

CHAPTER I

INTRODUCTION

1.1 Background of the Research

Deixis is the most straightforward method of connecting language and context, mirrored in language structure (Levinson, 1983). Misunderstanding often occurs between the speaker and the listener, so deixis is helpful. Deixis is a pointing machine (connected to the speaker's context) when performing an utterance, while in the linguistic form, it is called a deictic expression (Yule, 1996). In this way, deixis was created to make an utterance clear by knowing the who, when, where, and how the utterance is uttered, and it can be found anywhere when the language is used.

Language is used for conversation and entertainment, such as music, novels, movies, or other forms of entertainment. Music has always been a part of human society. The context in which music is created and experienced is intricately linked to the art form of music, which combines vocal or instrumental sounds for the beauty of form or emotional expression, typically by cultural standards of rhythm and melody (Epperson, n.d.). Every time someone composes music, they do so in a particular setting. The type of musical context created is determined by the setting in which it was formed and by the genre of music being played.

A song is music containing words sung (Crowther in Yusuf, 2019). A song's music is a crucial component, and songs are among the most well-liked types of musical works. Griffiths (2007) defined a song as a vocal production with a melody and linguistic meaning. To put it another way, a song is a musical composition expressing feelings, ideas, or emotions by combining words (with linguistic

meaning) and sounds. A song typically consists of lyrics and music, and is performed by a singer or group of singers.

Accordingly, the way lyrics are put together, and the various word choices, grammatical constructions, and figures of speech that are used all contribute to the overall meaning and impact of the song. Hornby (1995) defined the lyrics as the writer's emotional expression. Lyrics are intended to convey the writer's innermost thoughts and feelings. The term lyrics includes more than just the written words in a song, even though that is its primary meaning. It is hoped that the person listening has the same language skills and understands the song lyrics because the lyrics contain a message from the writer based on the context they establish.

Following this research, the researcher focused on a vocalist with years of songwriting experience. Shawn Mendes, whose real name is Shawn Peter Raul Mendes (/ˈmɛndɛz/), is a well-known Canadian singer and talented songwriter born in Pickering, Ontario, on August 8, 1998. In his early years, he watched YouTube tutorial videos to learn how to play the guitar. He gained the following when posting song covers on Vine in 2013. At the tender age of 15, Mendes began sharing covers of well-known songs on social media in 2013. His captivating demeanor and soulful voice captivated listeners. He was later signed to Island Records and signed by Andrew Gertler in May 2014. Since then, he has won numerous accolades, spearheaded three global tours, and released four studio albums.

With the immediate success of his June 2014 debut single "*Life of the Party*," Mendes became the youngest artist ever to reach the Top 25 of the Billboard Hot 100 chart. Later that year, his debut album, "*Handwritten*," was released, marking the culmination of this initial success. The album topped the Billboard 200

chart, and the hit single "Stitches" reached the top 10 in the U.S. and Canada and number one in the UK. Mendes established himself as a rising star.

His second studio album, *Illuminate*, delivered three hit singles: "*Treat You Better*," "*Mercy*," and "*There's Nothing Holdin' Me Back*." The latter single peaked in the Billboard Top 10 and reached number one on the Mainstream Top 40 airplay chart. In August 2017, he became the first artist under 20 to have three number-one songs on the Billboard Adult Pop Songs chart. On March 22, 2018, Mendes released "*In My Blood*," the lead single from his eponymous third album, *Shawn Mendes*, released on May 25, 2018 (Genius, n.d.).

The hit singles "*If I Can't Have You*" and "*Señorita*," a duet with Camila Cabello, were released in 2019 and reached the top of the US Billboard Hot 100. *Wonder* (2020), his fourth studio album, made him the youngest male artist to ever have four consecutive No. 1 albums on the Billboard 200. He won forty-five awards and had over twenty accomplishments before turning twenty.

