

**DEIXIS ANALYSIS ON THE SONG LYRICS OF ED SHEERAN “DIVIDE”
ALBUM**

THESIS

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ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

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MALANG

2018

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Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in partial fulfillment of the requirements
for Degree of Sarjana Sastra

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MALANG

2018

APPROVAL SHEET

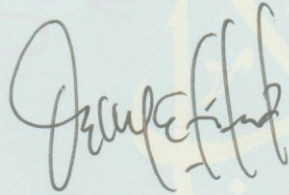
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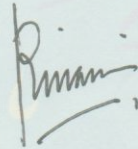
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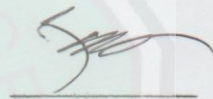
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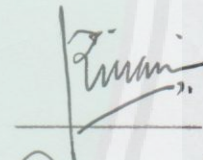
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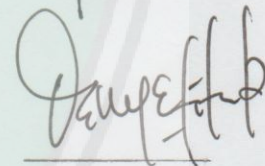
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STATEMENT OF THESIS AUTHENTICITY

I state that the thesis I wrote entitled Deixis Analysis on the Song Lyrics of Ed Sheeran "Divide" Album does not incorporate to any materials previously written or published by other persons, except those indicated in quotation and bibliography. Due to this fact, I am the only person who is responsible for the thesis if there is any objection or claim from others.

Malang, April 12, 2018



Hazat Sailal Ilmi
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MOTTO

Decide your destination and know to get it by your own way.



DEDICATION

This thesis is dedicated to my beloved parents who always give me material and non-material support in finishing my study and always pray for my success. Besides, I dedicate this thesis to all of my family who always stand behind me in any situation and condition of me, and to all people who give me a spirit to finish this thesis.



ACKNOWLEDGEMENT

All praises may due to Allah swt. who always blesses me in every second of my life. Then, sholawat and salam are always recited for the Prophet Muhammad SAW. Therefore, I can complete my thesis under the title Deixis Analysis on The Songs Lyrics of Ed Sheeran “Divide” Album which is intended to fulfill the requirement for achieving the degree of Sarjana Sastra in English Letters Department, Humanities Faculty, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

I realize that my thesis will never finish without some contributions from many people who give advices and critique in order to make betterment for this thesis. Therefore, I would like to express my deepest gratitude to my advisor, Deny Efiti Nur Rakhmawati, M.Pd. for her advice and unsurpassed knowledge of doing research that are invaluable in both academic and personal levels. Above all, I would like to thank to my parents, who give me support and never stop praying for me.

Moreover, I would like to thank all people who support me in any ways until I have a spirit to complete this thesis. Finally, I as the researcher expect and need more constructive criticism and suggestion from the readers to make this thesis more perfect.

Malang, April 12, 2018

The researcher

ABSTRACT

Ilmi, Hazat Sailal. 2018. *Deixis Analysis on the Songs Lyrics of Ed Sheeran "Divide" Album*. Thesis. English Letters Department. Humanities Faculty. Universitas Islam Negeri Maulana Malik Ibrahim Malang, Malang. Advisor: Deny Efita Nur Rakhmawati, M.Pd.

Keywords: Pragmatics, Deixis, Lyrics, Ed Sheeran, Divide Album.

This research is aimed to analyze the deixis which is used in the song lyrics of Ed Sheeran Divide album by using Cruse's theory. The word "Deixis" is derived from the Greek word that means "to show, point out". It is used to denote those elements in the utterance which for directly to the situation. The study in this research concerns with explanation about the kinds of deixis, the function, and the effect of using deixis in the song lyrics.

This research is expected to give several contributions toward pragmatics approach, especially in deixis. The researcher uses descriptive qualitative method as research design and the data were collected by downloading and transcribing the song lyric of Ed Sheeran Divide album to find out the types, the function and the effect of deixis. Then the researcher identifies and classifies the function and the effect of deixis used in the song lyric. The last step is the researcher analyzes the data which is supported by the concept of Cruse's theory.

The findings of this research show that types of deixis such as person, spatial, temporal, social, and discourse deixis are used in the song lyrics of Ed Sheeran Divide album. Person deixis consists of three kinds which are first, second and third person deixis. The use of person deixis indicates the role of participant in the song. The effect of using person deixis is to determine the role participant of the song is. Moreover, the spatial deixis indicates the place or location of event in the songs. Spatial deixis has the effect which is to make the same interpretation of place in the song between the writer and the hearer. While for temporal deixis, indicates relative time of speech event in the song. The effect of temporal deixis is to make sure that the story of the song has been held, being hold or even would be held. Then, social deixis indicates the social status and also the close relation of participants in the song. The effect of using social deixis is to share the relation or social status inside the song to the hearer. The last type is discourse deixis, it indicates a signal or relation within the lyric. Discourse deixis also has the effect which is to connect the previous lyrics with the later lyric of the song. Therefore, the story will have continuity.

ABSTRAK

Ilmi, Hazat Sailal. 2018. Deixis Analysis on the Song Lyrics of Ed Sheeran 'Divide' Album. Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Deny Efiti Nur Rakhmawati, M.Pd.

Kata Kunci: pragmatik, Deiksis, Lirik, Ed Sheeran, Album Divide

Penelitian ini bertujuan untuk menganalisis deiksis yang digunakan pada lirik lagu yang terdapat dalam album Ed Sheeran yang berjudul 'Divide' dengan menggunakan teori Cruse. Deiksis berasal dari bahasa Jerman yang artinya menjelaskan atau menunjukkan. Penelitian ini mencakup tentang penjelasan tentang macam-macam deiksis, fungsi, dan efek dari penggunaan deiksis tersebut pada lirik lagu.

Penelitian ini diharapkan dapat memberikan beberapa kontribusi terhadap pendekatan pragmatik, terutama pada deiksis. Peneliti menggunakan metode deskriptif kualitatif sebagai desain penelitian. Sedangkan, data yang telah dikumpulkan digunakan untuk menemukan macam-macam, fungsi, serta efek dari penggunaan deiksis pada lirik lagu tersebut.

Hasil dari penelitian ini menunjukkan bahwa macam-macam deiksis seperti deiksis orang, deiksis tempat, deiksis waktu, deiksis sosial, dan deiksis wacana digunakan dalam lirik lagu pada album Divide oleh Ed Sheeran. Deiksis orang terdiri dari tiga macam yaitu orang pertama, kedua dan ketiga. Fungsi dari deiksis orang adalah untuk mengindikasikan peran yang terdapat pada lirik lagu tersebut. Sedangkan efek dari menggunakan deiksis orang adalah untuk menentukan siapa peran yang dimaksud dalam sebuah lirik lagu tersebut. Deiksis tempat digunakan untuk mengindikasikan tempat atau lokasi dimana peristiwa dalam lirik lagu tersebut terjadi. Efek dari deiksis tempat adalah untuk membuat interpretasi yang sama mengenai tempat terjadinya sebuah peristiwa dalam lirik lagu. Deiksis waktu digunakan untuk mengindikasikan waktu kapan terjadinya sebuah peristiwa dalam lirik lagu. Efek dari deiksis waktu adalah untuk menekankan bahwa sebuah peristiwa tersebut telah terjadi atau akan terjadi. Deiksis sosial digunakan untuk menjelaskan status sosial yang terdapat pada lirik lagu tersebut. Efek dari menggunakan deiksis sosial adalah untuk memberitahukan bahwa terdapat sebuah hubungan dalam lirik lagu tersebut. Terakhir, deiksis wacana digunakan untuk mengindikasikan sinyal atau korelasi antar kalimat. Efek dari menggunakan deiksis wacana adalah untuk menghubungkan antara kalimat sebelumnya dengan kalimat setelahnya.

ملخص البحث

علمي، حزت سيل. Deixis Analysis on the Song Lyrics of Ed Sheeran 'Divide' Album. البحث الجامعي. قسم اللغة الإنجليزية وأدبها. كلية العلوم الانسانية. جامعة مولانا مالك الإسلامية الحكومية الإسلامية مالانج. الاشراف: دني إفتتا نور رحمواتي ، الماجستير

الكلمات الرئيسية: البراغمية ، التعبير (Deixis)، الكلمات ، إيد شيران ، الألبوم ديفيد (Album Divide)

يهدف هذا البحث إلى تحليل التعبير الذي يستخدم في كلمات الأغنية الواردة في ألبوم إيد شيران بعنوان "Divide" باستخدام نظرية Cruse. يأتي التعبير من الألمانية التي تعني أو تشرح أو تظهرها. يشمل هذا البحث عن أنواع التعبير والوظائف والآثار من الاستخدام التعبير في كلمات الأغنية.

يتوقع هذا البحث ان يقدم عدة مساهمات في النهج البراغمي ، خاصة في التعبير. استخدمت الباحثة أساليب وصفية نوعية مثل تصميم البحث. استخدام البيانات التي تم جمعها للعثور على أنواع الوظائف ، وتأثيرات من استخدام التعبير في كلمات الأغنية.

دلت نتائج البحث إلى أن أنواع التعبير مختلفة مثل التعبير الانسان، التعبير المكان ، التعبير الوقت ، التعبير الاجتماعي ، و التعبير الخطاب التي تستخدم في كلمات الأغنية على ألبوم ديفيد لإيد شيران. يتكون التعبير الانسان من ثلاثة أنواع ، فهي الأول والثاني والثالث. ووظيفته هي لان تشار إلى الدور الموجود في كلمات الأغنية. واثاره هو تحديد الدور المقصود في كلمات الأغنية. يستخدم التعبير المكان للإشارة إلى المكان الذي يحدث فيه الأحداث في كلمات الأغنية. واثاره هو لان يجعل تفسير المكان سواء الذي يحدث فيه الحدث في كلمات الأغنية. يستخدم التعبير الوقت للإشارة إلى وقت وقوع الحدث في كلمات الأغنية. واثاره هو التأكيد على وقوع حدث أو سوف يحدث. يستخدم التعبير الاجتماعي لان يشرح الوضع الاجتماعي الواردة في كلمات الأغنية. اثاره هو لان يعلم علاقة في كلمات الأغنية. والاخير ، يستخدم التعبير الخطاب لان يشير إلى الإشارات أو الارتباطات بين الجمل. واثاره هو لان يتعلق الجملة قبلها مع الجملة بعدها

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CHAPTER I

INTRODUCTION

This chapter deals with the description of background of the study and some systematic steps that are used by the researcher to conduct this research.

1.1 Background of the Study

Lyric is a part of music which can convey the feeling and emotion to someone else. Lyrics can be categorized as a part of discourse because it consists of words or sentences which have different grammatical function. Discourse is a long and serious speech. It means that discourse is more than a message from sender to a receiver and from the speaker to the listener. By writing a song lyric, people are easy to show their feeling and emotion. The lyric tries to take the audience to the world which is created by his/her imagination and makes the audience think and react (Raj & Muniapan, 2012). In addition, a number of lyrics in a song also gives an inspiration for life. The song lyrics vary in terms of textual meaning. Generally the hearers of the songs have different interpretation to understand the meaning of the songs. To understand the meaning in a song, people should know the context of its song. Therefore, when the people listen to the song lyrics, sometimes they do not only try to apprehend the meaning of lyric itself, but also the meaning of the writer of the song. Meanwhile, the study of what the speaker means is called as pragmatics.

Pragmatics is concerned with the study of meaning as communication by the speaker (or writer) and interpreted by listener (or reader) (Yule, 1996). In a song, there is actually a communication between the song's writer and the hearer through the lyrics. In a lyric of the song there is a meaning which is delivered by the song's writer as a speaker to the hearer. Sometimes, misunderstanding of meaning could happen in the language users. The understanding related to the reference of the utterance or sentence. Therefore, Saeed (2003) has argued that pragmatics is a study of how people use linguistic knowledge in context. Moreover, understanding the meaning of the song has to consider about the context of its song. Context is a key aspect to interpret the utterances and expressions. The study of pragmatics has some aspects such as deixis, presupposition, entailment and speech acts. While in this research, the researcher uses pragmatics approach which focuses on the deixis that is used in the song lyrics.

