

Deixis in Song Lyrics: A Pragmatic Analysis of Wiz Khalifa's 'See You Again' and 'Roll Up'

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Abstract

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This study analyses the types of deixis found in Wiz Khalifa's selected songs through a pragmatic lens. Deixis, the study of how language elements refer to contextual features such as participants' roles and their social and temporal settings, is examined based on Brown and Levinson's (1978) theory. The research employs a qualitative approach, involving the listening to and transcribing of the lyrics, followed by categorizing deixis expressions. A total of 343 occurrences of deixis were identified, with person deixis (262 instances) being the most frequent, followed by spatial deixis (15), temporal deixis (59), and discourse deixis (7). This finding shows that person deixis dominates in expressive and narrative lyrics of both songs because it directly involves the speaker and the addressee, making the message more personal and relatable to listeners.

Kata Kunci:

deiksis, See You Again, Roll Up, pragmatik, linguistik

Abstrak

Penelitian ini menganalisis penggunaan deiksis dalam lagu "See You Again" oleh Wiz Khalifa melalui sudut pandang pragmatik. Deiksis, yaitu kajian tentang bagaimana unsur bahasa merujuk pada fitur kontekstual seperti peran partisipan serta latar sosial dan temporal mereka, dianalisis berdasarkan teori Brown dan Levinson (1978). Penelitian ini menggunakan pendekatan kualitatif, yang melibatkan kegiatan mendengarkan dan mentranskripsi lirik lagu, kemudian mengkategorikan ekspresi deiksis yang ditemukan. Sebanyak 343 kemunculan deiksis teridentifikasi, dengan deiksis persona (262 kali) sebagai yang paling dominan, diikuti oleh deiksis spasial (15 kali), deiksis waktu (59 kali), dan deiksis wacana (7 kali). Temuan ini menunjukkan bahwa deiksis persona mendominasi lirik ekspresif dan naratif pada kedua lagu tersebut karena secara langsung melibatkan penutur dan lawan tutur, sehingga membuat pesannya lebih personal dan mudah dipahami oleh pendengar.

INTRODUCTION

Pragmatics is defined as the study of meaning in relation to context, focusing on how language users convey and understand meaning in specific situations. Yule (1996) highlights that pragmatics explores how speakers use language appropriately according to the context of communication. It emphasizes the importance of understanding how meaning extends beyond what is explicitly stated and includes implicatures, or suggested meanings (Gustary & Anggraini, 2021). In this way, pragmatics investigates how context determines the interpretation of language, including the role of deixis in establishing reference points within communication.

In pragmatics, deixis refers to words or phrases whose meanings are context-dependent, such as those related to time, place, or the identity of the speaker. Brown and Levinson (1978) define deixis as the study of how utterances are connected to specific elements of their context, including participants' roles, their social and chronological locations. Deictic expressions require contextual knowledge to be fully understood, as they point to specific aspects of the situation, such as who is speaking, where, and when. Levinson (1983) identifies five primary types of deixis: person deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. Each type serves to link language to the context in which it occurs, providing crucial information for interpretation.

The role of deixis has been explored in various literary works, such as novels, films, podcasts, and music. Focusing on how linguistic references operate within written or spoken discourse. First research from Simanjuntak et al., (2021). They analyzed the song lyrics of Hailee Steinfeld's "Half Written Story" album. The purpose of this study is to analyze three types of deixis. The theory that used in this research is Yule's theory. The study investigated the types of deixis that appear in the selected lyrics. second, it analyzed which type of deixis occurs most dominantly throughout the songs. third, the research explored the reference meanings conveyed through the deictic expressions used in the album's lyrics. This study employed a descriptive qualitative method. The data that used in this research is song lyrics. Based on Yule's theory, the result of the research revealed that three types of deixis.

The analysis showed that person deixis was the dominant type, accounting for 425 data (93%).