Mendes has won numerous accolades, including two American Music Awards, ten MTV Europe Music Awards, eight Juno Awards, eight iHeartRadio MMVAs, thirteen SOCAN awards, three Grammy Awards, and one Brit Award nomination. In 2018, *Time* listed him as one of the 100 most important people in the world on its yearly list (Genius, n.d.).

The researcher selected the topic, "*The Analysis of Deixis Used in Shawn Mendes' Song Lyrics*", due to his prominence and the rich linguistic material his work provides, enabling an in-depth analysis of deixis using Huang's theory (2014). Shawn Mendes' song lyrics were selected because his music is popular among a wide range of audiences, and his lyrics often express emotional content through his

language. Therefore, analyzing his songs allows the researcher to explore how language is used. The data comes from Shawn Mendes's five most popular songs on Spotify that have not yet been analyzed. The selection of these particular songs because Shawn Mendes' remarkable ability to consistently convey rich and varied romantic emotional content through his lyrics, especially within these popular tracks, directly prompted the investigation into the specific roles of deixis and reference in his songwriting. The main goal of the researcher is to identify the different types of deixis and references used by Shawn Mendes in his song lyrics.

1.2 Theoretical Framework

1.2.1 Pragmatics

Pragmatics is the study of aspects of meaning that depend on the context, which is systematically abstracted from within the construction of content or logical form (Puppier in Setiakawanti & Susanti, 2018). Pragmatics studies meaning as communicated by a speaker and interpreted by a listener (Yule, 1996).

According to Mey's (1993) description in "Pragmatics: An Introduction," pragmatics is a fast-growing field of study that focuses on the use of language in social interactions. It examines the decisions language users make, the limitations they face, and how their language use affects other communicative participants.

Levinson (1983, pp. 3-4) defined pragmatics as the study of language use, focusing on the foundational relationship between language and context, which involves drawing conclusions and then connecting what is supposed to be said with what has already been said. Any word (social and cognitive are additional examples) that conveys the idea of something highly specialized and technical being discussed, even though it frequently lacks a precise definition, is considered

pragmatic (Searle, Kiefer & Bierwisch in Levinson, 1983). So, pragmatics and context go hand in hand. People's interpretations of the context and how it protects the topic of their conversation give rise to this relationship. Pragmatics helps people better comprehend the message, aims, and meaning of a conversation and develop their responses to linguistic occurrences. In summary, pragmatics examines how speakers convey meaning and how listeners interpret it within the context in which it is spoken.

1.2.2 Deixis

Deixis is a universal linguistic phenomenon; all human languages contain deictic terms (Huang, 2014). Languages that lack deictic expressions will struggle to convey information effectively and efficiently. Based on Levinson (1983), the concept of deixis focuses on how language combines the characteristics of the context or occurrences with concerns in ways that interpret utterances with the context of those utterances.

In addition, Yule (1996) noted a technical phrase derived from a Greek word that means "pointing" through language, which aids in elucidating a discrepancy between a sentence's intended meaning and what is generally believed to be its intended utterance. If the context of a dialogue can be accurately grasped, deixis or deictic will be understood in its role as a word referrer. For example:

***She** already had a carer assigned to **her** at the time.*

She and **her** are the deictic expressions that indicate the person in the form of a third-person point of view—using the speaker (as well as the time and location of speaking) as a reference point or deictic center. Cruse (2000) defines deixis as referencing statements located on the referents along particular dimensions.

Deixis encompasses the various ways languages express aspects of the context of utterances or speech events (Huang, 2014). It is about how understanding the context of an utterance influences its interpretation. The study of deixis examines how words, phrases, and other sentence elements relate to their context (Muhassin et al., 2020). Deixis is very important to learn in language, as it facilitates context-based communication, which can be particularly challenging for some people to understand what the speaker is trying to convey.

Deixis is included in the pragmatic domain, as it directly concerns the relationship between language structure and context in which it is used (Levinson, 1983, p. 55). He gives an example of why deixis is essential:

Meet me here a week from now, with a stick about this big.