According to Yule (1996), deixis is derived from Greek word which means pointing via language. Deixis is used to analyze the conversation, utterance or sentence because every utterance is related to the reference about people, place or time. The meaning of the sentences or utterances will be clear if the listener or reader knows about who, where, and when the utterance is uttered. Moreover, deixis can be defined as an expression which is bound by its context. Every language has deictic words which point to any things in physical social context of the speaker. For instance, the addressee of the utterances can be determined by knowing the context of

the utterance itself. Deictic word can be found in any kind of texts, however, the researcher determines to analyze the deictic expression in a song lyrics because there must be a meaning in what the writer of the song lyrics shares.

Deixis is a study about pointing to in an utterance. Classifying the deictic word in an utterance and describing what the word pointing to is the way to know the context of utterance. After knowing the context of an utterance, people will be easy to understand the meaning of it. Therefore, the reason of using pragmatics approach is because this research is about the meaning of the utterance.

This research focuses on the study of a song lyric of 'Divide' album by Ed Sheeran because it will be more interesting to have a study about something which becomes too close to part of human life such as music. Actually, there are many utterances that can be analyzed but the researcher is interested in investigating of the song lyrics since there are a lot of people listen to the music. Nevertheless, almost all of the people do not know about the real lyric of the song, they usually just listen to the music for several times and memorize it by their hearing. Moreover, song lyrics must have a meaning. People who know the music should also know the meaning. When the listener does not know the meaning of the song lyrics, the message of that song cannot be delivered well.

The first way to express the meaning of song lyrics is the listeners should know the meaning of every single word. It is the first way to know what the meaning

of a song's lyric is. Then, they should know about the context of the song lyrics, so the meaning can be connected with the context. Last, they should know the reference of the word in the song lyrics. When the listener does not know about the reference of the word, the meaning will be broad and not detail. The hearer will have different interpretation of the song lyrics.

For the reason above, the researcher assumes that there must be deictic words in the song lyrics that have the reference which can make the lyric is easy to be understood. Thus, study about deixis in song lyrics becomes crucial and interesting. When in an utterance there is reference, and people do not know what is refers to, the meaning will be difficult to be find. Moreover, the hearers also have to know the function and the effect of deixis which is used in the song lyric to understand the meaning of its song. Therefore, the researcher also analyzes the function and the effect of deixis which is used in the song lyric.

Actually, there are many song lyrics that can be analyzed, but the researcher wants to analyze the deixis in song lyrics of Ed Sheeran Divide album because of some reasons. First, Ed sheeran is a new British singer, who produced the new album on March, 2017. He is a successful singer in U.K. since he has many popular songs. In addition, he also won the song of the year at the BMI London Awards. Besides being a singer, he is a song-writer also. He has been a song-writer not only for his own song but also for the other famous singer such as Justin Bieber and One Direction. Nowadays, people listen the songs by Ed Sheeran frequently because he

has been published the new album 'divide' which is consist of 16 songs. Divide album has gotten many awards include being top 50 album of the year in 2017 based on Rollingstone. Moreover, a lot of people like the songs of divide album, it is proved by many album that have been sold. According to official charts data, Divide album being the biggest-selling entertainment product of 2017 in the United Kingdom. The researcher notices that there are many deictic expressions within the songs' lyrics of divide album. Also, investigates how the deixis used in the songs' lyrics which focused on the types and the function of deixis. Also, she analyzed about how the deictic word affect the meaning of songs' lyric.

Study about deixis has been conducted by the previous researchers. For example, Ali (2012) under the tittle A Person Deixis Analysis of Song Lyric in Maher Zain's Album. This research deals with pragmatics field. It analyzes personal deixis in discourse of Maher Zain's album based on George Yule theory (1996). The objectives of the research are to identify the kinds and reference of person deixis in song lyric of Maher Zain's album. Furthermore, the study of deixis in song lyrics of Bruno Mars' Doo Wops and Hooligans 2010 album by Lestari (2015). This research used qualitative approach. She classified the deixis based on the five types of deixis that used Levinson theory. Also, described the reference meaning of deixis that found in song lyrics of Bruno Mars' Doo Wops and Hooligans 2010 Album. Last, the researcher who analysed deixis is Wati (2014) under the tittle The Deixis Used in Song Lyrics of Taylor Swift's "Red" Album using John I. Saeed theory. This

research explains the kinds of deixis, the meaning and why deixis used in these song lyrics.

Based on previous studies above, it can be concluded that they focused on analyzing the types and interpretation of deixis in the song lyric. The difference between this study and the previous studies is on the function and the effect of the deixis which is used in the song lyrics. From the previous studies, there is not researcher who analyzed the function of deixis used in song lyric and the effect to the whole meaning. Then, the researcher will fill the gap by analyzing the function of deixis used in song lyric and describing the effect of deixis to the whole meaning. The researcher hopes it can help the listeners understand the function of the deixis in song lyric easily and the effect of deixis itself.

1.2 Research Questions

This research has two research problems which will be discussed, those are;

1. What kinds of the Deixis used in the song lyrics of Ed Sheeran “Divide” Album?
2. How do the uses of deixis affect the meaning of the song lyrics in Ed Sheeran “Divide” album?

1.3 Objectives of the Study

Based on research questions that have been mentioned, the researcher has the following objectives:

1. To find the kinds and the functions of the deictic word in the song lyrics of Ed Sheeran 'Divide' album.
2. To describe how the use of deixis affect the meaning of the song lyrics in Ed Sheeran 'Divide' album.

1.4 Significances of the Study

The findings of this research are supposed to give valuable contributions theoretically and practically. Theoretically, the significances of this study is able to show the use of deixis in the songs, the function and the effect of the deixis used in the songs. Practically, the result of this study hopefully will be useful for other researchers who are interested in investigating other songs which have the same topic. It is also hoped that this thesis will be useful for the next researchers as linguistics reference which will assist them to understand and appreciate works of linguistics, especially on deixis.

1.5 Scope and Limitation

This research has scope and limitation, the scope of this research is on studying Ed Sheeran Divide album. Since there are many albums which belong to Ed Sheeran, therefore, the researcher limits this research on the latest published album under the title 'Divide'. It was released on March, 2017 and consists of 16 songs. Therefore, the focus of this study is to investigate deixis in the song lyrics of Ed Sheeran 'Divide' album.

1.6 Definition of Key Term

There are some key terms that related to this research, those are:

- Pragmatics : The study of the aspects of meaning and language use that are dependent on the speaker, the addressee and other features of the context of utterance.
- Deixis : The study about reference of a text or pointing to via language.
- Lyric : The words of a song that include a series of verses, the longer sections of the song that tell the story.

Ed Sheeran : A British singer which is a Grammy-winning singer/songwriter and known for hit songs like "Shape of you" and "Perfect".

Divide Album : The third album of Ed Sheeran which consist of 16 songs and published on March 03, 2017.

1.7 Research Method

This section discusses about the method that the researcher uses in this current research method which consists of research design, research subject, research instrument, data source, data collection, and data analysis.

1.7.1 Research Design

In this research, the researcher uses descriptive qualitative method. It means that this research is based on the characteristics of phenomena and the data were analyzed using the description not the numbers. According to Crocker (2009), qualitative research entails collecting primarily textual data and examining it using interpretive analysis. It means that the method provides clear description about the problem of research.

1.7.2 Research Subject

The researcher selects lyrics in the song of Ed Sheeran 'divide' album because of some reasons. First, 'Divide' album is one of the albums which belongs to one of the British singer who is Ed Sheeran. He is the winner of Grammy Award singer/song writer category. 'Divide' album has 16 songs inside including the song which is well known by the people such as *Perfect, Shape of You and Castle on the Hill*. Moreover, in a song lyric, it can be found such deictic expressions related to their functions. According to the theory, in utterance or sentence, there is an interpretation of the listener or hearer in what speaker means. Therefore, the researcher wants to analyze the deixis used in song lyric and the effect of the whole meaning.

1.7.3 Data Source

The data source of this research is the song lyrics of Ed Sheeran 'Divide' album (2017). This album consists of 16 songs which are chosen as the subject of this study. The titles of the song in 'Divide' album are: Eraser, Castle on the hill, Dive, Shape of you, Perfect, Galway Girl, Happier, New man, Hearts don't break around here, What do I know?, How would you feel (Paeon), Supermarket flowers, Barcelona, Bibia be ye ye, Nancy Mulligan, and Save myself. While, the data of this research are the words of the song lyrics included in the theory of deixis.

1.7.4 Research Instrument

The instrument is the tool or the way that is used to obtain the data or information is needed in a research. Since this study belongs to qualitative research, the instrument of this study is the researcher herself which is called as human instrument. The main instrument is the researcher who obtains, collects and analyzes the data.

1.7.5 Data Collection

In collecting the data, the researcher followed these steps. Firstly, the researcher listened to the songs of 'Divide' album for several times to get understanding. Then, the researcher searches the script of the lyric of divide album on the internet to make sure the lyrics that the researcher has been listened. Third, the researcher determined some words that include in deictic expressions. Last, the researcher marked the deictic word of the song lyrics based on the Cruse's theory of deixis.

1.7.6 Data Analysis

After collecting the data, the researcher analyzed the data as follows: first, the researcher classified the deictic expressions that have been determined based on their criteria. Second, the researcher analyzed the data based on the Cruse (2000)'s theory on deciding types of deixis, namely: person deixis, spatial deixis, temporal deixis, social deixis, and discourse deixis. Third, the researcher interpreted and described the

function of the deictic expression as the data based on the Cruse (2006)'s theory. Moreover, the researcher explained the effect of deictic word used in the song lyrics through the meaning of it. Last, the researcher described and explained the finding of this study.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of such important aspects related to literatures that concern with the theoretical framework include the definition of pragmatics, definition of deixis, five types of deixis, and the related studies to support the analysis.

2.1 Theoretical Framework

This section define about some theoretical that relate to the topics of this research.

2.1.1 Definition of Pragmatics

There are many definitions of pragmatics which comes from some linguistics. Every linguist has his own concept and principal about pragmatics itself. For instance, based on Cruse (2006) pragmatics is study about aspects of meaning which are dependent on the context. Pragmatics is a part of linguistics which is about communicating meaning in context, it concerns with meaning (Kreidler, 1998). Besides, Griffith (2006) argued that pragmatics is concerned with the use of tools in meaningful communication. Addition, pragmatics studies the use of language in context, and the context dependence of several linguistic interpretations (Lycan, 1995). It has consequently more to do with the analysis of what people mean by their

utterances than what the words or phrases in those utterances might mean by themselves.

Otherwise, pragmatics can be defined by the other linguist such as Fasold & Linton, pragmatics concerns both the relationship between context of use and sentence meaning, and relationship among sentence meaning, context of use, and speaker's meaning. As well as, Yule (1996) stated that pragmatics is study about meaning as communication by the speaker (or writer) and interpreted by a listener (or reader). In short, he said that pragmatics is the study of what speakers mean or speaker meaning.

In what followed above, the researcher concludes that pragmatics is the study of meaning that depends on the context. It can convey about people's intended meanings, their purposes or goal, and also any kinds of actions. 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. Levinson (1985, p. 27) says that "pragmatics is study of deixis (at least in part), implicative, presupposition, speech acts, and aspect of discourse structure.

2.1.2 Definition of Deixis

Many linguists have different definition and explanation about deixis. Yule (1996) stated that deixis is derived from Greek word means 'pointing to via

language'. Moreover, deixis can be defined as a pointing or indicating. Indicating means interpretation of utterances depends on the analysis of the context of the utterance. Next, deixis is the relation of reference to the point of origin of the utterance (Grundy, 2000). Deixis is the study of deictic or indexical expression in language. It can be regarded as a special kind of grammatical property instantiated in the familiar categories of person, tense, place and so on (Levinson, 2004). According to Hurford et al (2007) deixis takes some element of its meaning from the context or situation of the utterance in which it is used.

Every language has deictic words which point to thing in the physical social context of the speaker and addressee and whose referents can only be determined by knowing the context in which they are used. English example of deictic words such as first, pronouns including I, you, she, he, they, and we, which point to participants in any speech act. Second is locative expression like here, this/these, that/those, and there which designate space of the speaker. Then, temporal expression such as now, then, yesterday, today, tomorrow, last week, next month and so on. It relates to the time when they are used (Kreidler, 1998).

In utterance, there are some types of deixis. Some linguist has different opinion about the types of deixis. Based on Yule (1996) deixis has three types which are person deixis, spatial deixis, and temporal deixis. Deictic words or deictic expression can be used to indicate people which called as person deixis (I, you), location which is called spatial deixis (here, there), or time that called temporal deixis (now, then).