And the second research is from (Sinaga et al., 2020), they analyze song lyrics of Lewis Capaldi's "Breach" Album. The goals of this study is to analyze three types of deixis. The researcher used Yule's theory to analyze the song lyrics. The research was conducted using a descriptive qualitative approach. The type of research used is content analysis. The data used in this study were the song lyrics from Lewis Capaldi's Breach album (2018). The findings revealed that Lewis Capaldi's Breach album contains all three types of deixis proposed by Yule, namely person, spatial, and temporal deixis. The analysis showed that person deixis was the predominant type, accounting for 11 pieces of data (55%).

However, there is a notable gap regarding the study of deixis in Wiz Khalifa's song lyrics, despite his songs often conveying rich emotional content and personal experiences. For example, some of the deixis found include person deixis in See You Again song lyrics "*It's been a long day without you, my friend*" and spatial deixis in Roll Up song lyrics "*Cause I was there from the start*". This study addresses this gap by examining the use of deixis in the lyrics of Wiz Khalifa's songs, specifically "See You Again" and "Roll Up." Through this analysis, the research explores how deixis not only functions referentially but also plays a significant role in expressing emotion and building personal connections with listeners. This represents the novelty of the study, as it extends the pragmatic analysis of deixis to popular music, an area that has been underexplored in previous linguistic research.

Based on this gap, the present study aims to identify the types of deixis present in the song lyrics of Wiz Khalifa. By focusing on these songs, the research will contribute to a deeper understanding of how deixis operates in musical contexts and its role in shaping the emotional and interpersonal dimensions of the lyrics. The researcher will conduct a detailed analysis of the lyrics, applying a pragmatic framework to uncover the deictic expressions and their implications for meaning.

METHOD

In this study, the researcher used a qualitative method by Creswell & Creswell (2018). By using this theory, it helps the researcher to find and analyse the data. Qualitative methods are a research approach used to explore and understand the meanings given by individuals or groups to a social or humanistic issue. Additionally, this study applied qualitative descriptive method because it presented the analysis using sentences and paragraphs in detail, without numbers or diagrams.

The researcher used observation method with note-taking technique to collect the data. There are several methods applied. The first step involved the researcher to listen to the selected songs carefully and transcript the lyrics found from Musixmatch website. The second step is to highlight the lyrics that contain the deixis. Lastly, the third and final step is to gather all the data to begin the analysis.

To analyse the data the researcher applied the identity method by (Sudaryanto, 2015). this method allowed the researcher to analyse the context of deixis as part of linguistics in song lyrics. The steps for the analysis began by grouping all the data into their respective types. After that the researcher analyse the data based on the theory of Levinson (1978), then organised them during the data presentation.

FINDINGS AND DISCUSSION

Findings

Based on the music that the researcher listened to for 4 minutes of ‘See You Again’ and 4 minutes of ‘Roll Up’, 343 instances related to types of deixis were identified. However, in this study, the researcher will only discuss few instances. The explanations are provided below.

Table 1: Deixis found in the music ‘See You Again’

No.	Deixis Types	Frequency Deixis in ‘See You Again’	Frequency Deixis in ‘Roll Up’	Total
1	Person Deixis	71	191	262
2	Spatial Deixis	6	9	15
3	Temporal Deixis	29	30	59
4	Discourse Deixis	5	2	7
Total		111	2	343

Discussion

'See You Again'

According to the table above, it is evident that person deixis appears most frequently in the song "See You Again." This type of deixis is the most prevalent in the lyrics, with 71 instances. The pronouns used for person deixis include I, my, you, your, we, and our. In addition, spatial deixis was found 6 times, temporal deixis appeared 29 times, and discourse deixis occurred 5 times.

1. Person Deixis (71 occurrences)

Person deixis refers to expressions that point to specific individuals, typically the speaker (first person), the addressee (second person), or others (third person). In the song, person deixis is the most frequently used, appearing 32 times. This frequent use reflects the personal and emotional nature of the song, where the speaker is directly addressing the listener and expressing their own perspective. Below is a detailed analysis of person deixis in the song:

Data 1:

"It's been a long day without you, my friend."

