | |
| 16. | You make me feel like I am free again | üüü | | | | |
| 17. | Whenever I 'm alone with you | üü | | | | |
| 18. | You make me feel like I am clean again | üüü | | | | |
| 19. | I will always love you | üü | | | | |
| 20. | However long I stay | ü | | | | |
| 21. | I will always love you | üü | | | | |
| 22. | Whatever words I say | ü | | | | |
| 23. | I will always love you | üü | | | | |
| 24. | I will always love you | üü | | | | |
| 25. | I will always love you | üü | | | | |
| 26. | However long I stay | ü | | | | |
| 27. | I will always love you | üü | | | | |
| 28. | whatever words I say | ü | | | | |
| 29. | I will always love you | üü | | | | |
| 30. | I will always love you | üü | | | | |
| 31. | I will always love you | üü | | | | |
| 32. | I love you | üü | | | | |

Song 7: Set Fire to the Rain

| No | Utterances | Types of Deixis | | | | |
|----|---------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | I let it fall, my heart | üü | | | | |

| | | | | | | |
|-----|----------------------------------------------------------------------------------------|----------|---|----|--|----|
| 2. | And as it fell you rose to claim it | ü | | | | |
| 3. | It was dark and I was over | ü | | | | |
| 4. | Until you kissed my lips and you saved me | üüü ü | | | | |
| 5. | My hands, they're strong | üü | | | | |
| 6. | But my knees were far too weak | ü | | | | ü |
| 7. | To stand in your arms | ü | ü | | | |
| 8. | Without falling to your feet | ü | | | | |
| 9. | But there's a side to you that I never knew, never knew | üü | | üü | | üü |
| 10. | All the things you'd say, they were never true, never true | üü | | üü | | |
| 11. | And the games you'd play, you would always win, always win | üü | | | | |
| 12. | But I set fire to the rain | ü | | | | ü |
| 13. | Watched it pour as I touched your face | üü | | | | |
| 14. | Well , it burned while I cried | ü | | | | ü |
| 15. | 'Cause I heard it screaming out your name, your name | üüü | | | | |
| 16. | When laying with you | ü | | | | ü |
| 17. | I could stay there , close my eyes | üü | ü | | | |
| 18. | Feel you here , forever | ü | ü | ü | | |
| 19. | You and me together, nothing gets better | üü | | | | |
| 20. | 'Cause there's a side to you that I never knew, never knew | üü | | üü | | ü |
| 21. | All the things you'd say, they were never true, never true | üü | | üü | | |
| 22. | And the games you'd play, you would always win, always win | üü | | | | |
| 23. | But I set fire to the rain | ü | | | | ü |
| 24. | Watched it pour as I touched your face | üü | | | | |
| 25. | Well , it burned while I cried | ü | | | | ü |
| 26. | 'Cause I heard it screaming | üüü | | | | |

| | | | | | | |
|-----|--------------------------------------------------------------------------------------------|-----|--|----|--|----|
| | out your name, your name | | | | | |
| 27. | I set fire to the rain | ü | | | | |
| 28. | And I threw us into the flames | üü | | | | |
| 29. | When it fell, something died | | | | | ü |
| 30. | 'Cause I knew that that was the last time , the last time | ü | | üü | | üü |
| 31. | Sometimes I wake up by the door | ü | | | | |
| 32. | That heart you caught must be waiting for you | üü | | | | ü |
| 33. | Even now when we're already over | ü | | ü | | ü |
| 34. | I can't help myself from looking for you | üüü | | | | |
| 35. | I set fire to the rain | ü | | | | |
| 36. | Watched it pour as I touched your face | üü | | | | |
| 37. | Well , it burned while I cried | ü | | | | ü |
| 38. | 'Cause I heard it screaming out your name, your name | üüü | | | | |
| 39. | I set fire to the rain | ü | | | | |
| 40. | And I threw us into the flames | üü | | | | |
| 41. | When it fell, something died | | | | | ü |
| 42. | 'Cause I knew that that was the last time , the last time , oh | ü | | üü | | üü |

Song 8: Someone Like You

| No | Utterances | Types of Deixis | | | | |
|----|----------------------------------------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | I heard that you're settled down | üü | | | | ü |
| 2. | That you found a girl and you're married now | üü | | ü | ü | ü |
| 3. | I heard that your dreams came true | üü | | | | ü |
| 4. | Guess she gave you things I didn't give to you | üüü ü | | | | |
| 5. | Old friend, why are you so | ü | | | | |

| | | | | | | |
|-----|--------------------------------------------------------------------------------------|----------|--|---|--|---|
| | shy? | | | | | |
| 6. | Ain't like you to hold back or hide from the light | ü | | | | |
| 7. | I hate to turn up out of the blue, uninvited | ü | | | | |
| 8. | But I couldn't stay away, I couldn't fight it | üü | | | | ü |
| 9. | I had hoped you'd see my face and that you'd be reminded | üüü ü | | | | ü |
| 10. | That for me , it isn't over | ü | | | | ü |
| 11. | Never mind, I'll find someone like you | üü | | ü | | |
| 12. | I wish nothing but the best for you two | üü | | | | ü |
| 13. | Don't forget me , I beg, I'll remember you said | üüü ü | | | | |
| 14. | Sometimes it lasts in love, but sometimes it hurts instead | | | | | ü |
| 15. | Sometimes it lasts in love, but sometimes it hurts instead, yeah | | | | | ü |
| 16. | You know how the time flies | ü | | | | |
| 17. | Only yesterday was the time of our lives | ü | | ü | | |
| 18. | We were born and raised in a summer haze | ü | | | | |
| 19. | Bound by the surprise of our glory days | ü | | | | |
| 20. | I hate to turn up out of the blue, uninvited | ü | | | | |
| 21. | But I couldn't stay away, I couldn't fight it | üü | | | | ü |
| 22. | I had hoped you'd see my face and that you'd be reminded | üüü ü | | | | ü |
| 23. | That for me , it isn't over | ü | | | | ü |
| 24. | Never mind, I'll find someone like you | üü | | ü | | |
| 25. | I wish nothing but the best for you two | üü | | | | ü |
| 26. | Don't forget me , I beg, I'll remember you said | üüü ü | | | | |