Based on the example above, we do not know who to meet, where or when to meet him or her, or how big a stick to bring; that is why we need Deixis and context to understand the meaning.

According to Huang (2014), deixis includes a wide range of terms and expressions that indicate the situational context of speech and are only understandable within that particular context. We naturally employ deixis in everyday communication, both spoken and written, formal and informal. For new messages to be understood, recipients require explicit details about the speaker, listener, location, and timing of events.

Deixis identifies a place, time, or person in a specific circumstance (Yule, 1996). He stated that person deixis is used to refer to people (I, you, they, we, she, he, our), spatial deixis to refer to places (here, there), and temporal deixis to indicate time (yesterday, now, on Friday). Linguistics involves numerous modifications as

time passes. Huang (2014) expands the deixis to include more nuanced categories, as social, discourse, and emotional deixis are extensions of traditional deixis. By incorporating social, discourse, and emotional dimensions, it enables for a deeper and more thorough analysis of how meaning is constructed, making it a more robust tool for certain types of analysis, particularly for texts like song lyrics.

Based on the explanation above, the researcher concludes that deixis is a situation in which the meaning of a word or phrase requires additional context and is used to point out something based on the context of utterances.

1.2.2.1 Types of Deixis

A. Person Deixis

As Huang (2014) states, person deixis is based on the form of personal pronouns in the traditional grammatical category of person. Person deixis is deixis with the role of participants in the conversation, such as the speaker and addressee. In this context, it refers to the person directly described as being in a different position, whether as a speaker or listener.

Participants in a conversation have distinct roles, similar to when they are speaking. Speakers will present their arguments, while listeners will respond to the day's events. According to Lyons in Eragbe et al. (2015), "Person deixis are the personal pronouns such as the first, second, and third used to locate the referents about the discourse events." The texts displayed person deixis to identify the insurgents and their victims within the discourse. The category first person is the grammaticalization of the speaker's reference to himself; second person is the encoding of the speaker's reference to one or more addressees; and third person is

the encoding of reference to persons and entities which are neither speakers nor addressees of the utterance in question. (Levinson, 1983).

Cruse (2006) stated that person deictic words include pronouns (I, you, they, we, she, he, it, me, them, us, him; mine, yours, hers, myself, yourself, herself, himself, ourselves, themselves, itself), possessive adjectives (my, your, our, their, his, its, her), and verb inflection (I walk, you walk, they walk). Person deixis consists of three types. They are the first person, second person, and third person.

1. First Person Deixis

First-person deixis participates in the conversation as a participant. According to Levinson (1983), first-person deixis is the grammaticalization of the speaker's reference to himself. So, that means first-person deixis, which has been used lately in the utterances, has a function to indicate the person.

First-person deixis is divided into two types: singular pronouns and plural pronouns. Singular pronouns consist of *I, me, myself, and mine*, and plural pronouns consist of *we, us, our, ours, and ourselves* (Yule, 1996). For example:

My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years.

The utterance is said by Kathy. There was first-person deixis, 'My' and 'I am.' My referred to the speaker herself, Kathy. It can be included in first-person deixis because the word *my* is a possessive object, something that belongs to it as a singular pronoun. The phrase *I am* also refers to the speaker, and for the context, the meaning is about Kathy's introduction to the reader.

Additionally, plural pronouns (*we*) come in two forms: inclusive *we* and exclusive *we*. *Inclusive we* indicate both the speaker and listener, and possibly

others included in the utterance. In the *exclusive we* indicate the speaker, and at least one other person in addition to the speaker, but not the listener. (Yule, 1996, p.11). For example:

We're driving to the island. Are you excited?

(The listener is a part of 'we')

We're driving to the island, see you next time!