In this excerpt, the pronouns 'you' and 'my' fall under deixis. You (Second Person Deixis) refers to the listener or the person being addressed. The identity of you depends on the context or who the speaker is addressing. It is context-dependent as the word you can refer to different people depending on the speaker's intentions.

My (First Person Deixis) refers to the speaker's own perspective, representing possession or connection with the speaker. In this case, my is used to signify a personal relationship or connection between the speaker and the listener, emphasizing the closeness or emotional bond.

According to Brown & Levinson (1978), person deixis is an essential tool in direct communication as it specifies the roles of the participants. Here, you is used to address the listener, and my indicates the speaker's emotional connection to the person being addressed.

Data 2:

"And I will tell you all about it when I see you again."

In this line, I (First Person Deixis) and you (Second Person Deixis) are both used. “I” refers to the speaker, representing the first-person perspective. In this case, the use of I highlights that the speaker is sharing their personal experience or emotions.

“You” refers to the listener, reinforcing the personal connection between the speaker and the audience. The word you here depends on the context of who the speaker is addressing and creates a sense of intimacy.

Levinson (1983) notes that second-person deixis (e.g., you) is often used in speech to involve the listener directly, fostering engagement and emotional impact. Similarly, the use of first-person deixis (I) reflects the speaker’s emotional involvement in the conversation.

Data 3:

“We have come a long way from where we began.”

In this excerpt, we (First Person Deixis) is used. “We” refers to the speaker and at least one other person, possibly the listener or another group member. The exact meaning depends on the identities of those involved. We here suggests that the speaker and the listener share a common experience or journey. According to Levinson (1983), Person deixis is a type of deixis that refers to the participants in a speech act, namely the speaker, the listener (addressee), and the third party being talked about (referent).

(Gustary & Anggraini, 2021) explain that we in first-person deixis often expresses inclusivity, indicating that the speaker and the listener (or other participants) are collectively involved in the experience or event being described. The use of we fosters a sense of unity and shared experience between the participants.

Data 4:

“So let the light guide your way, yeah.”

In this line, the pronoun your (Second Person Deixis) is used. “Your” refers to the listener’s path or journey, further emphasizing the personal connection between the speaker and the listener. It invites the listener to take part in the journey, making the address feel direct and intimate.

According to Levinson (1983), second-person deixis (you, your) directly addresses the listener, creating a sense of involvement. The use of your in this line personalizes the message and guides the listener through the emotional journey of the song.

2. Spatial Deixis (6 occurrences)

Spatial deixis refers to words or expressions that indicate location or position in relation to the speaker or listener. These expressions often include words like here, there, this, that, above, or below, which help describe where something or someone is situated. In the song, spatial deixis appears 6 times, showing how the speaker uses location-based references to create a sense of distance or closeness. According to Levinson (1983), Place deixis is a type of deixis that relates to the spatial location of the speaker or listener at the time the utterance takes place. This type of deixis helps listeners imagine the physical space or emotional distance between the speaker and the person being addressed. Even though it is not used frequently, spatial deixis still contributes to the song's imagery by helping the audience visualize the setting and understand the speaker's point of view within that space. Below is a detailed analysis of spatial deixis in the song:

Data 5:

“That I would be standing right here talking to you”

In this excerpt of the song lyrics, it falls into deixis. The words that, I, here, and you are classified as deixis. However, in this part, I will focus on explaining spatial deixis, specifically the word here. The word here serves to determine the speaker's present location. relative to the listener or context. The word here refers to the location/place indicated by the speaker. Thus, both the speaker and the listener are aware of the context of that word. According to Levinson (1983), Place deixis refers to the specification of locations relative to anchorage points in the speech event. In other words, the meaning of place deictic words depends on the reference point (deictic centre), which is the location of the speaker.