| | | | | | | |
|-----|-------------------------------------------------------------------------------|----------|--|---|--|---|
| 27. | Sometimes it lasts in love, but sometimes it hurts instead | | | | | ü |
| 28. | Regrets and mistakes, they're memories made | ü | | | | |
| 29. | Who would have known how bittersweet this would taste? | | | | | ü |
| 30. | Never mind, I'll find someone like you | üü | | ü | | |
| 31. | I wish nothing but the best for you | üü | | | | ü |
| 32. | Don't forget me , I beg, I'll remember you said | üüü ü | | | | |
| 33. | Sometimes it lasts in love, but sometimes it hurts instead | | | | | ü |
| 34. | Never mind, I'll find someone like you | üü | | ü | | |
| 35. | Don't forget me , I beg, I'll remember you said | üüü ü | | | | |
| 36. | Sometimes it lasts in love, but sometimes it hurts instead | | | | | ü |
| 37. | Sometimes it lasts in love, but sometimes it hurts instead, yeah | | | | | ü |

Song 9: Rolling in the Deep

| No | Utterances | Types of Deixis | | | | |
|----|-----------------------------------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | There's a fire starting in my heart | ü | ü | | | |
| 2. | And it's bringing me out the dark | ü | ü | | | |
| 3. | Finally I can see you crystal clear | üü | | | | |
| 4. | Go ahead and sell me out And I'll lay your shit bare | üüü | | | | |
| 5. | See how I 'll leave with every piece of you | üü | | | | |
| 6. | Don't underestimate the things that I will do | ü | | | | ü |
| 7. | There's a fire starting in my | ü | ü | | | |

| | | | | | | |
|-----|-----------------------------------------------------------------------------|-----|----|---|---|---|
| | heart | | | | | |
| 8. | And it's bringing me out the dark | ü | ü | | | |
| 9. | The scars of your love remind me of us | üüü | | | | |
| 10. | They keep me thinking that we almost had it all | üüü | | | | ü |
| 11. | The scars of your love they leave me breathless | üüü | | | | |
| 12. | I can't help feeling... | ü | | | | |
| 13. | Rolling in the deep | | ü | | | |
| 14. | You had my heart inside of your hands | üüü | ü | | | |
| 15. | Baby, I have no story to be told | ü | | | ü | |
| 16. | But I 've heard one on you | üü | | | | ü |
| 17. | Now I 'm gonna make your head burn | üü | | ü | | |
| 18. | Think of me in the depths of your despair | üü | ü | | | |
| 19. | Make a home down there | | üü | | | |
| 20. | As mine sure won't be shared | ü | | | | |
| 21. | The scars of your love remind me of us | üüü | | | | |
| 22. | They keep me thinking that we almost had it all | üüü | | | | ü |
| 23. | The scars of your love they leave me breathless | üüü | | | | |
| 24. | I can't help feeling... | ü | | | | |
| 25. | We could have had it all | ü | | | | |
| 26. | Rolling in the deep | | ü | | | |
| 27. | You had my heart inside of your hands | üüü | ü | | | |
| 28. | And you played it to the beat | ü | | | | |
| 29. | Rolling in the deep | | ü | | | |
| 30. | You had my heart inside of your hands | üüü | ü | | | |
| 31. | But you played it with a beating | ü | | | | ü |
| 32. | Throw your soul through every open door | ü | | | | |
| 33. | Count your blessings to find | üü | | | | |

| | | | | | | |
|-----|-----------------------------------------------------------------------------------|-----|---|--|--|---|
| | what you look for | | | | | |
| 34. | Turn my sorrow into treasured gold | ü | ü | | | |
| 35. | You pay me back in kind and reap just what you've sown | üüü | | | | |
| 36. | We could have had it all | ü | | | | |
| 37. | We could have had it all | ü | | | | |
| 38. | We could have had it all | ü | | | | |
| 39. | Rolling in the deep | | ü | | | |
| 40. | You had my heart inside of your hands | üüü | ü | | | |
| 41. | And you played it to the beat | ü | | | | |
| 42. | Rolling in the deep | | ü | | | |
| 43. | You had my heart inside of your hands | üüü | ü | | | |
| 44. | But you played it, you played it | üü | | | | ü |
| 45. | You played it, you played it to the beat | üü | | | | |

Song 10: Rumour Has It

| No | Utterances | Types of Deixis | | | | |
|-----|---------------------------------------------------------------------------------|-----------------|----|---|----|----|
| | | P | SP | T | SO | D |
| 1. | She, she ain't real | üü | | | | |
| 2. | She ain't gon' be able to love you like I will | üüü | | | | |
| 3. | She is a stranger | ü | | | | |
| 4. | You and I have history or don't you remember? | üüü | | | | |
| 5. | Sure, she's got it all | ü | | | | |
| 6. | but baby is that really what you want? | ü | | | ü | üü |
| 7. | Bless your soul, you got your head in the clouds | üüü | ü | | | |
| 8. | She made a fool out of you | üü | | | | |
| 9. | and, boy, she's bringing you down | üü | | | ü | |
| 10. | She made your heart melt but you're cold to the core | üüü | | | | ü |
| 11. | Now rumour has it, she ain't got your love anymore | üü | | ü | | |