(The listener is not a part of 'we')

2. Second Person Deixis

The second-person deixis can refer to one person or multiple listeners. It indicates the speaker's reference to one or more addressees (Huang, 2014). In this section, it is also possible to explain how a person can participate in a conversation or a piece of writing based on paper media. So, the second-person deixis tends to address the listeners directly. Both singular and plural pronouns are used, such as the pronoun *you*. The deictic word of second person deixis (*you, your, yours, yourself, yourselves*). For example:

*Miss Lucy: "All I can tell **you** today is that it is for a good reason. A very important reason."*

The utterance is said by Miss Lucy. There was a second person deixis, '*you*'. It refers to the addressee in the utterance, the Student. The word *you* has a function as the possessive adjective.

3. Third Person Deixis

Third Person Deixis refers to a person other than the speaker and the addressee and usually implies the gender of the utterance. As Huang (2014) states, third-person deixis encodes reference to persons and entities that are neither the

speaker nor the addressee of the utterance in question. Thus, the third-person deixis tends to refer to the person being addressed, situated between the first person and the second person. There are two types of third-person deixis: singular third-person (she, her, he, him, his, it) and third-person plural (they, their, them). For example:

*John came in and **he** lit a fire*

The word *he* refers to is John talking in the first and second person. The word *he* functions as a subjective pronoun and is a singular third-person deixis.

B. Spatial Deixis

The speaker's location indicates this deixis. It is also called place deixis. Spatial deixis concerns encoding spatial locations relative to the participants' area in the speech event (Levinson, 1983). Cruse (2006) stated that spatial deixis indicates location and can be observed through the person's deictic movement. So, spatial deixis or place deixis tends to explain a description of the place or place of the incident relative to the speaker.

Spatial deixis primarily uses locative adverbs like *here* and *there* and demonstratives or determiner pronouns like *this* and *that*. As explained by Yule (1996), the location of spatial deixis is typically characterized by only two terms: proximal and distal. Proximal means region relatively close to the speaker, whereas distal means region relatively far from the speaker.

The terms *here* and *this* are used when something like the location is relatively close to the speaker, and *there* is used when the location is relatively distant from the speaker. However, spatial deixis is not only about distance or location, but also about the movement of conversation, happening either toward or away from the speaker (Saaed in Yusuf, 2019). For example:

*I like to go over **there**, but you are **here***

The words *here* and *there* reference the place being neither close nor distant to the speaker. If the speaker moves, the interpretation of the deictic expression will change, and the utterance becomes:

*I am **here**, but you are **there***

The word *here* means that the place is near the speaker, the addressee, or neither the speaker nor the addressee. Usually, spatial deixis is expressed by using *this*, *these*, *there*, *here*, *that*, and *those*. The other expressions are adverbs, such as *here* or *there*, and prepositions, *in* or *on*.

C. Temporal Deixis

Temporal deixis is also known as time deixis. Referring to Levinson (1983), Temporal deixis concerns encoding temporal points and spans relative to when an utterance (or a written message) was spoken. Temporal deixis immediately reveals its form in text with words such as (now, as stated, then, yesterday, tomorrow, today, tonight, this week, next week, and last week) (Yule, 1996). To sum up, temporal deixis tended to indicate the time when the utterance was made.

There are several facets of pure time deixis. These include deictic time and tense adverbs. Tenses are categorized as temporal deixis, as they delineate the chronology into three distinct domains: present, past, and future. The word *now* can be interpreted in the speaker's context when the time overlap or in the present tense. On the other hand, the word *then* can be interpreted in a manner that is remote from the speaker, which means *not now* using the past tense. For the future tense, the word 'tomorrow' can be used. Therefore, we cannot determine the time of a conversation if we are unaware of its context.

According to Cruse (2000), there are three types of temporal deixis: before the moment of utterance, during the time of speech, and after the time of speech. For example:

*Tommy, let's talk **now**. There's something I want to talk to you about.*

The utterance is said by Kathy. There was temporal deixis *now*. The word *now* refers to the right at the moment in the present time. The function of the word *now* is to explain that the activity has to be done right now.