Despite, Levinson (1983) proposed that person deixis, place deixis and time deixis belongs to the traditional categories. He explained it to a wide array of deixis types which are discourse and social deixis. Cruse (2000) also divided deixis into five main types which are person deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. Whereas Cummings (2005) divided the types of deixis into four fields which are person deixis, spatial deixis, temporal deixis, and discourse deixis. Since social deixis include in person deixis.

Briefly, deixis is about pointing or indicating via language of the utterance that refers to people, time and place. For instance, *I'll put this here*, people understood that the speaker 'I' tells to the listener that he or she was about to put something (this) in that place (here) that the listener had known by the context of the utterance itself (Yule, 1998). From the explanation above the writer can conclude that deixis is the study how to analyze word or phrase which directly relates to a person, time, place, social and discourse. It concerns with the encoding of many different aspects of circumstances in which the utterance and the relationship between the structure of language and context are being used. Deixis is also the study about how to encode or grammatically feature the context of the utterance or speech event, and how to interpret utterances depending on analysis of the context.

2.1.3 Types of Deixis

Such linguist has their own opinion about defining types of deixis which has been mentioned before. However, In this research, the discussion is focused only on five types of deixis by Alan Cruse 2000.

2.1.3.1 Person Deixis

Person deixis involves basically the speaker. It is also familiar with pronouns (Kreidler, 1998) the function is to indicate a person who utters the utterance or sentence. Moreover, it designates the basic roles in a speech event, the speaker (first person), addressee or spoken to (second person), and the person who are neither speaker nor addressee (third person) (Cruse, 2000).

Cruse (2000) also noted that person deictic words include pronouns (I, you, him, mine, yours, hers, myself, yourself, herself). Possessive adjectives (my, your, her) and verb inflection (I love, you love, he or she loves). Nevertheless, the form of plural and singular is used to analyze the deictic expressions of person deixis, for instance, the first person plural we is normally produced by a single speaker who represents a group. Therefore, grouping the pronouns and possessive adjective in singular or plural forms is crucial before deciding the referent.

The example of person deixis for getting brief understanding is *Forever I won't be afraid*. The pronoun 'I' in a sentence above is the example of person deixis. 'I' is the first person and as the person who utters the sentence. In short, the deictic word I

to point the speaker himself in the sentence. From the explanation above the writer can conclude that person deixis is the study how to encode of the role the participant in which the utterance in the question is delivered. Person deixis can be reflected directly in the grammatical categories of the person, It may be argued that we need to develop an independent pragmatics framework of possible participant roles so that we can then see how, and what extent, these roles are grammatical in different languages.

2.1.3.2 Spatial Deixis

Spatial deixis is known as locative expression (Kreidler, 1998). Cruse (2006) point out that spatial deictic word indicates location in space relative to the speaker. The most basic spatial deictic are adverbs, 'here and there'. These can be glossed place near to the speaker and place not near to the speaker. The other basic of use spatial deictic words is demonstratives 'this and that', although they often have more abstract meaning. For instance, this theory and that theory do not locate the theory in literal space, but indicate a more abstract closeness and distance from the speaker. This and here are called as proximal deictic words, and that and there called as distal deictic words.

Briefly, in that even Yule (1996) argued that proximal terms are typically interpreted in terms of the speaker's location or near speaker. While, distal terms can simply indicate away from speaker. It depends on position of the location of the thing or people with the speaker as deictic center. However, spatial deixis is not only about

the distance or the location, but also the movement or motion happened either toward or away from the speaker such as specification location. For instance, in the bedroom, in London, and so on. Instead of proximal and distal deictic word, spatial deictic word also concerns about projected deixis. According to Yule (1996), projected deixis is used to manipulate the location. This term is used by deictic word in their usual way, but the deictic center is not the speaker but some other participant in the speech event, most commonly the addressee (Cruse, 2000). The examples of projected deixis is 'come here!'. The word come is interpreted as the movement towards the speaker. Grundy (2000) mentioned the other place deictic words, include here (proximal), there (distal), left, right, up, down, above, below, in front, behind, come, go, bring and take.

The example of spatial deixis is *I'll always be there*. The deictic word 'there' is indicating location of person who utters the utterance or sentence. It categorizes as distal term because it indicates that away from the speaker. The researcher concludes that spatial deixis consist of three kind of deixis based on the location which are proximal, distal deixis and projected deixis. From the explanation above the writer can conclude that place deixis is the study how to encode the expression of place deixis requires contextual information about the place of the utterance. While place deixis can mean the object in a pragmatically given area closed to the speaker location. Spatial deixis is a speaker's ability to project themselves into locations.

2.1.3.3 Temporal Deixis

Temporal deixis is also familiar with time deixis (Levinson, 1983). Cruse (2006) pointed out that temporal deictic word indicates the timing of an event relative to the time of speaking. Temporal deixis has a function which is to locate points or intervals on the time deixis, using (ultimately) the moment of utterance as a reference point.

There are three major divisions of the time deixis: before the moment of utterance, at the time of utterance, and after the time of utterance. The only pure English temporal deictic words are now, which basically means ‘not now’, and can point either into the future or the past. For example, I was much younger then, you’ll be somewhat older then. Many temporal deictic words give extra information, such as tomorrow which is the day after day which includes the time of speaking, and last year which is the year previous to the one which includes the time of speaking (Cruse, 2000). Moreover, in what follows Cruse (2006) proposed that verb tense is also deictic word, such as I washed the dishes, I am washing the dishes, and I will wash the dishes. It is useful to distinguish three points in the time at which the event occurred (past), the time at which the utterance was produced (present) and the reference time (future).

From the explanation above the writer can conclude the time deixis is the study of encoding temporal points and spans relative to the time at which the utterance was spoken (or a written message inscribed). Temporal deixis depends on clock or

calendar for examples: today, yesterday and tomorrow, designate, respectively. Usually temporal deixis always uses the tenses (past, present or future). Temporal deixis functions to locate points or intervals, using (ultimately) the moment of utterance as a reference point.

2.1.3.4 Social Deixis

Social deixis words are expression which the function is to indicate the position of the referent on scales of social status and intimacy relative to the speaker (Cruse, 2006). Moreover, Saeed (2003) pointed out that the pronoun system of some languages also referring grammatical information about the social identities or relationships of the participants in the conversation or utterance. It is employee-employer relationship that exists between the speaker and the addressee respectively (Cummings, 2005). This condition is related to politeness. Despite, English is not like another language that use respectful pronouns to exemplify social deixis, politeness enters into the choice of forms of addresse such as Pete, Smith, Mr. Smith, Sir Smith, and so on (Cruse, 2000).

There are two basic kinds of social deixis: (i) absolute social deixis, and (ii) relational social deixis. 1) Absolute Social Deixis refers to some social characteristics of a referent (especially person) apart from any relative of referents. Often absolute social deixis is expressed in certain forms of address. The form of address will include no comparison of the ranking of the speaker and addressee; there will be only

a simple reference to the absolute status of the addressee such as My President and Your honor. 2) Relational Social deixis refers to social relationship between the speaker and addressee, by stander, or other referent in the extralinguistics context. For instance, Distinction between the French second person pronouns and Speech levels of southeast, Asian language that depends on relation on the relative status of the speaker and addressee.

In short, social deixis includes the encoding of social relationship in linguistic expressions which refers to social status of participants in the speech event. Social deixis is the study about the encoding destination that is relative to participant roles, particularly aspect of the social relationship holding between speaker and addressee or speaker or some referent. Social deixis also concerns about the encoding of language and the social of the utterances.

2.1.3.5 Discourse Deixis

Discourse deictic word is also called as text deixis. According to Cruse (2000), discourse deixis refers to such matters as the use of *this* to point to the future discourse elements such as *listen to this, it ill kill you!*, and *that* to point to the past discourse elements such as *that was not very nice thing to say*. The function refers to a previously occurring item and something which is still to come which relate points of earlier discourse to portions of later discourse (Cruse, 2006).

Sometimes, certain sentence such as *therefore* and *furthermore* include an element of discourse in their meaning (Cruse, 2000). Additionally, Levinson (1983) mentioned examples of the words and phrases in English that indicate the relationship between an utterance and the prior discourse which are *but, therefore, in conclusion, to the contrary, still, however, well, besides, actually, all in all, so, after all*, and so on.

2.1.4 Meaning

Meaning is what speaker's interpret or the speaker mean. Meaning is always fused in the speech of the word and sentence. Meaning is the relation between languages with the world which has been agreed by the users so that can be understood. It can be conclude that meaning is a result of the relationship between languages and the world, determination of meaning occurs because the user agreement and the realization of meaning can be used to convey the information that can be understood by mutually. According to Lyons (1968), examine the meaning of a word or give the meaning of a word is to understand the word study which regard to relationships the meaning that make it word is different from other word. Meaning is about sharing certain contextual knowledge with the writer or speaker of the text.

Moreover, Lyons (1968) stated that examine the meaning of a word or give the meaning of a word is to understand the word study which regard to the relationships the meaning that make it word is different from the other words. Meaning of a word

or of a sentence is a manifestation of the use of the word or sentence which depending on the situation the using of that word or sentence. In detailing dependence word meaning or sentence meaning in the context speaking situation, among other experts suggest a characteristic inherent in the situation must be identified. Traits related to the speaker and the listener, place for speak, objects are discussed, they are form the elements of the language situation. The meaning of a word is the contribution it makes to the meaning of sentences in which it appears. People know the meanings of words in their language in the sense that they know how to use the words. (Griffiths, 2006).

According to Griffiths (2006) there are two types of meaning. 1) Sender's meaning is the meaning that the speaker or writer intends to convey by means of an utterance. Sender's meaning is something that addressees rare continually having informed guesses about. Addressees can give indications, in their own next utterances, of their interpretation. The sender or fellow addressees or even bystanders will sometimes offer confirmation, correction or elaboration. Sender's meanings are the communicative goals of senders and the interpretational target for addressees. 2) Utterance meaning is the meaning that an utterance would likely be understood as conveying when interpreted by people who know the language are aware of the context and have whatever background knowledge the sender could reasonably presume to be available to the addressee(s).

2.2 Previous Studies

Some researchers have investigated about deixis for example, first is Ali (2012) looks at A Person Deixis Analysis of Song Lyric in Maher Zain's Album. This research deals with pragmatics field. It analyzes personal deixis in discourse of Maher Zain's album based on George Yule Theory (1996). The objectives of this research are to identify the kinds and references of person deixis in song lyrics of Maher Zain's album. He used qualitative method in his research. The result of this study shows that there are three kinds of person deixis which are first person deixis, second person deixis, and third person deixis which is used in Maher Zain's album.

Overall, the previous research is similar to the current research that study about deixis in the song lyrics using pragmatics approach and also its referent meaning. In contrast, the recent study only identifies the person deixis by using George Yule theory in Maher Zain's songs, while the current study focused on the five types of deixis based on Alan Cruse theory in the different subject which is Ed Sheeran Divide album. Also the current study analyzes the effect of the deixis which is used in a song lyric.