| | | | | | | |
|-----|----------------------------------------------------------------------------------|-----|---|--|---|-----|
| 12. | She is half your age | üü | | | | |
| 13. | But I'm guessing that's the reason that you've stayed | üü | | | | üüü |
| 14. | I heard you been missing me | üüü | | | | |
| 15. | You've been telling people things you shouldn't be | üü | | | | |
| 16. | Like when we creep out, she ain't around | üü | | | | ü |
| 17. | Haven't you heard the rumours? | ü | | | | |
| 18. | Bless your soul, you got your head in the clouds | üüü | ü | | | |
| 19. | You made a fool out of me and, boy, | üü | | | ü | |
| 20. | I'm bringing you down | üü | | | | |
| 21. | You made my heart melt yet I'm cold to the core | üüü | | | | |
| 22. | But rumour has it I'm the one you're leaving her for | üüü | | | | ü |
| 23. | All of these words whispered in my ear | ü | ü | | | |
| 24. | Tell a story that I cannot bear to hear | ü | | | | ü |
| 25. | Just 'cause I said it, it don't mean that I meant it | üü | | | | ü |
| 26. | Just 'cause I said it, don't mean that I meant it | üü | | | | ü |
| 27. | Just 'cause you heard it | ü | | | | |
| 28. | But rumor has it he's the one I'm leaving you for | üüü | | | | ü |

Song 11: Don't You Remember

| No | Utterances | Types of Deixis | | | | |
|----|-------------------------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | When will I see you again? | üü | | | | ü |
| 2. | You left with no goodbye, not a single word was said | ü | | | | |
| 3. | I had no idea of the state we were in | üü | | | | |
| 4. | I know I have a fickle heart and bitterness | üü | | | | |
| 5. | And a wandering eye, and a | ü | ü | | | |

| | | | | | | |
|-----|-------------------------------------------------------------------------|-----|---|---|---|---|
| | heaviness in my head | | | | | |
| 6. | But don't you remember? | ü | | | | ü |
| 7. | Don't you remember? | ü | | | | |
| 8. | The reason you loved me before | üü | | | | |
| 9. | Baby , please remember me once more | ü | | ü | ü | |
| 10. | When was the last time you thought of me ? | üü | | ü | | ü |
| 11. | Or have you completely erased me from your memory? | üüü | | | | |
| 12. | I often think about where I went wrong | üü | | | | |
| 13. | The more I do, the less I know | üü | | | | |
| 14. | But I know I have a fickle heart and bitterness | üü | | | | ü |
| 15. | And a wandering eye, and a heaviness in my head | ü | ü | | | |
| 16. | But don't you remember? | ü | | | | |
| 17. | Don't you remember? | ü | | | | |
| 18. | The reason you loved me before | üü | | | | |
| 19. | Baby , please remember me once more | ü | | ü | ü | |
| 20. | Gave you the space so you could breathe | üü | | | | ü |
| 21. | I kept my distance so you would be free | üüü | | | | ü |
| 22. | And hope that you find the missing piece | ü | | | | ü |
| 23. | To bring you back to me | üü | | | | |
| 24. | Why don't you remember? | ü | | | | |
| 25. | Don't you remember? | ü | | | | |
| 26. | The reason you loved me before | üü | | | | |
| 27. | Baby , please remember me once more | ü | | ü | ü | |
| 28. | When will I see you again? | üü | | | | ü |

Song 12: Turning Tables

| No | Utterances | Types of Deixis | | | | |
|-----|-------------------------------------------------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | All that I have is on the floor | ü | ü | | | ü |
| 2. | God only knows what we're fighting for | ü | | | | |
| 3. | All that I say, you always say more | üü | | | | ü |
| 4. | I can't keep up with your turning tables | üü | | | | |
| 5. | Under your thumb I can't breathe | üü | ü | | | |
| 6. | So, I won't let you close enough to hurt me | üüü | | | | ü |
| 7. | No, I won't rescue you to just desert me | üüü | | | | |
| 8. | I can't give you the heart you think you gave me | üüü üü | | | | |
| 9. | Under haunted skies I see you, oh | ü | ü | | | |
| 10. | Where love is lost your ghost is found | ü | | | | |
| 11. | I braved a hundred storms to leave you | üü | | | | |
| 12. | As hard as you try, no, I will never be knocked down, whoa | üü | | ü | | |
| 13. | I can't keep up with your turning tables | üü | | | | |
| 14. | Under your thumb I can't breathe | üü | ü | | | |
| 15. | So, I won't let you close enough to hurt me | üüü | | | | ü |
| 16. | No, I won't rescue you to just desert me | üüü | | | | |
| 17. | I can't give you the heart you think you gave me | üüü üü | | | | |
| 18. | Next time I'll be braver | ü | | ü | | |
| 19. | I'll be my own savior | üü | | | | |
| 20. | When the thunder calls for me | ü | | | | ü |

| | | | | | | |
|-----|-------------------------------------------------------------------------------------|-----------|---|---|--|--|
| 21. | Next time I'll be braver | ü | | ü | | |
| 22. | I'll be my own savior | üü | | | | |
| 23. | Standing on my own two feet | ü | ü | | | |
| 24. | I won't let you close enough to hurt me | üüü | | | | |
| 25. | No, I won't rescue you to just desert me | üüü | | | | |
| 26. | I can't give you the heart you think you gave me | üüü üü | | | | |

Song 13: Take It All

| No | Utterances | Types of Deixis | | | | |
|-----|------------------------------------------------------------------------|-----------------|----|---|----|----|
| | | P | SP | T | SO | D |
| 1. | Didn't I give it all | ü | | | | |
| 2. | Tried my best | ü | | | | |
| 3. | Gave you everything I had | üü | | | | |
| 4. | Didn't I do it right? | ü | | | | |
| 5. | Did I let you down? | üü | | | | |
| 6. | Maybe you got too used to | ü | | | | |
| 7. | Well , having me around. | ü | | | | ü |
| 8. | Still how can you walk away from all my tears? | üü | | | | ü |
| 9. | It's gonna be an empty road Without me right here | ü | üü | | | |
| 10. | But go on and take it, take it all with you | ü | | | | ü |
| 11. | At this crumbling fool | | | | | ü |
| 12. | Just take it all with my love, | ü | | | | |
| 13. | Take it all with my love | ü | | | | |
| 14. | Maybe I should leave to help you see | üü | | | | |
| 15. | Nothing is better than this | | | | | ü |
| 16. | And this is everything we need | ü | | | | ü |
| 17. | So is it over? Is this really it? | | | | | üü |
| 18. | You 've given up so easily | ü | | | | |
| 19. | I thought you loved me more than this . | üüü | | | | ü |
| 20. | But go on, go on and take it, Take it all with you | ü | | | | ü |