D. Social Deixis

Social deixis is the linguistic expression that reflects the referent's position on a scale of relationship or social standing concerning the speaker. According to Huang (2014) social deixis involves encoding social distinctions between speakers and addressees or between speakers and specific references. The distinction can be demonstrated through word choice. In some languages, word choice and/or specific morphological systems reflect social differences between speakers and listeners. So, social deixis tends to indicate social status in an utterance. Social deixis consists of two categories: relational and absolute.

1. Relational Social Deixis

Relational information in social deixis that is related to the relative ranking and can be represented between speaker and referent (referent honorifics), speaker and addressee (addressee honorifics), speaker and bystander (bystander honorifics), speaker-setting (situational honorifics). The relational social examples are *my husband, teacher, mother, family, and their aunt*. For example:

*I adore my **little** sister.*

The use of the deictic term *my little sister* conveys the speaker's regard for the position of the person to whom the reference is made. Her sister is the one who has been mentioned.

2. Absolute Social Deixis

Levinson (1983) states that absolute formation in social deixis is exemplified by forms intended for authorized speakers or recipients and expressed in certain forms of address. Absolute social deixis examples include *Your Majesty*, *Your Excellency*, *Mr. President*, *Prof*, and *Sir*.

E. Discourse Deixis

Discourse deixis is also called text deixis. According to Levinson (1983), discourse deixis encodes reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located. It may conclude in discourse deixis that an utterance signals its relationship to the surrounding text in various ways; for instance, an utterance initially indicates that the utterance it introduces is not addressed to the discourse immediately preceding it but to one or more steps back. So, discourse deixis indicates a previous item or something still coming in the utterance or text.

Demonstrative *this* and *that* is the expression utilized in discourse deixis. *This* usage can be utilized to inform the next section of discourse. *That* contrasts with the preceding portion of the discourse. In addition to *this*, numerous other words include discourse deixis. Such as: *but*, *consequently*, *in conclusion*, *to the contrary*, *still*, *however*, *regardless*, *well*, *besides*, *actually*, and *so*. For example:

This was the Ruth I wasn't pleased with.

The word "this" here refers to a girl or a particular female character who needs no further introduction.

F. Emotional Deixis

Emotional Deixis is a metaphorical development of deictic forms that conveys the psychological and emotional proximity and distance between the speaker and the listener (Abdulla & Mahmudova, 2021). Emotional deixis concentrates on the emotional environment, whereas traditional deixis emphasizes the physical component.

Lakoff in Kóczy & Zajdó (2023) said emotional deixis arises when speakers fail to meet the requirements for deictic unit development when they are emotional. Emotional deixis can expand the list of linguistic devices (Abualadas & Hanaqtah, 2023). Deixis can convey the speaker's emotional distance, empathy, or subjective attitude regarding something.

Huang argues that emotional deixis is how words like *here* and *there* point to spatial deixis, and so does the use of language to point to the emotional stance (2014). Employing a proximate or immediate deictic expression in English usually shows closeness in emotions for both the speaker and listener such as term, *this*. By contrast, using a distal deictic term such as *that* conveys emotional distance and annoyance from the speaker (Huang, 2014). For example:

This is my favorite artist! (close)

Keep me away from ***that*** loser (distant)

Concisely, it refers to the speaker's emotional relationship with the subject/context, which may be close or distant.

1.2.5 Reference

Reference focuses on how meaning is created by the interaction of linguistic forms and situational elements and how language is employed in context (Cruse, 2000). An important reference for listeners is identifying something through the speaker's speech (Yule, 1996). Each utterance has its meaning based on the context of a particular situation. Without context, the listener or speaker will experience a misunderstanding of the information in question. If both parties understand the intended context, they also understand what is referred to.