Data 6:

“Everything i went through, you were standing there by my side”

According to Febrianti (2017), place deixis represents spatial locations in relation to the participants in a conversation. It indicates positions relative to both the speaker and the listener. In this excerpt of the music lyrics, it includes deixis. The words I, you, there, and my are part of deixis. However, in this section, I will focus the explanation on spatial deixis, specifically the word there. The word there indicates the listener's location in relation to the speaker's perspective. Thus, both the speaker and listener are aware of the context of the word. The listener understands the context of what the speaker is saying.

3. Temporal Deixis (59 occurrences)

Temporal deixis deals with expressions of time that are dependent on the moment of speaking. Common examples include words such as now, then, today, yesterday, tomorrow, and tonight. These words help the listener understand when an event or action takes place in relation to the time of speaking. According to Mukhyar & Afriana (2024), time deixis refers to linguistic expressions that rely on the temporal aspects of a speech event and the moment being referenced. It involves words that indicate the relationship between the speaker's point of view and the specific time being mentioned. In the song, temporal deixis occurs 4 times, showing the shifting sense of time between the past, present, and future. The use of these time-related expressions allows the songwriter to reflect on memories, describe the present emotions, and express hopes for the future. Levinson (1983) explains that time deixis refers to the determination of time in relation to the moment of speaking. Time deixis is concerned with the indication of time in connection with the moment the utterance is produced (speech time). This helps the audience follow the emotional timeline of the song and understand how the speaker's feelings change over time. Below is a detailed analysis of temporal deixis in the song:

Data 7:

“And when brotherhood come first, then the line will never be crossed”

In this excerpt of music lyrics, it includes deixis. The word 'then' is included in deixis. In this section, I will provide an explanation about temporal deixis, which pertains to the word 'then'. The word 'then' here indicates what follows in terms of time, consequences, or results.

Data 8:

“Those were the days, hard work forever pays”

In this excerpt of the music lyrics, it is included in deixis. The word 'those' is also included in deixis. I will explain the word 'those'. The word 'those' here refers to a specific day or time in the past, which is known in context by the speaker and the listener. According to Azzahra (2019) as cited in Norma & Ambalegin (2023), also mentioned that understanding the time of the utterance is necessary to interpret the statement. Without this, both the speaker and the listener will be unable to determine whether the statement refers to a short or long duration.

4. Discourse Deixis (5 occurrences)

Discourse deixis refers to words or phrases that point to parts of the discourse itself, such as earlier or upcoming sections of the text or conversation. Words like this, that, these, and those can function as discourse deixis when they refer not to physical objects, but to ideas, statements, or parts of the conversation. In the song, discourse deixis is used five times, showing how the speaker connects different parts of the lyrics together. Through these references, the speaker emphasizes certain ideas, repeats emotional points, or draws attention to specific moments in the song's narrative. According to Afriliani et al., (2019), discourse deixis refers to the use of expressions within an utterance to indicate a particular part of the discourse that includes that utterance (even the utterance itself). This type of deixis helps create cohesion in the lyrics and guides the listener through the flow of thoughts and emotions expressed in the song. Below is a detailed analysis of discourse deixis in the song:

Data 9:

“And that bond will never be broken, the love will never get lost”

According to cruse (2000) as cited in Tanjung & Muslim (2025), discourse deixis involves the use of deictic expressions to refer to upcoming parts of the discourse (things that will be mentioned) and to previous parts of the discourse (things that have just been said). In this excerpt of the song lyrics, it falls under deixis. The word 'that' is included in discourse deixis. I will explain the word 'that'

and why it can be considered discourse deixis. The word 'that' here refers back to the connection that was mentioned earlier in the conversation/lyrics.

Data 10:

“Established it on our own when that line had to be drawn”

In this excerpt of the lyrics, it is included in deixis. The word 'that' is categorized as deixis discourse. I will explain the word 'that' and why it can be classified as deixis discourse. The word 'that' here refers back to the metaphorical boundary mentioned in the previous line.