| | | | | | | |
|-----|----------------------------------------------------------------------|-----|---|--|--|---|
| 21. | At this crumbling fool | | | | | ü |
| 22. | Just take it all with my love | ü | | | | |
| 23. | Take it all with my love. | ü | | | | |
| 24. | I will change if I must | üü | | | | |
| 25. | Slow it down and bring it home, I will adjust | ü | ü | | | |
| 26. | if only you knew, everything I do is for you | üüü | | | | |
| 27. | But go on | | | | | ü |
| 28. | Take it all with you | ü | | | | |
| 29. | At this crumbling fool. | | | | | ü |
| 30. | Take it all with you | ü | | | | |
| 31. | At this crumbling fool | | | | | ü |
| 32. | Just take it all with my love | ü | | | | |
| 33. | Take it all with my love | ü | | | | |
| 34. | Take it all with my love | ü | | | | |

Song 14: I'll Be Waiting

| No | Utterances | Types of Deixis | | | | |
|-----|---------------------------------------------------------------------------------|-----------------|----|---|----|---|
| | | P | SP | T | SO | D |
| 1. | Hold me closer one more time | ü | | ü | | |
| 2. | Say that you love me in your last goodbye, | üüü | | | | ü |
| 3. | Please forgive me for my sins | üü | | | | |
| 4. | Yes, I swam dirty waters | ü | | | | |
| 5. | But you pushed me in | üü | | | | ü |
| 6. | I've seen your face under every sky | üü | ü | | | |
| 7. | You know my heart more than I do | üüü | | | | |
| 8. | We were the greatest, me and you | üüü | | | | |
| 9. | But we had time against us | üü | | | | ü |
| 10. | Miles between us | ü | | | | |
| 11. | The heavens cried | | ü | | | |
| 12. | I know I left you speechless | üüü | | | | |
| 13. | But now the sky has cleared and it's blue | | ü | ü | | ü |
| 14. | And I see my future in you | üüü | | | | |
| 15. | I'll be waiting for you when you're ready to love me again | üüü ü | | | | ü |

| | | | | | | |
|-----|-------------------------------------------------------------------|----------|---|----|---|----|
| 16. | I'll put my hands up | üü | | | | |
| 17. | I'll do everything different | ü | | | | |
| 18. | I'll be better to you | üü | | | | |
| 19. | I'll be waiting for you when you're ready to love me again | üüü ü | | | | ü |
| 20. | I'll put my hands up | üü | | | | |
| 21. | I'll be somebody different | ü | | | | |
| 22. | I'll be better to you | üü | | | | |
| 23. | Let me stay here for just one more night | ü | ü | ü | | |
| 24. | Build your world around me | üü | | | | |
| 25. | And pull me to the light | ü | | | | |
| 26. | So I can tell you that I was wrong | üüü | | | | üü |
| 27. | I was a child then, but now I'm willing to learn | üü | | üü | ü | ü |
| 28. | But we had time against us | üü | | | | ü |
| 29. | Miles between us | ü | | | | |
| 30. | The heavens cried | | ü | | | |
| 31. | I know I left you speechless | üüü | | | | |
| 32. | But now the sky has cleared and it's blue | | ü | ü | | ü |
| 33. | And I see my future in you | üüü | | | | |
| 34. | I'll be waiting for you when you're ready to love me again | üüü ü | | | | ü |
| 35. | I'll put my hands up | üü | | | | |
| 36. | I'll do everything different | ü | | | | |
| 37. | I'll be better to you | üü | | | | |
| 38. | I'll be waiting for you when you're ready to love me again | üüü ü | | | | ü |
| 39. | I'll put my hands up | üü | | | | |
| 40. | I'll be somebody different | ü | | | | |
| 41. | I'll be better to you | üü | | | | |
| 42. | Time against us | ü | | | | |
| 43. | Miles between us | ü | | | | |
| 44. | Heavens cried | | ü | | | |
| 45. | I know I left you speechless | üüü | | | | |
| 46. | Time against us | ü | | | | |
| 47. | Miles between us | ü | | | | |

| | | | | | | |
|-----|----------------------------------------------------------------------------------------------|------------------------|----------|--|--|----------|
| 48. | Heavens cried | | ü | | | |
| 49. | I know I left you speechless | üüü | | | | |
| 50. | I know I left you speechless, I'll be waiting | üüü ü | | | | |
| 51. | I'll be waiting for you when you're ready to love me again | üüü ü | | | | ü |
| 52. | I'll put my hands up, I'll do everything different | üüü | | | | |
| 53. | I'll be better to you | üü | | | | |
| 54. | I'll be waiting for you when you're ready to love me again | üüü ü | | | | ü |
| 55. | I'll put my hands up | üü | | | | |
| 56. | I'll be somebody different, I'll be better to you | üüü | | | | |