Next, a research about deixis was conducted by Lestari (2015) which the title is The Study of Deixis in Song Lyrics of Bruno Mars' Doo Wops and Hooligans 2010 Album. This research uses qualitative approach. She classified the deixis based on the five types of deixis that used theory of Levinson and also describe the reference

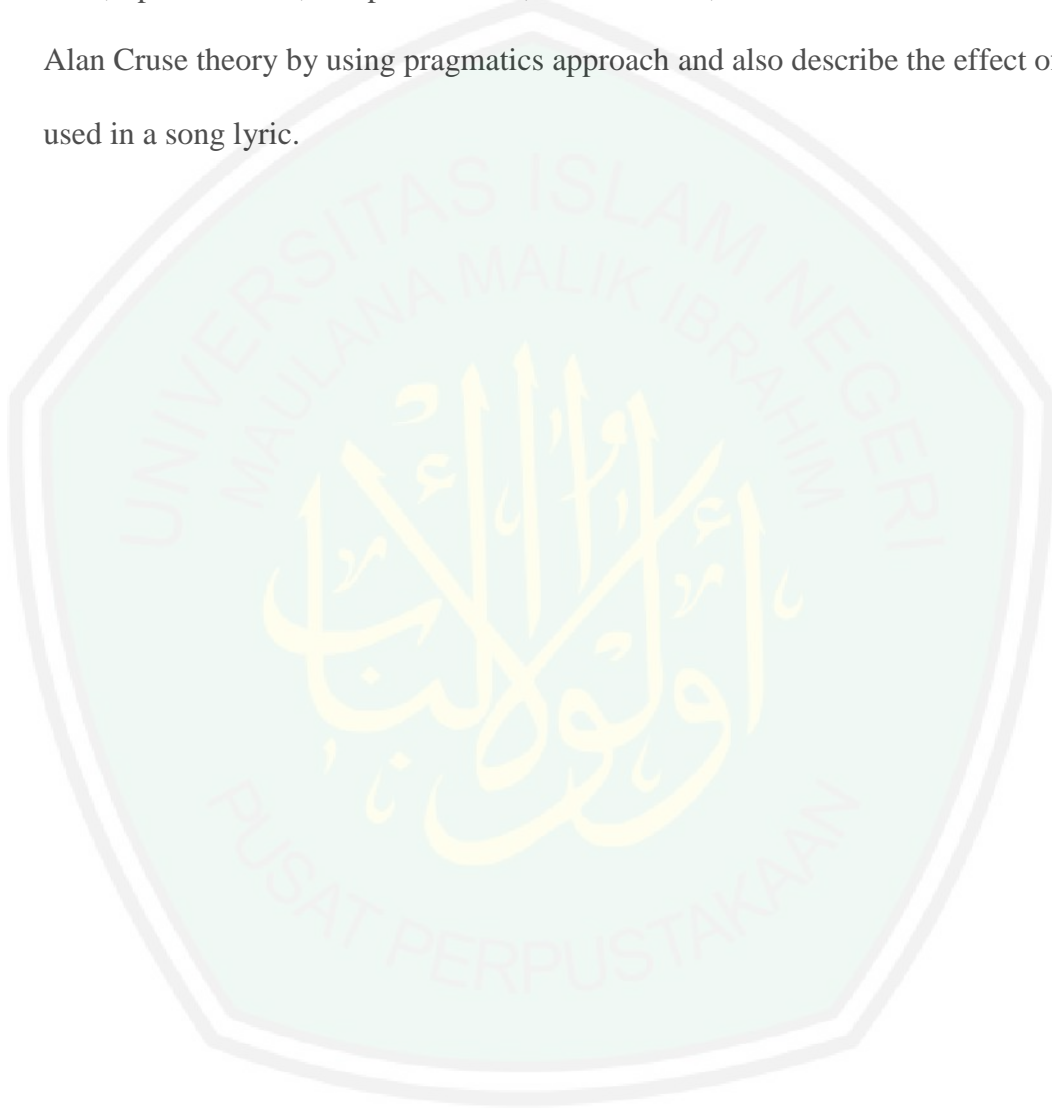
meaning of deixis that were found in song lyrics of Bruno Mars' Doo Wops and Hooligans 2010 album. The result of the study is person deixis mostly used in every song lyrics than spatial and temporal which is used in lyric of Bruno Mars' Doo Wops and Hooligans 2010 album.

In what follows, the current research has the similarity with the previous study which focuses on the deixis that is used in a song lyric using pragmatics approach. However, the previous study uses Levinson theory to classifies the types of deixis and describes the reference meaning, while the current study use Alan Cruse theory to classify the types of deixis and also focuses on the effect of the deixis used in a song lyric.

Last, the researcher who conducts the study about deixis is Wati (2014). This research is aimed at analyzing the deixis which is used in song lyric of Taylor Swift's Red album by using John I. Saeed theory. The study in this paper explained the kinds of deixis, the meaning and why deixis is used in the song lyrics. This research used descriptive qualitative method to described the types of deixis. Finally, the writer found the types of deixis like person deixis, spatial deixis, and temporal deixis.

In the same way, the current research studied about deixis in song lyrics and also the referent meaning, but it has some different aspects with the recent research. The recent research studied about three types of deixis, person deixis, spatial and temporal deixis based on the theory of John I. Saeed using semantics approach in Taylor

Swift's song and also discussed about the referent meaning of deixis used in the song lyrics. Whereas, the present research focused on five types of deixis which are person deiiis, spatial deixis, temporal deixis, social deixis, and disc ourse deixis based on Alan Cruse theory by using pragmatics approach and also describe the effect of deixis used in a song lyric.



CHAPTER III

FINDINGS AND DISCUSSIONS

This chapter presents research finding and discussion about deixis in song lyrics of Ed Sheeran 'Divide' album. The core purpose of this chapter is answering the research questions that have been written in Chapter I. The researcher analyzed the song according to the title of the songs of Divide album that has 16 songs those are *Eraser*, *Castle on the hill*, *Dive*, *Shape of you*, *Perfect*, *Galway girl*, *Happier*, *New man*, *Heart don't break around here*, *What do I know?*, *How would you feel (Paeon)*, *Supermarket flower*, *Barcelona*, *Bibia be ye ye*, *Nancy mulligan*, and *Save myself*. Finally the researcher finds that the writer or singer tend to use all the types of deixis include person, spatial, temporal, social, and discourse deixis are used in song lyrics of Ed Sheeran Divide album. Moreover, the researcher describes the function of each type of deixis which is used in the song lyrics and then explains about the effect of the deictic word through the meaning of the lyric itself.

3.1 Findings

The finding of this research will be presented based on the types of Deixis according to Cruse's theory.

3.1.1. Person Deixis

Person deixis concerns the encoding of the role of participants in the speech event. The researcher finds three kinds of person deixis in 'Divide' album those are first, second and third person. The writer uses those three kinds of person deixis in almost every song of Divide album. First and second person deixis always occur in every song. It is different from the third person deixis, it does not appear in every song of 'Divide' album. There are four songs that do not have third person deixis those are *Castle on The Hill*, *Dive*, *Shape of You*, and *How Would You Feel*. However, the most person deixis which is used in 'Divide' album is first person because the writer mostly tells about his own experience in the song. It is about two songs that tell about the story of another person not the writer's experience, those are *Galway Girl* and *Happier*.

The person deixis of Divide album can be seen by the word 'I' in a lyric *I lost that state of mind* in the song under the title *Eraser*. 'I' is a pronoun of first person deixis which refers to the writer itself. The word 'I' is as the role participant of that lyric. It usually refers to the person who talks in the sentence. In this case, the person who talks in the song is the writer of the song. The writer of the song uses first person deixis to explain the story of his own experience. The function of person deixis 'I' in this song is to know the person who has gotten any kinds that he wants. The person who blesses with the life because of the pain and the gift. 'I' is as a person who thanks to what he has got and learns to what he has faced. The effect of using 'I' in

this song is can make the hearer sure that the story in the song is about the writer itself. The hearer will definitely assume that the song tells about the story of the writer.

In addition, the researcher also finds the other kinds of person deixis in the *Castle on The Hill*. Person deixis in this song can be looked by the word ‘we’ in a lyric *we found weekend jobs* and ‘people’ also ‘me’ in a lyric *but people raised me*. ‘We’ is a plural first person which usually indicate two role participants which include the writer and one person else who do the event in the lyric. The other person who includes in the word ‘we’ usually refers to a person who is a partner of the speaker or the writer. The word ‘we’ in this song refers to the writer and the person addressed. It is used to explain that the story of the song is done by two people who are the writer and the person addressed. The writer uses ‘we’ to tell the story which is done together not by his/her self only. In this song, the function of person deixis ‘we’ is to tell that the writer and the person addressed watching the sunset over the castle on the hill. Besides, it tells that they find a weekend job and get paid. Then, they buy some beverages and drink it together. While the effect of using ‘we’ in the song is the hearer will get the understanding that the story of the song lyrics is done by more than one person.

Moreover, in the *Dive* is ‘you’ in a lyric *if you don’t believe it*. ‘You’ is a pronoun of second person which is used as a role participant in that lyric. The word ‘you’ usually refers to the person to talk to or in other word, it is the person which is

addressed by the writer. It also can refer to the hearer or the reader of the sentence. The person addressed in this song is a girl. Second person deixis is used to show the person as the partner of the writer. It is used to describe the event that is held by the person addressed. The function of person deixis 'you' in this song is to indicate the person which is the writer's girlfriend who does not believe in the writer's say since, the writer has made a mistake. The effect of using 'you' in this song is the hearers will guess that the song directed to them. On the contrary, the researcher finds the other use of 'you' in another song which are in *Supermarket Flowers* in a lyric *dad always told me 'don't you cry when you are down'* and in the *Nancy Mulligan* in the lyric *but her daddy said 'no, you can't marry my daughter'*. Basically, the word 'you' refers to the person addressed by the writer, but in this lyric the word 'you' refers to the writer itself. It is different with the used of second person deixis. The writer uses the word 'you' which refers to the writer itself to tell the advice of his father. The writer repeats the advice of his father which used the word 'you' to the writer.

The other kind of person deixis which is found is in the *shape of you*. It is in the word 'my' in a lyric *my heart is falling to*. 'My' is a possessive adjective of first person deixis. It means the possessive of the writer which absolutely refers to the writer. It shows the something that belongs to the writer. In that lyric, the function of the word 'my' is used to clarify the ownership of the heart. It is used to know about whose the heart belongs to and make sure that the heart belongs to the writer. The effect of using 'my' is to show the ownership of something. The hearer will know

who is the thing belongs to. Otherwise, there is also person deixis which is used in the *perfect* that can be seen by the word ‘me’ in a lyric *I never knew you were the someone waiting for me*. ‘Me’ is a pronoun of first person which refers to the writer. It is used as the object in a lyric. The function of the word ‘me’ in this song is to show the person who has been waited by someone else which is the person addressed. Then, the effect of person deixis 'me' is the hearer will know the person who has been waited by the person addressed.

In the *Galway Girl*, there is also person deixis which is used by the writer which is the word ‘she’ in a lyric *she played the fiddle in an irish band*. ‘She’ is a pronoun of third person which refers to the other person besides the writer and the hearer. Third person deixis shows the role participant in the story or the event which do not involve the writer. It is totally about the story of another person. It indicates the person who fell in love with an English man which is the writer. ‘She’ is frequently used in this song because the writer tells about another person which is the story of a girl who loves a man and tells any events that they carry out together. In addition, the effect of using ‘she’ is the hearer understands that the story of the song is not about the writer. Even though the writer actually shares his own experience, if the writer uses the pronoun ‘she’ the hearer will guess that the story of the song is about another person. Besides, the researcher finds the different use of ‘she’ in the *perfect* in the lyric *she shares my dream*. It is basically third person which refers to the person outside the writer and the person addressed. However, the writer used the

word 'she' refers to the same person which is previously stated by the word 'you'. Which means refers to the person addressed.

Then, in the *New man* which is the word 'he' in a lyric *he spent five hundred pounds on jeans*. 'He' is a pronoun of third person which refers to the other person beside the writer and the hearer. It is as a role participant in the lyric above which do not include the writer. It is used to tell a person who changes the position of the writer which is the boyfriend of a girl. The writer uses 'he' when he wants to share the habit of a man who being a new boyfriend of the writer's ex-girlfriend. The writer tells the man's behavior that may make the girl fell in love with him. The effect of using 'he' in this song is the hearer will assume that the story of the song is not based on the writer's experience. It is totally about the other person besides the writer and the person addressed.

Moreover, the researcher also finds the other person deixis which is 'they' in a *Save My Self* in a lyric *just because they needed saving just like that*. 'They' is a pronoun of plural third person which the writer does not include as the role participant of the lyric. The word 'they' refers to more than one person besides the writer and person addressed. It is used to describe approximately two or three people beside the writer and person addressed. It is absolutely about the other person. In that song, the writer tells about a person who gives all his own but never consider about himself. Therefore, the writer realizes that what he has given to the other does not return to him. The function of the word 'they' is to tells people in a large amount who

are helped by the writer but do not act back to the writer. While, the effect of using ‘they’ in this song is the hearer will know that the writer tells about some people in the song.

The researcher has summarized the person deixis which is used in Divide album in a table below. From the table, the hearer will easy to distinguish what kinds of person deixis used in every song.