As defined by Cruse (2000), a reference is the action taken by the writer, speaker, and listener when using linguistic terms to identify something. References can be divided into definite references, indefinite references, and generic references.

Definite references occur when the speaker refers to a specific entity that the listener is assumed to be able to identify with. This reference type typically uses definite articles (like '*the*') or specific nouns. Indefinite reference is used when the speaker refers to a non-specific entity not assumed to be known by the listener. This reference type typically employs indefinite articles (like '*a/an*') or non-specific nouns. A generic reference is a term that refers to a class or category of entities rather than specific individuals. For example:

The man beside you, ***he*** was my ex.

The word *the man* is a known referent, and the word *he* refers to is the phrase "the man," which has been told before.

1.2.6 Context

Context is the most important component in communication, especially concerning deixis. Interpreting a meaning requires an element of context. Leech (1983) defines context as any background of knowledge that serves as the primary focus of the communicative situation to provoke the hearer's interpretation. Context can also exist in formal or informal situations; it depends on how the listener interprets the sentence based on how they hear or talk about something. (Cutting in Novita, 2020). Deictic expressions cannot be fully understood without knowing the contextual information in which they are used.

1.3 Review of Previous Studies

Five earlier studies on deixis have been conducted by various researchers with diverse perspectives, theories, and data sources, and are available to aid the researcher in analyzing this study.

Firstly, a journal article titled *The Use of Deixis in Students' Writing of Descriptive Texts* by Mutia Olivia Indriastuti, Ani Holila Pulungan, and Muhammad Natsir (2023). This journal discusses students' writing of descriptive texts because the 2013 curriculum includes descriptive texts as a required writing material. The researcher's arguments for the necessity of deixis in descriptive text writing demonstrate the strength of this journal. They employ Levinson's (1983) theory, which shares a connection with the researcher. Furthermore, the findings of this study indicate that spatial deixis is the predominant type of deixis, which sets it apart from the other.

This journal's weakness is that it does not express its opinion on the review-related studies it includes. However, these findings differ from prior research since

person deixis typically predominates. The researchers discovered 186 deictic words in the student's writing out of 20 data points. 84 or 45% in the deixis of space, 40 or 22% in the deixis of people, 25 or 13% in the deixis of time, 22 or 12% in the deixis of discourse, and 15 or 8% in the deixis of society. They explained that students' descriptive writing frequently uses spatial deixis because it helps them create vivid imagery and places them in the role of writers, where they position themselves as the main characters in their stories. (Indriastuti et al., 2023)

Secondly, a journal article titled *Deixis Analysis in Should've Said It Song Lyrics by Camila Cabello* by Mareta Fauziah, Sri Hartati, S.S., M.Hum (2022). The research focuses on the type of deixis with Saeed's theory (2016), which differs from the researcher's theory. She chose this theory because it is up-to-date and easy to understand when conducting research.

The researcher's inability to define deixis in relation to Saeed's theory is a weakness. There is no apparent difference between Yule's theory, which likewise maintains that there are only three types of deixis, and Saeed's theory, because the theory only explains the three deixis categories: person, spatial, and temporal deixis. In addition, the researcher does not attempt to cite earlier research relevant to her work, making her work seem less significant and her analysis appear identical to that of others.

One of this journal's strong points is the researcher's explanation of why she chose Camila's song as her data source. The researcher explains the meaning of deixis because the song's somewhat complex setting leads to misunderstandings. 52 data were obtained for the research: 45 demonstrated person deixis, 1

demonstrated spatial deixis, and 6 demonstrated temporal deixis (Fauziah & Hartati, 2022).

Thirdly, a journal article titled *Deixis Analysis In 'The Gift of the Magi' For Teaching Writing Narrative* by Maulida Fortuna Uzma, Yoga Prihatin, and Fajar Prihatini (2022). The journal aims to analyze the types of deixis and the deictic expressions used in the short story “The Gift of the Magi”. The researcher uses theories from Yule (1996).