APPENDIX III

| NO | TYPES OF DEIXIS | TYPES OF PERSON DEIXIS | SONG LYRICS | CODE | MEANING |
|----|-----------------|------------------------|------------------------------------------------------------------------------|-------------------------|----------------------------------------------------------------------------------------------------------------------------|
| 1 | PERSON DEIXIS | SUBJECT PRONOUN | Never would a seen the trouble that I m in | 1PSP₁ | ' I ' refers to Adele as the singer. ' I ' as someone who when faced with the problem, no one knows about it |
| | | | I wouldn't be wishing I was free | 1PSP₂ | ' I ' as participant who have lost hope of being free |
| | | | At least I know he's lying still | 1PSP₃ | ' I ' indicate to the person deixis means the Adele's boyfriend betrayed in their love |
| | | | I met someone by accident | 1PSP₄ | ' I ' refers to Adele means the beginning of they fell in love |
| | | | And buried them away, you buried them away | 1PSP₅ | ' You ' as second person refers to Adele's boyfriend means Adele's beloved lost his love |
| | | | I wish I could lay down beside you when the day is done | 1PSP₆ | ' I ' as participant refers to Adele means she wants true love from her boyfriend |
| | | | But like everything I 've ever known, you disappear one day | 1PSP₇ | ' I ' refers to Adele means Adele get very deep despair in her love story |
| | | | So I spend my whole life hiding my heart away | 1PSP₈ | ' I ' as first person refers to Adele means she succumbs to the |

| | | | | | |
|--|--|--|-------------------------------------------------------------------------------------------|--------------------------|---------------------------------------------------------------------------------------------------|
| | | | | | feelings |
| | | | That you call home, you call it home | 1PSP₉ | ' You ' as second person means comfort that feels like home |
| | | | I thought I told you | 1PSP₁₀ | ' I ' refers to person who forgot about what had happened |
| | | | He 'd be home soon | 1PSP₁₁ | ' He ' indicates to actions that he will do |
| | | | You 're too good to be true | 1PSP₁₂ | ' You ' as second person who had false expectations |
| | | | and I 'm just a child | 1PSP₁₃ | ' I ' refers to person who do not know anything that will happen |
| | | | But I found a boy who I love more than I ever did, you before | 1PSP₁₄ | ' I ' indicate person who get more happiness from her boyfriend |
| | | | I won't stand by you | 1PSP₁₅ | ' I ' refers to Adele who do not believe in her man |
| | | | Look how you want me now, that I don't need you . | 1PSP₁₆ | ' You ' indicate to Adele boyfriend who regret always comes last |
| | | | I could never look into | 1PSP₁₇ | ' I ' as people who refers to the singer's eyesight restrictions on the hearts of his guys |
| | | | Some say I'll be better without you | 1PSP₁₈ | ' I ' referenced to people who choose the best decision for her love |
| | | | Like notes and clothes you left | 1PSP₁₉ | ' You ' as person who remember their remaining |

| | | | | | |
|--|--|--|---------------------------------------------------------|--------------------------|-----------------------------------------------------------------------------------|
| | | | behind | | memories |
| | | | I heard his voice today | 1PSP₂₀ | 'I' indicate as first person who reminded again of her boyfriend |
| | | | We'll almost fall apart then burn the pieces | 1PSP₂₁ | 'We' as people who got a result of knowing and establishing a relationship |
| | | | Or will he go back to the place | 1PSP₂₂ | 'He' refers to person expect something that is not necessarily the case |
| | | | 'Cause he won't go | 1PSP₂₃ | 'He' indicate people who survive one love |
| | | | You've been on my mind | 1PSP₂₄ | 'You' as person who her love is stuck |
| | | | I grow fonder everyday | 1PSP₂₅ | 'I' as person who she lives because the shadow of love |
| | | | I promise I'm worthy to hold in your arms | 1PSP₂₆ | 'I' indicate as person who optimistic about what she has said |
| | | | Whenever I'm alone with you | 1PSP₂₇ | 'I' referenced to person who felt her boy's love enveloped her day |
| | | | You make me feel like I am home again | 1PSP₂₈ | 'I' as person who feelings of comfort because of love |
| | | | I let it fall, my heart | 1PSP₂₉ | 'I' as the one who entrusting her heart to her boyfriend |
| | | | And as it fell you rose to claim it | 1PSP₃₀ | 'You' referenced the one who strengthen herself when weak |

| | | | | | |
|--|--|--|--------------------------------------------------------------------|--------------------------|-----------------------------------------------------------------------------------------------------------------------|
| | | | I set fire to the rain | 1PSP₃₁ | 'I' as person who had uncontrolled emotions |
| | | | I heard that you're settled down | 1PSP₃₂ | 'You' indicate as people let her travel |
| | | | That you found a girl and you're married now | 1PSP₃₃ | 'You' referenced to person who find his true love |
| | | | Guess she gave you things | 1PSP₃₄ | 'She' as person who realizes that she is not like everyone else |
| | | | We were born and raised in a summer haze | 1PSP₃₅ | 'We' refers person who have been beautiful memory of the time |
| | | | My hands, they are strong | 1PSP₃₆ | 'They' indicate to strong hands, it means the singer are able to deal with problems that have been in her life |
| | | | We could have had it all | 1PSP₃₇ | 'We' refers result of the struggle of love |
| | | | You had my heart inside of your hands | 1PSP₃₈ | 'You' point out people who have loyalty that will not go away |
| | | | She, she ain't real | 1PSP₃₉ | 'She' is people who there is no truth in her |
| | | | You and I have history or don't you remember? | 1PSP₄₀ | 'You' refers person who memories of the great things that have been forgotten |
| | | | I heard you been missing me | 1PSP₄₁ | 'I' person who just hope and it's mere fantasy |
| | | | Just 'cause I said it, don't | 1PSP₄₂ | 'I' referenced as person who |

| | | | | | |
|--|--|-----------------------|-------------------------------------------------------------------------|--------------------------|-----------------------------------------------------------------------------------|
| | | | mean that I meant it | | misunderstandings that can be fatal |
| | | | I had no idea of the state we were in | 1PSP₄₃ | ' I ' people who carelessness will be around |
| | | | Don't you remember? | 1PSP₄₄ | ' You ' the person have intense curiosity |
| | | | All that I have is on the floor | 1PSP₄₅ | ' I ' indicated as person who have the perfect life in any situation |
| | | | Didn't I give it all | 1PSP₄₆ | ' I ' referenced as person who beliefs from she has given |
| | | | Yes, I swam dirty waters | 1PSP₄₇ | ' I ' is person who he has gone through a bitter thing |
| | | | We were the greatest, me and you | 1PSP₄₉ | ' We ' refers to couple confidence in the relationship |
| | | OBJECT PRONOUN | Nobody knows it better than me | 1POP₁ | ' Me ' refers to person who optimism that is not necessarily true |
| | | | It blew me away, it blew me away | 1POP₂ | ' Me ' as person who a bitter thing that does not need to be remembered |
| | | | Drop me off at the train station | 1POP₃ | ' Me ' indicated as person who regrets increasingly whack |
| | | | Wake me up, wake me up when all is done | 1POP₄ | ' Me ' reference as person who do not want to see the problem |
| | | | To watch them turn to dust but nothing will ever taint us | 1POP₅ | ' Them ' the one that is the desire to stay away and save the relationship |
| | | | Why it's taken me so | 1POP₆ | ' Me ' person who waiting for an |