NO	SONG	PERSON DEIXIS		
		FIRST	SECOND	THIRD
1.	Eraser	I, me	You	They
2.	Castle on the hill	I, me, we	You	-
3.	Dive	I, me	You	-
4.	Shape of you	I, me, we	You	-
5.	Perfect	I, me, we	You	She, her
6.	Galway girl	I, me,	You, your	She, her
7.	Happier	I, me	You, your	He
8.	New man	I, me, my, we	You, your	He, his
9.	Heart don't break around here	I, me, my	You	She, her
10.	What do I know	I, me, my, we	You	They
11.	How would you feel	I, my, we	You	-
12.	Supermarket flower	I, me, my	You	He
13.	Barcelona	I, me,	You, your	They
14.	Bibia be yeye	I, my, me	You, your	He
15.	Nancy mulligan	I, my, we	You, your	She, her
16.	Save my self	I, me, my, we	You	She, they

3.1.2. Spatial Deixis

Spatial deixis concerns the encoding of location relative to the participant of the song. The researcher finds many kinds of spatial deixis in Divide album. The

researcher finds spatial deixis almost in every song of Divide album which will be showed below. In addition, there is more than one spatial deixis which is used in every song. It is only two songs that have one spatial deixis inside which are *What Do I Know* and *Supermarker Flower*. It is about one song that does not have spatial deixis which is *Save My Self*. The spatial deixis which is used in every song is different. It is based on the context of the song. However, it has same function and effect. Therefore, the researcher only presents some spatial deixis which is used in Divide album.

In the Shape of You, the spatial deixis can be known by the word ‘at the table’ in a lyric *Me and my friend at the table doing shots* and ‘in my room’ in a lyric *you were in my room*. The word ‘at the table’ shows the place where the speaker and friend doing shot. The writer chooses the table as a place in the song because it still has a relation with the setting of place which the speaker set in the song, which is in a bar. One of some places in a bar which is possible to doing shots is at a table. The function of the word ‘at the table’ is to share the place where the event of the song happens. It is to clarify the place where the writer doing the shot. While, the effect of using spatial deixis in the song is the hearer will definitely recognize the place that the writer shows in the song.

Moreover, in *What Do I Know* the researcher finds spatial deixis which is the word ‘here’ in a lyric *I’ll be sitting here with a song that I wrote* and the word ‘in the streets’ in a lyric *I saw people marching in the streets today*. Those two words show

the location where the event of the song happened. The word 'here' explains the location where the speaker sitting in the song and the word 'in the streets' shows the location where the speaker saw a people marching in this song. The function of the word 'here' and 'in the street' in this song is to share the place which the writer makes in the song. Then, the effect of using spatial deixis is the hearers will have the same assumption of place inside the song. The writer and the hearer will realize that the place where the writer sitting and where the writer saw people marching.

In addition, spatial deixis also found in *How Would You Feel* by the word 'in a parked car' in a lyric *we were sitting in a parked car* and 'in a front yard' in a lyric *stealing kisses in a front yard*. Those two words show the location where the writer and the person addressed sitting and stealing kisses. Those two words have a function which is to share the place where the event of the story in the song happens. Moreover, the effect of spatial deixis in this song is the writer and the hearer has one view of place inside the song. The hearer does not think that the event of the song happened in any places.

The researcher does not find the different spatial deixis which is used in the Divide album. Therefore, the researcher only presents some spatial deixis which is used in Divide album because it has same analysis with the previous above. The researcher has summarized the used of spatial deixis in the table below. Consequently, the hearer will understand what kind of spatial deixis which is used in every song of Divide album.

No.	Song	Spatial deixis
1.	Eraser	Inside a small town, inside the lord's house, on the grind, in the mirror.
2.	Castle on the hill	Home, the castle on the hill.
3.	Dive	Here in your aero plane
4.	Shape of you	The club, the bar, at the table, my room, in the backseat.
5.	Perfect	On the grass, in your eyes.
6.	Galway girl	In an irish band, on Grafton street, on the table, at pool, in the room, in the bar.
7.	Happier	A bar, a room.
8.	New man	A house in the burb, on his shoulder, indoors
9.	Heart don't break around here	Here, beside her.
10.	What do I know	In the street
11.	How would you feel	In a parked car, in a front yard
12.	Supermarket flower	On my cheek
13.	Barcelona	On an aero plane, in the street, in Barcelona, in the Mediterranean
14.	Bibia be yeye	Beneath an oak tree, on his car seat, into town
15.	Nancy mulligan	In that house, Belfast town, upon the southern house
16.	Save my self	-

3.1.3. Temporal Deixis

Temporal deixis concerns the encoding of the time relative to the speaker. It means that temporal deixis is a reference that is used to state the time when the utterance is uttered. The researcher finds many kinds of temporal deixis which occurs in almost every song of Divide album. The writer frequently gives more than one temporal deixis in every song. It is only one song that does not have temporal deixis

which is *Supermarket Flower*. Temporal deixis which is mostly used in every song is 'now'. The writer uses the word 'now' to describe the condition that lately happened. Then, the song that many temporal deixis occurs is *New Man* and *Nancy Mulligan*.

The temporal deixis which is used in the song of Divide album can be seen by the word 'six times a week' in a lyric *he goes to the gym at least six times a week*, 'every year' in a lyric *every year, he goes to Malaga with all the fellas* in *New Man*. Those two words show the time about how times the man goes to the gym, when the man goes to Malaga and when the man wear sunglasses. The function of those two words is to clarify the time when the story happens. It is also used to tell about how much and how long the time is taken in the story of the song. In this song, the temporal deixis describes about how much the person goes to the gym and when the person goes to Malaga. The effect of temporal deixis in this song is to make the same opinion between the writer and the hearer about the time within the song. Also, to consider is the story of the song have been held, eing hold, or would be held.

Otherwise, the researcher also explains the other example of temporal deixis which is used in *Castle on The Hill*. The word 'so long' in a lyric *I've not seen the roaring field in so long*, and the word 'Friday night' in a lyric *my first kiss on a Friday night* indicate the temporal deixis. 'So long' explains about the period of how long the writer has not seen roaring field. Then 'Friday night' describes the time when the writer gets the first kiss. Those two words have a function which is to describe about how long the writer not see the roaring field and clarify the time when

the writer gets the first kiss. While, the effect of those two words in this song is the hearer has the specific time about when the story of the song happens.

In addition, the other example of temporal deixis which is used in Divide album occurs in *Bibia Be Yeye*. It can be seen by the word ‘tomorrow’ in a lyric *tomorrow is a brand new day* and the word ‘now’ in a lyric *I’m coming apart now*. Those two words explain about the time when a brand new day happen and when the writer coming apart. In this song, temporal deixis has a function which is to show the time when the story of the song happens. Furthermore, it is to share the time of the story in the song. Moreover, the effect of temporal deixis in this song is the same assumption of time through the story in the song. The hearer will have the specification of time in the story of the song.

The temporal deixis which is used in the every song of Divide album can be summarized in a table below. The hearer will understand what temporal deixis which is used in every song by looking the table below.

No.	SONG	Time deixis
1.	Eraser	At the age of nine, now, every day
2.	Castle on the hill	Six years old, so long, fifteen years old, Friday night
3.	Dive	Too long, every night
4.	Shape of you	Now, last night, every day
5.	Perfect	Tonight, someday
6.	Galway girl	A week, now
7.	Happier	A month
8.	New man	Sis times a week, every years, night time, every time, now

9.	Heart don't break around here	Every time, every night, the rest of year
10.	What do I know	In a moment, today,
11.	How would you feel	Every time, in the summer
12.	Supermarket flower	-
13.	Barcelona	Tonight, Saturday night, moonlight
14.	Bibia be yeye	Last night, tomorrow, now
15.	Nancy mulligan	Twenty four years old, now, on the summer day, over sixty years
16.	Save my self	Now

3.1.4. Social Deixis

Social deixis concerns with the social status or intimacy inside the song which relate to the speaker. There is social deixis in almost every song of Divide album. It is about two songs that do not have social deixis which are *How Would You Feel* and *Bii Be Yeye*. Social deixis which is mostly found in Divide album are the words that indicate the love relationship. Since, almost every song of Divide album tells about a love story, so almost all of the social deixis which is used in the song of Divide album relate to the love story such as 'baby'. Besides, there is also a family story in the song of Divide album those are *How Do I know*, *Supermarket Flower*, and *Save my Self*. The researcher only presents the social deixis which different from each song.

Social deixis which is used in the Divide album can be known by the word 'darling' in a lyric *Darling, just dive* and the word 'baby' in a lyric *Baby, I'm dancing in the dark* in the *Perfect*. The deictic expression 'darling' and 'baby' indicate that there is a relation within a song. Those two words are usually used to express a lovely

person. Through those two words, it can be guessed that the story of the song is about love. The function of social deixis in this song is to describe the relationship which constructed by the writer in the song. Then, the effect of social deixis in this song is the hearer will consider that the song tells about a relationship. Whether love, family or friend relationship.

The other social deixis which is used in *What Do I know* is the word ‘my daddy’ in a lyric *my daddy told me* and the word ‘son’ in a lyric *son, don’t you get involved in politics* is categorized as social deixis. The deictic expression ‘my daddy’ and ‘son’ tell that there is a family bound in the song. Through the social deixis, the writer wants to share that in this song, there is a family contribution. Also, the writer gives a clue for the hearer that this song tells about a family. The function of those two words is to clarify the relationship within the story of the song. The effect of social deixis is the hearer definitely knows what the story of the song tells about. Since, the hearer will have a clue by looking the social deixis which is used by the writer in the song.

The researcher only presents some kinds of social deixis which is used in Divide album. However, it has represented all of the social deixis which occurs in every song because it has similarity each other. The researcher has summarized all the social deixis which is used in a table below. Therefore, the hearer will absolutely understand what social deixis which is used in every song of Divide album.

No.	SONG	Social deixis
1.	Eraser	Friend and family
2.	Castle on the hill	My friends, brother,
3.	Dive	Baby
4.	Shape of you	My friends
5.	Perfect	Darling, Baby
6.	Galway girl	Baby
7.	Happier	Baby, My friends, My darling
8.	New man	Baby
9.	Heart don't break around here	Baby
10.	What do I know	My daddy, Son
11.	How would you feel	-
12.	Supermarket flower	Dad, mom
13.	Barcelona	Baby
14.	Bibia be yeye	-
15.	Nancy mulligan	Brother, father, daughter
16.	Save my self	My dad, My mom

3.1.5. Discourse Deixis

Discourse deixis concerns the relation between the earlier and the latest sentence. It is used to relate the lyric of the song. The researcher finds a lot of the same kinds of discourse deixis in Divide album. The writer always uses discourse deixis in every song of Divide album. It is proven that there is no song that does not have discourse deixis. The discourse deixis which mostly appear in every song is 'but' and 'and'. There is also another discourse deixis which is 'so' occurs in three songs only those are *Dive*, *Supermarket Flower*, and *Barcelona*. The researcher only presents one of the same kinds above to be analyzed.

The researcher presents some example of discourse deixis which is looked by the word ‘but’ in a lyric *but stopped at the age of nine* in the *Eraser*. The word ‘but’ show a denial from the previous lyric. In this song, the previous lyric tells that the writer lost the state of mind and learns to sing inside the Lord’s house. However, those activities stop when the writer was nine years old. The function of discourse deixis ‘but’ is to give the objection with the previous lyric. Otherwise, the effect of discourse deixis is the hearer assumes that the story in the next lyric is the opposition with the story in the previous lyric.

The other discourse deixis which is used in *Divide* album is in *Dive* by the word ‘and’ in a lyric *and there is no other girl like you*. The word ‘and’ means the continuation of the previous lyric. It is used to relate the previous with the next lyric. In this song, ‘and’ tells that the writer has traveled the world then he does not find a girl like the person addressed in the song. The function of discourse deixis in this song is to relate the previous and the next lyric in the song. While, the effect of using discourse deixis is the hearer assumes that the story of the song has continuity each other.

Moreover, the discourse deixis in the *Barcelona* which can be known by the word ‘so’ in a lyric *so let’s pretend we’re dancing in the street*. ‘So’ shows that it is the conclusion of the previous lyric. The writer uses discourse deixis ‘so’ to make the conclusion of the previous lyric. In the previous lyric the writer tells that he wants a person addressed which means a girl and then he invites the girl to pretend dancing in

the street. The effect of discourse deixis in this song is the hearer understands the relation between the previous and the next lyric.