Discussion

‘Roll Up’

According to the table above, it is evident that person deixis appears most frequently in the song “Roll Up.” This type of deixis is the most prevalent in the lyrics, with 191 instances. The pronouns used for person deixis include I, me, my, you, your, we, they, their, she, he, her, and him. In addition, spatial deixis was found 7 times, temporal deixis appeared 2 times, and discourse deixis occurred 2 times. These findings indicate that the song “Roll Up” predominantly focuses on personal relationships and interactions between the speaker and others, which explains the high frequency of person deixis throughout the lyrics.

1. Person Deixis (191 occurrences)

Person deixis refers to expressions that identify participants in a conversation, such as the speaker, the listener, and other people being mentioned. In the song “Roll Up,” person deixis is the most dominant type found throughout the lyrics, as it reflects the personal and emotional interaction between the speaker and the addressee. The frequent use of pronouns such as I, me, my, you, your, we, they, their, she, he, her, and him emphasizes the close relationship and direct communication expressed in the song. Through these deictic expressions, the lyrics convey a strong sense of intimacy, involvement, and personal connection between the singer and the person being addressed. Below is a detailed analysis of person deixis in the song:

Data 1:

“You know one thing straight, I’ll be there girl whenever you call me”

Levinson (1983) framework person deixis encodes the speech-act participants through a simple but powerful three-way system. first person (the speaker), second person (the addressee), and third person (others). and the lyric line “You know one thing straight, I’ll be there girl whenever you call me” foregrounds that system. The pronoun “you” here functions as a deictic anchor pointing directly to the addressee: it presupposes a conversational interlocutor (the woman in the song) and creates immediacy and direct address. According to Levinson, second-person forms serve to summon attention and orient the addressee in the ongoing interaction; in the line, “you” both addresses and rhetorically positions the woman as the intended recipient of the speaker’s promise, tightening the interpersonal bond and making the utterance feel like a face-to-face directive or assurance. According to (Marwati & Ambalegin, 2021)person deixis refers to expressions that indicate the speaker, the listener, and possibly other individuals who may or may not be present in the context where the conversation takes place.

The pair “I” / “me” mark the speaker’s self-location in Levinson’s person scheme: “I” is the first-person indexical that identifies the speaker’s authority and responsibility for the promise (“I’ll be there”), while “me” (in the broader lyric context, e.g., “call me”) performs the complementary role of making the speaker the reachable endpoint of the addressee’s action. Levinson emphasizes that first-person forms not only name the speaker but also carry commitments and epistemic stance; here “I” encodes commitment to physical presence and support, and “me” encodes accessibility and invitation. Together, these deictic choices create a triadic, interactional structure (speaker, addressee, and action) that is central to the song’s meaning: the singer (I/me) publicly commits to being available, and the direct address (you) both names the intended recipient and implores her to act (to call). Person deixis refers to expressions that indicate the speaker, the listener, and possibly other individuals who may or may not be present in the context where the conversation takes place.

Data 2:

“So you packin’ your Damier luggage up, callin’ my cell phone, try and catch a flight”

Levinson (1983) theory, person deixis shows how language points to participants in a conversation, and in the line “So you packin’ your Damier luggage up, callin’ my cell phone, try and catch a flight,” there are three clear person deictic expressions: “you,” “my,” and “me” (implied in “callin’ my cell phone”). According to (Setiakawanti & Susanti, 2018), person deixis refers to the participants involved in a discourse the speaker, the listener, and sometimes the person or entity being referred to in the real world. The pronoun “you” refers to the woman being addressed, showing that the speaker is directly talking to her and describing her actions. This second-person deixis creates a sense of closeness and immediacy, as if the singer is speaking to her in real time. Meanwhile, “my” refers to the speaker himself, marking first-person deixis and showing ownership or personal involvement. it connects the singer emotionally and physically to the situation. Levinson explains that first-person deixis like “my” always centers the speaker as the reference point in the speech event. Through these deictic forms, the lyric expresses a direct and intimate exchange: the woman is preparing to leave her current space while contacting the singer, who positions himself as the one waiting for her call.