| | | | | | |
|--|--|--|--------------------------------------------------------------------|--------------------------|------------------------------------------------------------------------------------------------|
| | | | long | | uncertain things |
| | | | So come on and give me a chance | IPOP₇ | ' Me ' refers to person who get opportunities to be loved |
| | | | I will always love you | IPOP₈ | ' You ' person who faithful to her relationship |
| | | | Until you kissed my lips and you saved me | IPOP₉ | ' Me ' refers to person who a moving struggle |
| | | | And I threw us into the flames | IPOP₁₀ | ' Us ' indicate people who giving up on what happened |
| | | | That for me , it isn't over | IPOP₁₁ | ' Me ' refers to the person who long beliefs that have not been lived |
| | | | The scars of your love remind me of us | IPOP₁₂ | ' Me ' indicates as person who memories that never lost in memory |
| | | | I'm bringing you down | IPOP₁₃ | ' You ' reference as person who fatigue of love |
| | | | When was the last time you thought of me ? | IPOP₁₄ | ' Me ' point out as person who curiosity that disturbs the singer's mind |
| | | | The reason you loved me before | IPOP₁₅ | ' Me ' refers to commitment to love |
| | | | So, I won't let you close enough to hurt me | IPOP₁₆ | ' You ' refers as person who keep the heart from the torment of a boyfriend |
| | | | Well, having me around | IPOP₁₇ | ' Me ' as singer wants to throw tired |

| | | | | | |
|--|--|-----------------------------|-------------------------------------------------------------|--------------------------|--------------------------------------------------------------------------------------------|
| | | | But go on and take it, take it all with you | 1POP₁₈ | ' You ' reference as resigned over what will happen |
| | | | But we had time against us | 1POP₁₉ | ' Us ' is person who must be prepared for what will happen in the future |
| | | | Miles between us | 1POP₂₀ | ' Us ' indicate as their love is not sanctioned |
| | | | Please forgive me for my sins | 1POP₂₁ | ' Me ' refers to demand for hope singer |
| | | POSSESSIVE ADJECTIVE | Without one dollar to my name | 1PPA₁ | ' My ' means there is no requirement for the singer |
| | | | Four cold walls against my will | 1PPA₂ | ' My ' refers what the singer dream about is blocked |
| | | | It was in the darkest of my days | 1PPA₃ | ' My ' indicate as bitter memories |
| | | | And wake up to your face against the morning sun | 1PPA₄ | ' Your ' point out start the day with passion |
| | | | So I spend my whole life hiding my heart away | 1PPA₅ | ' My ' as possessive adjective from I refers to the singer succumbs to the feelings |
| | | | ticking by your call | 1PPA₆ | ' Your ' point out who reminded of something |
| | | | It drags on as I lose my mind | 1PPA₇ | ' My ' refers to worried because of longing |
| | | | I can't do it on my own | 1PPA₈ | ' My ' person who weak weak and helpless |
| | | | He can't do it on his own | 1PPA₉ | ' His ' indicates a weak person and |

| | | | | | |
|----------|-----------------------|-------------------------------------|---------------------------------------------------|--------------------------|-------------------------------------------------------------------------------------------|
| | | | | | needs people's help. |
| | | | I know it ain't easy, giving up your heart | 1PPA₁₀ | ' Your ' reference possessive adjective from you refers to love clapped one hand |
| | | | I could stay there, close my eyes | 1PPA₁₁ | ' My ' as hope for comfort |
| | | | Only yesterday was the time of our lives | 1PPA₁₂ | ' Our ' is possessive adjective refers last memorable moments together |
| | | | Bound by the surprise of our glory days | 1PPA₁₃ | ' Our ' point out possessive adjective indicates can not forget things with dear |
| | | | There's a fire starting in my heart | 1PPA₁₄ | ' My ' reference possessive adjective from I refers jealous for fear of losing |
| | | | All of these words whispered in my ear | 1PPA₁₅ | ' My ' as possessive adjective from I pointed out to there is a disturbing feeling |
| | | | I can't keep up with your turning tables | 1PPA₁₆ | ' your ' indicates you reference to singers do not want to look back |
| | | | Take it all with my love | 1PPA₁₇ | ' My ' is possessive adjective from I refers desire to be loved |
| | | | I'll put my hands up | 1PPA₁₈ | ' My ' reference possessive adjective from I indicates trying to be strong |
| 2 | SPATIAL DEIXIS | THERE IS NO TYPES OF SPATIAL | Never would a hitch hiked to | 2SAD₁ | ' Birmingham ' is country in West Midlands, England |