The researcher only presents three kinds of discourse deixis which is used in Divide album. Since, the writer uses similar discourse deixis in every song. The discourse deixis which is used in every song can be seen by the table below. The researcher has summarized it in a table below, so the hearer will understand what the discourse deixis which used in every song.

No.	SONG	Discourse Deixis
1.	Eraser	But, and
2.	Castle on the hill	But, and
3.	Dive	And, so
4.	Shape of you	And
5.	Perfect	And, but
6.	Galway girl	But, then, and
7.	Happier	But, and
8.	New man	And, but
9.	Heart don't break around here	And, but
10.	What do I know	But, and
11.	How would you feel	And
12.	Supermarket flower	But, so, and
13.	Barcelona	And, so
14.	Bibia be yeye	And
15.	Nancy mulligan	And, but
16.	Save my self	But, and

3.2. Discussion

Based on the analysis of data finding above, the researcher can observe that five types of deixis include person, spatial, temporal, social, and discourse deixis can be essential using in the song lyrics of Divide album. The researcher analyzes the data based on the theory of Cruse 2000. The researcher finds the types, the function and the effect of deixis in every song of Divide album. Also, the researcher elaborates the types of deixis which are frequently used in every song.

Person deixis is used in the song of Divide album to show the role participant in the story of the song. Therefore, the hearer will know who utters the sentence and who do the event of the song. Furthermore, Person deixis always occurs in every song of Divide album. There is no song that does not have person deixis. It proves that person deixis is very important part of the song. In addition, person deixis is the most used in every song of Divide album than other types of deixis. From the analysis above, the researcher makes a rank from the person deixis which is frequently until rarely appear in every song.

The first song which has a lot of person deixis is *New Man* and it is followed by *Eraser*, *Perfect*, *Galway Girl*, *Heart Don't Break Around Here*, *Happier*, *Save My Self*, *Shape of You*, *Bibia Be Yeye*, *Nancy Mulligan*, *What Do I Know*, *Castle on The Hill*, *Supermarket Flower*, *Dive*, *How Would You Feel* and *Barcelona*. In *New Man*, there are many person deixis which are used because the story of the song is about

many people. The writer explains the story of his own, his ex-girlfriend and the ex-girlfriend's new man. Therefore, there are a lot of person deixis which is used in that song. Meanwhile, in Barcelona there is a few person deixis is used because the story of the song is totally about the writer and the person addressed. Therefore, there is no other person which is used in that song. Moreover, the writer of the song also used three kinds of person deixis in almost every song. The researcher also describes each type of person deixis which appears in every song. The use of each kind of person deixis shows what the story of the song about.

The first type of person deixis is first person deixis which is a reference that refers to the speaker or the writer. It also can be a reference which refers to a group which the speaker or the writer getting involves. The deictic marker of first person is 'I' that can be interpreted as a person who has a role as the main subject of the song. Cruse stated that person deixis consists of pronoun and possessive adjective also. The deictic marker of pronoun and possessive adjective of first person are 'me and my'. The pronoun 'me' can be categorized as the objective case for one person, especially for the speaker or writer itself. The objective case is usually placed after verb or preposition. While, the possessive adjective 'my' can be categorized as a possessing for singular or one person which usually refers to the speaker or writer. First person deixis is used to explain the writer's experience in the song. Besides, the effect of first person is the hearer believes that the story of the song is about the writer experience. The hearer will assume that the writer is getting involve in the story of the song.

In every song of Divide album, there must be first person deixis. There is no song that does not have first person deixis. It indicates that the story of the song is about the writer's experience or even though the story is not totally about him, at least the writer involves in the story of the song. Since, there are many first person deixis in every song, the researcher makes a rank from the frequently until the rarely used in every song. The rank of first person deixis which much appear in every song of Divide album is begun from *Eraser*, *Perfect*, *Bibia Be Yeye*, *Save My Self*, *New Man*, *Heart Don't Break Around Here*, *Castle on The Hill*, *What Do I Know*, *Nancy Mulligan*, *Shape of You*, *Galway Girl*, *Dive*, *Happier*, *Supermarket Flower*, *How Would You Feel*, and the last is *Barcelona*. *Eraser* is a song which has many first person deixis than others. It is about 46 first person deixis which are used in that song. Since, in that song tells about the experience of the writer and the event of the story is mostly about the writer itself. Therefore, the hearer will immediately believe that the story of that song is based on the writer own experience. There are 16 first person deixis which appears in that song. Then, the song that has a few first person deixis is *Barcelona*. In that song the writer mostly tells about the person addressed not about himself. The hearer will assume that the story of the song is about the person addressed not the others.

In addition, there is a first person which refers to a group that the speaker or writer getting involves. The deictic marker is 'we' which can be interpreted as the combination of I and you. Then, it also has a possessive adjective that is 'our' which

indicate of belonging to 'we'. The writer uses first plural person in the song to tell the story that the writer and the person addressed or second person as the role of the story in the song. Then, the effect is the hearer understands that the story is held by two people which are the writer and the person addressed.

First plural person does not occur in every song of Divide album. There is a few songs that does not have the plural first person which are *Eraser*, *Dive*, *Galway Girl*, *Happier*, *Heart Don't Break Around Here*, *Supermarket Flower*, *Barcelona*, and *Bibia Be Yeye*. However, there is also the plural first person deixis which is most frequently used is in *Shape of You*, then it is followed by *Perfect*, *How Would You Feel*, *Castle on The Hill*, *What Do I Know*, *Nancy Mulligan*, *Save My Self*, and the last is *New Man*. In the *Shape of You*, there are many plural first person deixis because that song tells about the writer who loves a girl then doing the event together. It is about 5 plural first person which are used in that song. In addition, in that song, the writer wants to show the story of him and the girl so much. Therefore, the writer puts many plural first persons in that song. The writer uses first plural person to tell about the story which is held by two people including the writer and the person addressed. When there is no first plural person in the song, absolutely, there is no event which is held by the writer and the person addressed in the story of the song.

The next kind of person deixis is second person which is represented by the deictic marker 'you'. Second person deixis is referred to the person or person addressed. The researcher finds second person deixis in every song of Divide album.

There is no song that does not have second person deixis. The deictic marker 'you' can be interpreted as a replacement for someone who has a role as addressee or someone which has direct contact with the first person. While the deictic marker 'your', can be classified as a possessive pronoun for the person addressed. The writer uses second person deixis to explain the story of the person addressed in the song. Otherwise, the effect of second person deixis is the hearer will guess that the story is about the person addressed. Therefore, the hearer will know who the addressee of the song is.

However, after analyzing all the data above, the researcher finds that there is pronoun of second person 'you' which has different use in the song. It basically refers to the person addressed or person who has direct contact with the writer. On the other hand, in *Supermarket Flower* and *Nancy Mulligan* the word 'you' refers to the writer. In those two songs, the word 'you' are used to demonstrate the writer's father's said. The story is about the father gives the advice to the writer and in those songs, the writer repeats the father's word. The effect of using different second person deixis in the lyric above is the hearer will be confused about the reference of the second person deixis itself.

Second person deixis is used in every song of Divide album. There is no song that does not have second person deixis. It indicates that all of the songs of Divide album has a direct person or person addressed. Therefore, the song will be clear of what the story of the song is about. There are many second person deixis in every

song, so the researcher makes a rank from the second person deixis which is frequently until the rarely used in every song. It is from *New Man*, *Happier*, *Perfect*, *Heart Don't Break Around Here*, *Shape of You*, *Supermarket Flower*, *Dive*, *How Would You feel*, *Eraser*, *Save My Self*, *Nancy Mulligan*, *Barcelona*, *Galway Girl*, *What Do I Know*, *Bibia Be Yeye*, and the last is *Castle on The Hill*. The song that has many second person deixis is *New Man*. There are 25 second person deixis which is used in that song. Moreover, in that song, the writer tells about his ex-girlfriend who has found the new man. Therefore, there are a lot of second person deixis inside the song. It is used to convince the hearer that the story is totally about the second person which is his ex-girlfriend.

The other kind of person deixis is the third person which is referred to the third parties of person who is being talked between first person and second person. The writer finds the deictic markers of the third person in the song of Divide album are 'he, she, and they'. The deictic marker 'he and she' refers to the singular third person which is beside first and second person. Furthermore, the occurring words 'her' indicate the possessive pronoun of she and 'his' indicate the possessive pronoun of 'he'. The possessive pronoun shows the ownership of the pronoun itself. The other third person deixis is the word 'they' which can be interpreted as a plural third person or as a group of people who are being talked. The third person deixis which is used by the writer to explain the story of a person beside the writer and the person

addressed. The effect of third person deixis is the hearer thinks that the story is about the other person outside the writer and the person addressed.

The researcher finds the different use of third person 'she' in *Perfect* which basically refers to the other person besides the writer and person addressed, but in this song it refers to the person addressed. In that song, the writer changes the pronoun of the person addressed. In the previous lyric the writer uses the pronoun 'you' then the next lyric uses the pronoun 'she'. In that lyric of the song, the writer seems like tells to another person about the person addressed. Therefore, the pronoun of person addressed is changed to the word 'she'. Actually, it can make the hearer confused because unsteady pronoun. It also make the hearer will have the different participant of the story in the song.

Third person deixis is used in almost every song of Divide album. There are three songs that do not have third person deixis inside the song those are *How Would You Feel, Dive, and Shape of you*. Those three songs do not have third person deixis because the writer tells almost about person addressed. Therefore, there are a lot of second person deixis and there is no third person deixis. It tells about the writer's experience and the person addressed. Those three songs concerns with the story about the writer and the person addressed. Therefore, the writer does not need to use the third person in the song. The researcher finds out the frequently and the rarely used of third person deixis in every song. It is from *Galway Girl, New Man, Heart Don't Break Around Here, Nancy Mulligan, Eraser, Save My Self, What Do I Know,*

Supermarket Flower, Happier, Perfect, Bibia Be Yeye, Barcelona, and Castle on The Hill. Third person deixis is mostly used in *Galway Girl* because in that song, the writer tells about a girl that he loved. The story of that song is almost about the girl.

The second type of deixis which occurs in the song of Divide album is spatial deixis. Spatial deixis concerns the encoding of place or location relative to the speaker in the song. Spatial deixis can be interpreted as some areas or place where the event of the song happens based on the context. The researcher finds several kinds of spatial deixis in the data, include 'here and there'. Moreover, spatial deixis also consists of the specification location which the writer shares in the song such as the word 'the bar and at the table' which occurs in the *Shape of You*. According to cruse (2000) the function of spatial deixis is used in the song to indicate the place or the location relative to the speaker. It is used to make the interpretation about the place in the song. While the effect of spatial deixis, is about the understanding place in the song. It will be no information about the place where the story of the song happens when there is no spatial deixis which is stated in the song.

The researcher finds spatial deixis is used almost in every song. In one song consists of more than two spatial deixis. It shows that the writer wants to make clear the story of the song by give the information about the place. The researcher will present the rank of spatial deixis which is frequently and rarely used in every song. the song that has a lot of spatial deixis is from *Galway Girl*, then it is followed by *Shape of You, Eraser, Barcelona, Nancy Mulligan, Bibia Be Yeye, New Man, Perfect,*

How Would You Feel, Happier, Heart Don't Break Around Here, Castle on The Hill, Dive, What Do I Know, Supermarket Flower. The song that has a lot of spatial deixis is *Galway Girl* which consists of six spatial deixis. The writer wants to share the detail place of the story in the song. The song is about a girl who is loved by the writer. The writer uses spatial deixis to describe the specific place where the writer tells a girl in the song. Furthermore, there is one song that does not have spatial deixis which is *Save my Self*. The writer does not give the spatial deixis in that song because the song tells about the writer's feeling. Therefore, the writer does not need to share the specific place inside the song.