Data 3:

“But shit ain’t all G with him no more, you ain’t entertained”

In this line, the person deixis appears in the pronouns “you” and “him.” According to Levinson (1983), person deixis identifies the roles of participants in a speech event. The speaker (first person), the addressee (second person), and others (third person). Here, “you” refers directly to the woman being spoken to, functioning as second-person deixis. It establishes a close, conversational tone, as the singer directly addresses her feelings and emotional state. On the other hand, “him” refers to another individual her boyfriend and represents third-person deixis, indicating someone outside the immediate conversation. Levinson notes that third-person deixis typically points to an entity not involved in the current speech act,

which creates distance between the speaker and that person. In this lyric, that distance mirrors the emotional gap between the woman and her partner, emphasizing how her current relationship no longer satisfies her, while the speaker positions himself as the attentive alternative.

2. Spatial Deixis (9 occurrences)

Spatial deixis refers to expressions that indicate location or position relative to the speaker and the listener. In the song “Roll Up,” spatial deixis appears 9 times, represented mainly by the words there and where. These spatial expressions are used to describe places or movements that relate to the distance or location of the speaker and the addressee. The use of there and where in the lyrics helps the listener visualize the setting and movement within the song, showing how location plays a role in expressing the singer’s actions and emotional connection with the person being addressed.

Data 4:

“Cause I was there from the start”

In the line, the word “there” functions as a spatial deixis. According to Levinson (1983), spatial deixis is used to locate entities or actions in space relative to the position of the speaker or listener. According to Cruse (2006) as cited in Febriza (2020), spatial or place deixis refers to the indication of location or position within a space relative to the speaker and the listener. Here, “there” indicates a place or location that is away from the speaker’s current position, but where the speaker promises to be present in the future. The exact location is not specified it could refer to wherever the woman is or to the situation she is in but the deictic meaning still depends on the speaker’s and listener’s shared understanding of that space. This creates a sense of emotional and physical movement, suggesting that the singer is willing to go to her location or meet her in a specific place once things “are over.” Thus, the spatial deixis “there” reinforces the singer’s commitment to being present and supportive, no matter the distance.

Data 5:

“And I'll be there when you call”

In the line, again serves as a spatial deixis. Following Levinson's (1983) theory, spatial deixis points to a location in relation to the speaker's and hearer's positions. In this context, "there" refers to the place where the addressee the woman will be when she calls. It signifies a distant but reachable location, showing that the speaker (Wiz Khalifa) is ready to move toward her physical or emotional space whenever she needs him. The deixis does not specify the exact location, but its meaning is clear through context: wherever "you" are, "I'll be there." This reinforces the theme of closeness and loyalty despite separation, emphasizing the singer's willingness to bridge any distance between them.

3. Temporal Deixis (30 occurrences)

Temporal deixis refers to expressions that indicate the timing of an event relative to the moment of speaking. In the song "Roll Up," temporal deixis appears 30 times, represented by the phrases a couple months ago and now. These expressions help show the difference between past and present events in the lyrics. The phrase a couple months ago refers to a moment in the past, while now indicates the current time of speaking. Through these temporal references, the song highlights the contrast between what happened before and what is happening at the moment, emphasizing the changes in the speaker's feelings and situation over time.

Data 6:

"Since I met you a couple months ago you ain't been the same"

In the line, the phrase "a couple months ago" functions as a temporal deixis. According to Levinson (1983), temporal deixis refers to expressions that locate an event in time relative to the moment of speaking. Here, "a couple months ago" points to a specific period in the past, marking when the speaker first met the woman. Its meaning depends on the time of utterance "a couple months ago" always shifts depending on when it is said. This deictic expression connects the present situation (her current change in behavior) with a past moment (their first meeting), emphasizing that her transformation began from that earlier encounter. Through this temporal deixis, the lyric highlights the passage of time and the lasting emotional impact the speaker has had on her since that initial meeting.