A weakness of this journal is that the researcher does not provide a detailed explanation of deixis. As we know, traditional deixis is divided into several parts for each type. In presenting the data results, the researcher only provides a few examples and lacks explanation.

On the other hand, this journal's contents have advantages. The researcher expands his methods coherently and uses the Yule theory. This analysis found 216 instances of deixis in 25 paragraphs and five pages of *The Gift of the Magi* short story. The difference between the analyses of writers and researchers is the difference in theory and type of data source (Uzma et al., 2022).

Next is a thesis by Nur Muhammad Yusuf from the English Department at Andalas University titled *A Pragmatic Study on Deixis in The Five Song Lyrics of Rich Brian's Amen Album* (2019). He was an English Department student of Andalas University. This research discusses the types of deixis and the reference meanings in five songs of *Rich Brian's Amen Album*.

His explanation was pretty thorough. He also provides a coherent explanation of the analysis approach in straightforward language. Regretfully, only three kinds of deixis are included in the explanation. According to Cruse's theory, there are five

kinds of deixis. 534 data points were discovered, comprising 431 person deixis, 51 spatial deixis, and 52 temporal deixis data. However, he discusses the key findings from this analysis in the abstract, leaving out these findings. (Yusuf, 2019)

The last research is a thesis entitled *A Deixis Analysis of Selected Song Lyric in Shawn Mendes's "Illuminate Album"* by Jonathan Dwi Cahyo (2019). Beginning with using the same singer, the researcher and the researcher have similarities. This analysis differs because the researcher bases it on pragmatics, whereas the researcher bases it on semantics. The researcher claims that semantics offers a theoretical meaning that is more consistent with his findings. Aside from that, the research has the advantage that the researcher clarifies the purpose of the investigation, making it more straightforward for readers to understand the significance of this analysis.

This thesis's weak point is its inconsistent writing style. It also contains less detailed and in-depth explanations. For example, Yule divides *spatial deixis* into two forms, but he only provides a broad explanation. When using a table, there are instances in which the text below the table differs from what is placed within it. Furthermore, readers may find it challenging to understand the main points of this thesis analysis because the results are not detailed in the conclusion (Cahyo, 2019).

1.4 Research Questions

By investigating the types of Deixis, we can gain valuable insights into the complexities of deixis in *Shawn Mendes' Song Lyrics*. The following question is used to formulate the issue that will be covered in this study:

- 1) What are the types, functions, and the most dominant deixis used in “*The Analysis of Deixis Used in Shawn Mendes’ Song Lyrics*”?
- 2) What are the reference expressions of deixis used in “*The Analysis of Deixis Used in Shawn Mendes’ Song Lyrics*”?

1.5 Objectives of the Research

The previously mentioned study topics serve as the basis for this study’s goal. This research aims to characterize and examine the various forms of deixis present in Shawn Mendes' song lyrics. To accomplish the research question, the following goals will be pursued:

- 1) To identify the types, functions, and most dominant deixis used in “*The Analysis of Deixis Used in Shawn Mendes’ Song Lyrics*”?
- 2) To analyze the reference expressions of deixis used in “*The Analysis of Deixis Used in Shawn Mendes’ Song Lyrics*”?

1.6 Scope of the Research

The use of deictic expressions in Shawn Mendes’ song lyrics will be examined as part of the study’s deixis analysis of song lyrics. Since Shawn Mendes has an extensive discography, the researcher restricts the data to include the most well-liked tracks on *Spotify* from January to July 2024. As a result, only five songs, *There’s Nothing Holdin’ Me Back*, *Treat You Better*, *Senorita*, *Stitches*, and *Mercy* are highlighted. The researcher then focused on the song lyrics to identify the types of deixis, using Huang's (2014) framework and Cruse's (2000) theory to gain a clearer understanding of reference in relation to the function of deixis.