In addition, the researcher finds some spatial deixis which is used in the song which has different interpretation with the others. It is the word 'in your eyes' in a lyric *I see my future in your eyes* of *Perfect* song. Spatial deixis is usually used to give information about the place where the writer tells the story of the song. In that lyric, it does not show the kind of place that indicates the location or has a space. The spatial deixis above is a part of the body of human being. It is called as a spatial deixis because indicates the place where the speaker sees his future. However, it is different from the others which frequently indicate the place that shows the location or space. The writer used that kind of spatial deixis to make the story of the song has a metaphor. A metaphor is one of figurative language which is the most common and widely used. According to Ortony (1979) says that metaphor as an essential characteristic of the creativity of language. Therefore, the writer uses metaphor in that

lyric to make the lyric being beautiful. The word ‘in your eyes’ can be meant by the writer sees his future in the person addressed not only in the person addressed’s eyes. Therefore, the effect of using that kind of spatial deixis is the hearer assumes that the story of the song being imaginative.

The next type of deixis is temporal deixis. Temporal deixis concerns the encoding of time of an event relative to the time of speaking. Temporal deixis which occurs in this data such as ‘every year, every time, today, tonight, at night, someday, now, and others’. The deictic marker ‘today’ can be interpreted as the day when the story of the song happens. Temporal deixis is used to give the additional information of time inside the song. The function of temporal deixis is the hearer will have the point of view about the time of the story in the song. The hearer will understand is the story of the song has been held, being hold, or would be held. Therefore, the hearer will know when the story of the song happens. Otherwise, the temporal deixis also has the effect which is about the information about the time when the story of the song happens. The hearer will understand is the story of the song is past, present or future.

Temporal deixis is used in almost every song of Divide album. There is more than two temporal deixis which are used in every song. The song that has most temporal deixis inside is *New Man* and it is followed by *Castle on The Hill*, *Nancy Mulligan*, *Shape of You*, *Heart Don’t Break Around Here*, *Barcelona*, *Bibia Be Yeye*, *Eraser*, *Dive*, *Perfect*, *Galway Girl*, *What Do I Know*, *How Would You Feel*, *Happier*,

Save My Self, and the last is *Supermarket Flower*. In *New Man*, there are five temporal deixis which are occurs in the song. The writer tells about a new man of the writer's ex-girlfriend. There are a lot of story about that man and the writer wants to make a detail in that song. Therefore, the writer gives many temporal deixis inside the song. Moreover, it is only one song that does not have temporal deixis which is *Supermarket Flower*. In that song, the writer tells about the family especially about the love of father and mother. For that reason, the writer does not give the temporal deixis in the song because it does not need more detail about the time.

There is a different temporal deixis which is found in the song of Divide album. It is in the *Happier* and *New Man*, the word 'a month' in a lyric *only a month we've been apart* and 'six times a week' in a lyric *goes to the gym at least six times a week*. Temporal deixis which is frequently used in the song is about the time which relative to the speaker say or the event of the story in the song. Nevertheless, the temporal deixis which is used in those two lyrics indicate the period of how long the story of the song happens. The hearer will know how long the writer has been apart with the person addressed and how long the man goes to the gym. The writer uses the different temporal deixis in those lyrics to make the story of the song is more real because there is information about how long the story of the song happens. It seems like the story of the song is truly happen. Moreover, the temporal deixis in the song is more various. The effect of using different temporal deixis is the hearers will get

another kind of temporal deixis. They will think that there are many kinds of temporal deixis which can be used in the lyric of the song.

Social deixis is also used in the song of Divide album. Social deixis concerns the encoding of social status or intimacy which relative to the speaker. The researcher finds some kinds of social deixis in the data. Since, the song of Divide album mostly tells about love story, so the social deixis which occurs is mostly the word that indicates the love story such as 'baby'. The word 'baby' indicates that there is a relation between the writer and the person addressed. It is usually used as a call of lovely person and indicates the intimacy between the writer and the addressee. Social deixis has the function which is to indicate the relation within the song. It is about the understanding of relation which the writer wants to show in the song. Then, the effect is about the hearers of the song. They do not know the relation inside the song and they do not know to whom the song is directed.

In every song of Divide album, there is almost more than one social deixis which are used. For that reason, the researcher presents the rank of the song that has many social deixis which is from *Happier*, and it is followed by *Nancy Mulligan*, *Eraser*, *Castle on The Hill*, *Perfect*, *What Do I Know*, *Supermarker Flower*, *Save My Self*, *Dive*, *Shape of You*, *Galway Girl*, *New Man*, *Heart Don't Break Around Here*, *Barcelona*, *How Would You Feel*, and *Bibia Be Yeye*. The most frequently used of social deixis is in *Happier* because the writer tells about the condition of his ex-girlfriend after has a new man. However, the writer still cannot move on to the other

girl. Therefore, the writer uses many social deixis in this song to show that he still has a feeling with that girl. Then, the song that does not have social deixis are *Bibia Be yeye* and *How Would You Feel* because it totally tells about the writer's experience only and does not mention the person who has social status or intimacy with the writer. The writer does not give social deixis in that song, therefore, there is no social status or intimacy that shows in those two songs.

The researcher finds the changes word of social deixis in *Nancy Mulligan*. It is the word 'father and daddy' in a lyric *and I asked her father, but her daddy said 'no you can't marry my daughter'*. In that lyric, there are two words of social deixis which are father and daddy but it refers to one person. Either father or daddy in that lyric refers to the girl's father. The writer only changes the word 'father' in that lyric. The writer uses two same words of social deixis in one lyric to make a repeating word. When the writer mentions the word 'father' twice in one lyric, there will be repeating the word. It is called as adnominatio repetition which is repeating a word, but in a different form. It is using a cognate of a given word in close proximity. Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer and more memorable. Repetition is not distinguished solely, it is used as a figure of speech, and also as a rhetorical device. Therefore, the writer uses another word of 'father' to emphasize the hearer that the girlfriend's father does not approve the writer's request. The effect of using two same words of social deixis in one lyric to make the hearer thinks that there are two father in that lyric. Since, one

mentioned as father and another one mentioned as daddy. It seems like the writer asks to the girl's father but the other daddy answers it.

The last type of deixis is discourse deixis. Discourse deixis refers to some portion of a discourse of the utterances includes the utterance itself. The discourse deixis which is mostly used in the song of Divide album is 'but and and'. Those two words occur almost in every song of Divide album. The function of discourse deixis is to relate the earlier discourse to the later discourse. Therefore, there will be continuity inside the lyric of the song and the story of the song will flow smoothly. Besides, the effect of discourse deixis is about the continuity of the lyric in the song. The lyric will be an individual lyric and the story will be separated when there is no discourse deixis inside.

Discourse deixis always occurs in every song of Divide album. There is no one song that does not have discourse deixis. It indicates that the writer wants to make the story of the song has continuity and flow smoothly. There are more than three discourse deixis in every song. The song that has a lot of discourse deixis inside is *Eraser*, and it is followed by *New Man*, *Bibia Be Yeye*, *Save My Self*, *Castle on The Hill*, *Shape of You*, *Galway Girl*, *Happier*, *Herat Don't Break Around Here*, *What Do I Know*, *Dive*, *Barcelona*, *Nancy Mulligan*, *Perfect*, *How Would You Feel*, and the last is *Supermarket Flower*. *Eraser* has a lot of discourse deixis inside the song because the writer tells about his experience in the song. He tells many event of his own, therefore, he has to give discourse deixis in the song to make continuity inside

the story of the song. Moreover, *Supermarket Flower* has a few discourse deixis because the song tells about the love of family especially about father and mother. The writer does not tell a lot of story in that song, therefore there is a few discourse deixis used in that song.

The researcher finds different use of discourse deixis in the two songs of Divide album which are *Perfect* and *Galway Girl*. It is in the word ‘but’ of the lyric *but darling just kiss me slow* and of the lyric *but she fell in love with an English man*. Usually, the discourse deixis ‘but’ is used to make an objection to the previous lyric. The word ‘but’ is usually used to negate or cancel everything that goes before it. In addition, ‘but’ is also used when you wish to stress contradiction between the halves of the statement. However, in those two songs, the word ‘but’ does not mean the objection to the previous lyric. The previous lyric of each lyric above are *and in your eyes you’re holding mine* and *she played the fiddle in an Irish band*. It does not show the objection to the previous lyric. It seems like the continuity of the previous lyric. The writer uses discourse deixis ‘but’ in those two songs to beautify the lyric. It means that usually the lyric of the song match with the tone of the song. Therefore, the writer adds the discourse deixis ‘but’ to make the tone of the song is good to be heard. Then, the effect is the hearer will be confused because the different use of discourse deixis. The hearer has assumed that ‘but’ means the objection with the previous lyric but it is not suitable with that lyric.

From the differences above, it can be concluded that the writer uses the different kinds of the types of deixis which is used in the song to make the lyric of the song is more beautiful and make the story to be real. Since, it has metaphor inside the song and also the detail that the writer gives in the song. In addition, there is the type of deixis which is found in the song is more unique than other which is in spatial deixis which indicates the metaphor. The writer uses the metaphor in the song to make the lyric has an imagination. Therefore, the hearer can interpret the meaning of metaphor itself. Metaphor also can make the lyric has a sense of beauty. In addition, the writer uses metaphor as spatial deixis in the song to elaborate the hearer that metaphor can become as spatial deixis which is used in the song.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter consists of two parts which are conclusion and suggestion. The conclusion is obtained based on the analysis of this research. Then, the researcher provides the suggestion for the academic readers especially the next researcher who wants to conduct the similar study.

4.1 Conclusion

After analyzing the data, the researcher has made a final conclusion to explain about deixis. There are five types of deixis which are found in song lyrics of Ed Sheeran Divide album. Those are person, spatial, temporal, social, and discourse deixis. All five types of deixis found in almost every song in Divide album. However, there are four songs that do not have all the types of deixis those are *Save My Self* which does not have spatial deixis, *Supermarket Flower* which does not have temporal deixis, *How Would You Feel* and *Bibia e Yeye* which do not have social deixis. Person and discourse deixis are always used in every song, therefore, there is no song that does not have person and discourse deixis.

Person deixis is used to find out the role participant in the story of the song. In addition, person deixis has three kinds that are used in every song of Divide album those are first, second, and third person. It has different function and effect of each kind. First person deixis is used to explain the writer's experience in the story. The

effect is the hearer assume that the writer is getting involves in the story of the song. Otherwise, second person deixis is used to tell the story that is held by the person addressed. Then, the effect is the hearer think that the story of the song is about the person addressed and the hearer will know the addressed of the song. The last, third person deixis is used to share the story that is held by the other person besides the writer and the person addressed. The effect is the hearer will guess that the writer and the person addressed do not involve in the story of the song. it is totally about the other person.

Furthermore, the next type of deixis is spatial deixis which indicates the location relative to the speaker or writer. It is used to share the location where the story of the song happens. Therefore, the effect is the hearer will have the same interpretation with the writer about the place where the story of the song happens. Then, temporal deixis is indicating the time of event relative to the time of speaking. This type of deixis is used to point the time when the story of the song is happened. The effect is the hearer of the song will know either the story of the song has been held, being hold, or even would be held. In addition, social deixis is indicating the relation or the intimacy relative to the speaker or writer of the song. The function is to share the social status that the writer shows in the song. Therefore, the hearer will understand about what the story of the song tells about. Is it about love, friend, or even family story in the song. The last is discourse deixis which indicates the relation between the previous and the later lyric of the song. It is used to make the lyric has

continuity inside a song. Then, the effect of using discourse deixis to make the story of the song not being separated and can flow smoothly.

The researcher finds some different used in types of deixis which is used in the song of Divide album. In person deixis, there is different used of second person which basically refers to the person addressed but it refers to the writer itself. It is used to demonstrate the father's said. It makes the story of the song is more real because there is an active utterance. Then in spatial deixis, the writer also mentions the different use which basically shows some kinds of place, location or space but it shows a part of human being. However, it indicates the metaphor that can make the lyric of the song is more beautiful. Next, is in temporal deixis. The writer gives another kind of temporal deixis which shows the period of how long the story of the song happens. It makes the story of the song is more makes sense because the hearer understands how long the story of the song happens.

Moreover, in social deixis, there is also something unique which there are two similar words in one lyric that has one reference. He put two different words but has one reference. It is used to emphasize the hearer about the story of the song. The last is in discourse deixis, the writer puts the different use of discourse deixis in the song. It is in the word 'but' which is usually indicate the objection to the previous lyric but it is used as the connection with the previous lyric. The writer uses that kind of discourse deixis to match the lyric with the tone of the song. Therefore, the song is good to be heard. From all those differences, the researcher can conclude that the

writer intends to use the different kind of each type of deixis for some purposes. For example, to beautify the lyrics so it can be imaginative lyrics. Then, to emphasize the hearer that the story is truly happens. Also, to make the story has continuity.