Data 7:

“First you was in the sky, now you say you in orb”

In the line, the word “now” serves as a temporal deixis. According to Levinson (1983), temporal deixis is used to locate an event in time relative to the moment of speaking often contrasting the present with the past or future. In this lyric, “now” marks the present time, contrasting with the earlier state described by “first.” It indicates a shift or change in the woman’s current situation or feelings compared to before. The meaning of “now” depends entirely on the time the speaker is talking, which makes it deictic its reference changes depending on when the utterance occurs. By using “now,” the speaker highlights the transformation that has happened over time, emphasizing that her current state (“in orbit”) is different from what it used to be (“in the sky”).

4. Discourse Deixis (2 occurrences)

Discourse deixis refers to expressions that point to parts of the discourse itself, either something that has already been mentioned or something that will be mentioned later. In the song “Roll Up,” discourse deixis appears 2 times, represented by the words this and that. These expressions function to connect different parts of the lyrics and help the listener follow the flow of the message being conveyed. The word this is used to refer to something close in the discourse or currently being discussed, while that points to something mentioned earlier or slightly distant in the conversation. Through the use of this and that, the lyrics maintain coherence and continuity, guiding the listener through the progression of ideas and emotions in the song.

Data 8:

“If you rolling I got a spot where I can put you on this medical, and send you home doctored up”

In the line, the word “this” functions as a discourse deixis. According to Levinson (1983), discourse deixis refers to expressions that point to parts of the discourse itself either something already mentioned or something that is about to be introduced. Here, “this” refers to “medical”, which in the context of the song likely means marijuana. The use of “this” serves to introduce a new element into the

discourse something the speaker is referring to within the ongoing conversation. It acts as a cataphoric reference, meaning it points forward to information that immediately follows in the sentence (“medical”). Levinson explains that such deixis helps connect ideas within the text and guide the listener’s understanding of what the speaker is talking about. Therefore, “this” in the lyric helps the speaker present “medical” as a shared and specific topic within the discourse, making the message more cohesive and conversational.

Data 9:

“You wanna ride with me 'cause you say that he boring”

In the line, the word “that” functions as a discourse deixis. According to Levinson (1983), discourse deixis refers to words that point to parts of the discourse either to something already mentioned or something currently being referred to. In this lyric, “that” is used to refer to the proposition or idea expressed in the clause “he boring.” It signals that the speaker is referring to what the woman has said in their conversation her opinion about her boyfriend being uninteresting. Levinson notes that discourse deixis often connects spoken ideas within a dialogue, making it easier for the listener to follow the flow of information. Here, “that” serves this linking function by referring to a statement within the discourse rather than to a physical object. It helps emphasize the woman’s previous remark and shows how the speaker uses her own words to justify why she prefers to be with him.

CONCLUSION

Based on the analysis the data 1, it can be concluded that the most dominant type of deixis found in the songs “See You Again” and “Roll Up” is person deixis, with a total frequency of 262 occurrences. This indicates that both songs emphasize personal references such as I, you, we, and they, reflecting the personal and emotional nature of the lyrics. Meanwhile, spatial deixis (15 occurrences) and temporal deixis (59 occurrences) appear less frequently, as they mainly function to indicate place and time within the context of the song. The least frequent type is discourse deixis (7 occurrences), which refers to expressions such as this and that used to connect parts of the discourse. As we know, both songs have similar themes

which is about the emotional sides of human being. The song See You Again talks about the loss of a loved ones, while the song Roll Up talks about an emotional support as a form of commitment in relationship. Referring to Levinson's (1983) theory, this finding shows that person deixis tends to dominate in expressive and narrative lyrics because it directly involves the speaker and the addressee, making the message more personal and relatable to listeners.

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