| | | | | | |
|--|--|---------------|----------------------------------------------------------------|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | | DEIXIS | Birmingham | | that she was traumatized by the place |
| | | | Never would a caught the train to Louisiana | 2SAD₂ | 'Louisiana' refers to a country in southeastern region of the United States means the place will continue to be followed even if there are obstacles |
| | | | Lord have mercy on my soul | 2SAD₃ | 'On my soul' indicate all singer wishes come true |
| | | | Never would a gone to that side of town | 2SAD₄ | 'Side of town' is the singer deterrent with the place |
| | | | Put myself behind a jail house door | 2SAD₅ | 'Behind a jail house door' reference Adele was desperate behind the door. |
| | | | It was in the darkest of my days | 2SAD₆ | 'In the darkest' point out as darkest place of days |
| | | | I wish I could lay down beside you when the day is done | 2SAD₇ | 'Beside' refers to a place hope to be together forever |
| | | | Drop me off at the train station | 2SAD₈ | 'At the train station' indicate as place fed up with her relationship |
| | | | Then you went on home to your skyscrapers | 2SAD₉ | 'on home' is place for the singer wants peace in here heart |
| | | | That same old road that brought me here | 2SAD₁₀ | 'Old road' reference as awareness in the choice of heart |
| | | | every time he ain't here | 2SAD₁₁ | 'Here' as spatial deixis miss the |

| | | | | | |
|--|--|--|-----------------------------------------------------------------|--------------------|------------------------------------------------------------------------------------------|
| | | | | | passionate |
| | | | belongs on her knees | 2SAD ₁₂ | ' On her knees ' is indicated as her love is halfhearted |
| | | | So stand beside the river I cried, and let yourself down | 2SAD ₁₃ | ' Beside the river ' point out as lamenting the departure of her love |
| | | | So petrified, I'm so scared to step into this ride | 2SAD ₁₄ | ' Into this ride ' reference as spatial deixis which terrifying fear in the place |
| | | | You've been on my mind | 2SAD ₁₅ | ' On my mind ' indicate as spatial deixis refers her love is stuck, no other |
| | | | Promise I'm worthy to hold in your arms | 2SAD ₁₆ | ' In your arms ' as means convince her boyfriend's heart |
| | | | You make me feel like I am home again | 2SAD ₁₇ | ' Home ' is place means comfort that has been recovered |
| | | | And it's bringing me out the dark | 2SAD ₁₈ | ' Out the dark ' reference as out of trouble |
| | | | You had my heart inside of your hands | 2SAD ₁₉ | ' Inside of your hands ' indicate as love is already grasped |
| | | | Rolling in the deep | 2SAD ₂₀ | ' In the deep ' point out caught tricks of love |
| | | | Bless your soul, you got your head in the clouds | 2SAD ₂₁ | ' In the clouds ' refers what the chill materializes |
| | | | All of these words | 2SAD ₂₂ | ' In my ear ' refers to place that |

| | | | | | |
|---|-----------------|--------------------------------------|--------------------------------------------------------------------------|--------------------|-------------------------------------------------------------------------------------------------|
| | | | whispered in my ear | | thoughts that are disturbed by love |
| | | | And a wandering eye, and a heaviness in my head | 2SAD ₂₃ | ' In my head ' point out as spatial deixis refers to the singer has complicated thinking |
| | | | All that I have is on the floor | 2SAD ₂₄ | ' On the floor ' is place refers to freedom of choice |
| | | | Under haunted skies I see you, oh | 2SAD ₂₅ | ' Under haunted skies ' as spatial deixis refers keep attention though in trouble |
| | | | Although I wish that you were here | 2SAD ₂₆ | ' Here ' reference as spatial deixis refer false expectations |
| | | | But now the sky has cleared and it's blue | 2SAD ₂₇ | ' The sky ' indicated spatial dexis means all issues have been resolved |
| 3 | TEMPORAL DEIXIS | THERE IS NO TYPES IN TEMPORAL DEIXIS | Never would a hitch hiked to Birmingham | 3TAD ₁ | ' Never ' is temporal deixis show she was traumatized by the place |
| | | | Never would a seen the trouble that I'm in | 3TAD ₂ | ' Never ' refers to temporal deixis show clever singer in closing issue |
| | | | Never would a loaded up a forty four | 3TAD ₃ | ' Never ' is temporal deixis show impossibility that will never happen |
| | | | But like everything I've ever known, you disappear one day | 3TAD ₄ | ' Ever ' point out to the time which Adele get very deep despair in her love story |
| | | | Then you went on home to your | 3TAD ₅ | ' Then ' referenced to temporal deixis show the greatest |

| | | | | | |
|--|--|--|------------------------------------------------------------------------|--------------------|-------------------------------------------------------------------------------------------------------------------------------|
| | | | skyscrapers | | comfort is love |
| | | | And wake up to your face against the morning sun | 3TAD ₆ | ' The morning sun ' as temporal deixis show live life with passion |
| | | | he'd be home soon | 3TAD ₇ | ' Soon ' refers as temporal deixis show arrive soon |
| | | | I fall short each time | 3TAD ₈ | ' Each time ' point out deep despair |
| | | | Look how you want me now that I don't need you | 3TAD ₉ | ' Now ' referenced as temporal time refers to regret the guy to the singer |
| | | | Cause you swear that this time you can, stand by me | 3TAD ₁₀ | ' This time ' as her beloved began to open his heart to the singer |
| | | | Well, I found a boy that loves me more than you ever did before | 3TAD ₁₁ | ' Ever ' point out to the singer has been move on with all of her love |
| | | | I can't bear this time | 3TAD ₁₂ | ' This time ' means very deep despair |
| | | | If this ain't love then what is? | 3TAD ₁₃ | ' Then ' referenced to temporal deixis show confusion over what happened |
| | | | When we spoke yesterday | 3TAD ₁₄ | ' Yesterday ' refers to temporal deixis point out one day before this day which means remembered the promise they made |
| | | | I grow fonder everyday | 3TAD ₁₅ | ' Everyday ' point out happiness that always comes |
| | | | Why it's | 3TAD ₁₆ | ' So long ' as time |

| | | | | | |
|---|----------------------|-------------------------------------------|------------------------------------------------------------------------------|--------------------|----------------------------------------------------------------------------------------------------------------|
| | | | taken me so long | | refers to uncertainty that comes along |
| | | | Walk that mile until the end starts | 3TAD ₁₇ | ' Until the end ' is temporal deixis refers to forever time which means the greatest belief in her love |
| | | | But there's a side to you that I never knew, never knew | 3TAD ₁₈ | ' Never ' references temporal deixis show the lies that are still covered |
| | | | Feel you here, forever | 3TAD ₁₉ | ' Forever ' point out the time refers to incredible love |
| | | | 'Cause I knew that that was the last time , the last time , oh | 3TAD ₂₀ | ' Last time ' as sadness for the departure of her lover |
| | | | That you found a girl and you're married now | 3TAD ₂₁ | ' Now ' references temporal deixis show move on from her exlover |
| | | | Baby, please remember me once more | 3TAD ₂₂ | ' Once again ' show false expectation |
| | | | Next time I'll be braver | 3TAD ₂₃ | ' Next time ' point out a strong belief in life |
| | | | Hold me closer one more time | 3TAD ₂₄ | ' One more time ' refers to uncertain expectations |
| | | | I was a child then, but now I'm willing to learn | 3TAD ₂₅ | ' Now ' references change to become a better person |
| 4 | SOCIAL DEIXIS | THERE IS NO TYPES IN SOCIAL DEIXIS | Lord have mercy on my soul | 4SOD ₁ | ' Lord ' is social deixis. It's refers to God which means the fulfillment of all singer |

| | | | | | |
|---|------------------|---------------------------------------|----------------------------------------------------------------------|-------------------|----------------------------------------------------------------------------------------------|
| | | | | | expectations |
| | | | But I found a boy who I love more than I ever did, you before | 4SOD ₂ | 'A boy ' refers to move on of her feeling |
| | | | To whisper "Will you leave your man ?" | 4SOD ₃ | ' Man ' as social deixis point out the shadow of the scared |
| | | | That you found a girl and you're married now | 4SOD ₄ | 'A girl ' is social deixis means he found the true love |
| | | | Baby , I have no story to be told | 4SOD ₅ | ' Baby ' refers to Adele's boyfriend person who means the singer has run out of words |
| | | | but baby is that really what you want? | 4SOD ₆ | ' Baby ' point out to person who fail of love |
| | | | Baby , please remember me once more | 4SOD ₇ | ' Baby ' reference to Adele's boyfriend person means deep hope |
| | | | I was a child then, but now I'm willing to learn | 4SOD ₈ | 'A child ' refers to young female mean she is not a girl to play with again |
| 5 | DISCOURSE DEIXIS | THERE IS NO TYPES IN DISCOURSE DEIXIS | Never would a seen the trouble that I'm in | 5DAD ₁ | ' That ' as discourse deixis refers to trouble which means |
| | | | At least I know he's lying still | 5DAD ₁ | ' Still ' reference to lying means deep hopeless of her boyfriend |
| | | | Never would a gone to that side of | 5DAD ₂ | ' That ' as discourse deixis refers traumatized of the |

| | | | | | |
|--|--|--|----------------------------------------------------------------------------------|--------------------------|----------------------------------------------------------------------------------------------------------|
| | | | town | | singer |
| | | | This is how the story went | 5DAD₃ | 'This' point out to the circumstances that occur |
| | | | When you took my sorrow and you took my pain | 5DAD₄ | 'When' is discourse deixis refers to unfathomable happiness |
| | | | But like everything I've ever known, you disappear one day | 5DAD₅ | 'But' reference discourse deixis which get very deep despair in her love story |
| | | | So I spend my whole life hiding my heart away | 5DAD₆ | 'So' is discourse deixis function connecting the lyric song between song lyric before |
| | | | That you call home, you call it home | 5DAD₇ | 'That' refers to comfort place just like home |
| | | | That same old road that brought me here | 5DAD₈ | 'That' reference to the same old road which means hints of singer love |
| | | | So, you thought that I'd crumble to my knees | 5DAD₉ | 'So' is discourse deixis refers to weak over love |
| | | | But they don't know you like I do | 5DAD₁₀ | 'But' refers to utterance oppose which 'they' as lies being covered |
| | | | I can't bear this time | 5DAD₁₁ | 'This' point out to giving up on everything that has happened |
| | | | Wake me up, wake me up when all is done | 5DAD₁₂ | 'When' is discourse deixis refers to already tired of it all |
| | | | You're the | 5DAD₁₃ | 'that' reference |

| | | | | | |
|--|--|--|------------------------------------------------------------------------------------|--------------------------|-----------------------------------------------------------------------------------------------|
| | | | only one that I want | | very deep love |
| | | | If this ain't love then what is? | 5DAD₁₄ | ' This ' as discourse deixis refers to strong sense of love |
| | | | So come on and give me the chance | 5DAD₁₅ | ' So ' is discourse deixis refers to strong hope |
| | | | To prove that I'm the one who can | 5DAD₁₆ | ' That ' as discourse deixis refers Adele which just Adele one who can |
| | | | But my knees were far too weak | 5DAD₁₇ | ' But ' reference hardly facing a problem |
| | | | Well, it burned while I cried | 5DAD₁₉ | ' Well ' is discourse deixis function competing hearts that are chaotic |
| | | | 'Cause I knew that that was the last time, the last time | 5DAD₂₀ | ' That ' point out discourse deixis refers to no more hope about that love |

CURRICULUM VITAE

PERSONAL DATA

Name : Yahyi Mardhiya
Place & Date of Birth : Tegal Lego, 16 October 1996
Gender : Female
Religion : Moslem
Address : Jl. Bukit Barisan 1 Gg. Pandan No. 4, Medan Timur
Phone Number : +6281260900143
Marital Status : Single
Hobby : Singing
Nationality : Indonesian
Email : mardhiyahy@gmail.com

EDUCATIONAL BACKGROUND

| Period | School/Institution | Major |
|-----------|-------------------------------------------|-------------------|
| 2002-2008 | SDN 114345 Gunung Melayu | - |
| 2008-2011 | MTsN Kualuh Hulu | - |
| 2011-2014 | SMAN 1 Kualuh Hulu | Science |
| 2014-2018 | University of Muhammadiyah North Sumatera | English Education |