4.2 Suggestion

After conducting this research, the writer would like to give some suggestions especially for English learner. Deixis is important to learn in order to know the purpose of utterance. By learning deixis, such as person, spatial, temporal and others can help the readers or hearers understand about what the speaker means in the utterance. The researcher suggests for the next researchers who are interested in studying pragmatics to make other pragmatics field such as in implicature, speech acts, entailments or presupposition.

For the next researchers who are interested to observe deixis to explore more about deixis using different data source not only in the song lyrics but also can use in radio, advertisement, fairy tale, and others. The researcher hopes that the next research especially dealing with deixis can give more understanding about deixis in order to help the students to get more understanding about the person, spatial, temporal, social, and discourse deixis. In addition, about the function and the effect of deixis which are used in the sentence or utterance. The researcher also hopes to the next researcher to use another part such as analyzing in radio, advertisement, fairy tale or others and relating to the other principle.

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The background features a large, light green watermark logo of Universitas Islam Negeri Maulana Malik Ibrahim Malang. The logo is shield-shaped with a double border. Inside the shield, the text "UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG" is written in a circular path at the top. In the center, there is Arabic calligraphy in yellow. At the bottom, the text "PUSAT PERPUSTAKAAN" is written in a circular path.

APPENDIX

APPENDIX I : Lyric of The Song

ERASER

I was born inside a small town, I lost that state of mind
Learned to sing inside the Lord's house, but stopped at the age of nine
I forget when I get awards now, the wave I had to ride
The paving stones I played upon, that kept me on the grind
So blame it on the pain that blessed me with the life
Friends and family filled with envy when they should be filled with pride
And when the world's against me is when I really come alive
And every day that Satan tempts me, I try to take it in my stride
You know that I've got whisky with white lies, and smoke in my lungs
I think life has got to the point, I know without it's no fun
I need to get in the right mind, and clear myself up
Instead, I look in the mirror questioning what I've become
Guess it's a stereotypical day for someone like me
Without a nine-to-five job or an uni degree
To be caught up in the trappings of the industry
Show me the locked doors, I'll find another use for the key
And you'll see
I'm well aware of certain things that can destroy a man like me
But with that said give me one more
Another one to take the sting away
I am happy on my own, so here I'll stay
Save your loving arms for a rainy day
And I'll find comfort in my pain eraser
I used to think that nothing could be better than touring the world with my songs
I chased the pictured perfect life, I think they painted it wrong
I think that money is the root of all evil, and fame is hell
Relationships, and hearts you fixed, they break as well
And ain't nobody wanna see you down in the dumps
Because you're living your dream, man, this shit should be fun
Please know that I'm not trying to preach like I'm Reverend Run
I beg you, don't be disappointed with the man I've become
Conversations with my father on the A14
Age twelve telling me I've gotta chase those dreams
Now I'm playing for the people, dad, and they know me

With my beaten small guitar, wearing the same old jeans
Wembley Stadium crowd's two-hundred-and-forty-thou'
I may have grown up, but I hope that Damian's proud
And to the next generation, inspiration's allowed
The world may be filled with hate, but keep erasing it now
Somehow

CASTEL ON THE HILL

When I was six years old I broke my leg
I was running from my brother and his friends
And tasted the sweet perfume of the mountain grass I rolled down
I was younger then, take me back to when I found my heart
and broke it here
made friends and lost them through the years
and I've not seen the roaring fields in so long, I know I've grown
but I can't wait to go home
I'm on my way
Driving at 90 down those country lanes
Singing to "Tiny Dancer"
And I miss the way you make me feel, and it's real
We watched the sunset over the castle on the hill
Fifteen years old and smoking hand-rolled cigarettes
Running from the law through the backfields and getting drunk with my friends
Had my first kiss on a Friday night, I don't reckon that I did it right
But I was younger then, take me back to when
We found weekend jobs, when we got paid
We'd buy cheap spirits and drink them straight
Me and my friends have not thrown up in so long, oh how we've grown
One friend left to sell clothes
One works down by the coast
One had two kids but lives alone
One's brother overdosed
One's already on his second wife
One's just barely getting by
But these people raised me

DIVE

Oh, maybe I came on too strong

Maybe I waited too long

Maybe I played my cards wrong

Oh, just a little bit wrong

Baby I apologize for it

I could fall, or I could fly

Here in your aero plane

And I could live, I could die

Hanging on the words you say

And I've been known to give my all

And jumping in harder than

Ten thousand rocks on the lake

So don't call me baby

Unless you mean it

Don't tell me you need me

If you don't believe it

So let me know the truth

Before I dive right into you

You're a mystery

I have travelled the world

And there's no other girl like you

No one, what's your history? (What's your history?)

Do you have a tendency to lead some people on?

'Cause I heard you do, mmh

And lie awake, every day

Don't know how much I can take

Sitting back, looking at

Every mess that I made

SHAPE OF YOU

The club isn't the best place to find a lover

So the bar is where I go

Me and my friends at the table doing shots

Drinking fast and then we talk slow

And you come over and start up a conversation with just me
And trust me I'll give it a chance now
Take my hand, stop, put Van the Man on the jukebox
And then we start to dance, and now I'm singing like
Girl, you know I want your love
Your love was handmade for somebody like me
Come on now, follow my lead
I may be crazy, don't mind me
Say, boy, let's not talk too much
Grab on my waist and put that body on me
I'm in love with the shape of you
We push and pull like a magnet do
Although my heart is falling too
I'm in love with your body
And last night you were in my room
And now my bed sheets smell like you
Every day discovering something brand new
One week in we let the story begin
We're going out on our first date
You and me are thrifty, so go all you can eat
Fill up your bag and I fill up a plate
We talk for hours and hours about the sweet and the sour
And how your family is doing okay
Leave and get in a taxi, then kiss in the backseat
Tell the driver make the radio play,

PERFECT

I found a love for me
Darling, just dive right in and follow my lead
Well, I found a girl, beautiful and sweet
Oh, I never knew you were the someone waiting for me
'Cause we were just kids when we fell in love
Not knowing what it was
I will not give you up this time
But darling, just kiss me slow, your heart is all I own
And in your eyes, you're holding mine
Baby, I'm dancing in the dark with you between my arms

*Barefoot on the grass, listening to our favorite song
When you said you looked a mess, I whispered underneath my breath
But you heard it, darling, you look perfect tonight
Well I found a woman, stronger than anyone I know
She shares my dreams, I hope that someday I'll share her home
I found a love, to carry more than just my secrets
To carry love, to carry children of our own
We are still kids, but we're so in love
Fighting against all odds
I know we'll be alright this time
Darling, just hold my hand
Be my girl, I'll be your man
I see my future in your eyes
Baby, I'm dancing in the dark, with you between my arms
Barefoot on the grass, listening to our favorite song
When I saw you in that dress, looking so beautiful
I don't deserve this, darling, you look perfect tonight
Baby, I'm dancing in the dark, with you between my arms
Barefoot on the grass, listening to our favorite song
I have faith in what I see
Now I know I have met an angel in person*

GALWAY GIRL

*She played the fiddle in an Irish band
But she fell in love with an English man
Kissed her on the neck and then I took her by the hand
Said, "Baby, I just want to dance"
I met her on Grafton street right outside of the bar
She shared a cigarette with me while her brother played the guitar
She asked me what does it mean, the Gaelic ink on your arm?
Said it was one of my friend's songs, do you want to drink on?
She took Jamie as a chaser, Jack for the fun
She got Arthur on the table with Johnny riding a shotgun
Chatted some more, one more drink at the bar
Then put Van on the jukebox, got up to dance
With my pretty little Galway Girl
You're my pretty little Galway Girl
You know she beat me at darts and then she beat me at pool
And then she kissed me like there was nobody else in the room*

As last orders were called was when she stood on the stool

After dancing the céili singing to trad tunes

I never heard Carrickfergus ever sung so sweet

A cappella in the bar using her feet for a beat

Oh, I could have that voice playing on repeat for a week

And in this packed out room swear she was singing to me

My pretty little Galway Girl

And now we've outstayed our welcome and it's closing time

I was holding her hand, her hand was holding mine

Our coats both smell of smoke, whisky and wine

As we fill up our lungs with the cold air of the night

I walked her home then she took me inside

To finish some Doritos and another bottle of wine

I swear I'm gonna put you in a song that I write

About a Galway Girl and a perfect night

HAPPIER

Walking down 29th and park

I saw you in another's arm

Only a month we've been apart

You look happier

Saw you walk inside a bar

He said something to make you laugh

I saw that both your smiles were twice as wide as ours

Yeah, you look happier, you do

Ain't nobody hurt you like I hurt you

But ain't nobody love you like I do

Promise that I will not take it personal, baby

If you're moving on with someone new

'Cause baby you look happier, you do

My friends told me one day I'll feel it too

And until then I'll smile to hide the truth

But I know I was happier with you

Sat in the corner of the room

Everything's reminding me of you

Nursing an empty bottle and telling myself

You're happier, aren't you?

I know that there's others that deserve you
But my darling, I am still in love with you
But I guess you look happier, you do
I knew one day you'd fall for someone new
But if he breaks your heart like lovers do
Just know that I'll be waiting here for you

NEW MAN

I heard he spent five hundred pounds on jeans
Goes to the gym at least six times a week
Wears boat shoes with no socks on his feet
And I hear he's on a new diet and watches what he eats
He's got his eyebrows plucked and his arsehole bleached
Owens every single Ministry CD
Tribal tattoos and he don't know what it means
But I heard he makes you happy, so that's fine by me
But still, I'm just keepin' it real
Still lookin' at your Instagram and I'll be creepin' a lil'
I'll be tryin' not to double tap, from way back
'Cause I know that's where the trouble's at
Let me remind you of the days when
You used to hold my hand
And when we sipped champagne out of cider cans
I guess if you were Lois Lane, I wasn't Superman
Just a young boy trying to be loved
So let me give it to you
I don't wanna know about your new man
'Cause if it was meant to be
You wouldn't be calling me up trying to
'Cause I'm positive that he don't wanna know about me
We'll get there eventually
I know you're missing all this kind of love
But I'm positive that he don't wanna know about me
Your new man rents a house in the 'burb
And wears a man bag on his shoulder, but I call it a purse
Every year, he goes to Málaga with all the fellas
Drinks beer, but has a six pack, I'm kinda jealous

He wears sunglasses indoors, in winter, at nighttime
And every time a rap song comes on, he makes a gang sign
Says "Chune, bwoydem light up the room!"
But enough about him, girl, let's talk about you
You were the type of girl who sat beside the water reading
Eating a packet of crisps, but you will never find you cheating
Now you're eating kale, hitting the gym
Keeping up with Kylie and Kim
In the back of the club, kissing a boy that ain't him
Okay, you need to be alone
And if you wanna talk about it, you can call my phone
I just thought I would tell you, 'cause you ought to know
You're still a young girl trying to be loved
So let me give it to you
Baby, I'm not tryin' to ruin your week
But you act so differently
When you're with him, I know you're lonely
Please remember you're still free
To make the choice and leave
Don't call me up, you need to show me

HEART DON'T BREAK AROUND HERE

She is the sweetest thing that I know
Should see the way she holds me when the lights go low
Shakes my soul like a pothole every time
Took my heart upon a one way trip
Guess she went wandering off with it
And unlike most women I know
This one will bring it back whole
Daisies, daisies perched upon your forehead
Oh my baby, lately I know
That every night I'll kiss you, you'll say in my ear
"Oh, we're in love, aren't we?"
Hands in your hair
Fingers and thumbs, baby
I feel safe when you're holding me near
Love the way that you conquer your fear

You know hearts don't break around here

She is the river flow in Orwell

And tin wind chimes used for doorbells

Fields and trees and her smell fill my lungs

Spend my summertime beside her

And the rest of the year, the same

She is the flint that sparks the lighter

And the fuel that will hold the flame,

Roses, roses laid upon your bed spread,

All this, all this I know

Well, I found love hidden inside

The arms of the woman I know

She is the lighthouse in the night

That will safely guide me home

And I'm not scared of passing over

Or the thought of growing old

'Cause from now until I go

WHAT DO I KNOW

Ain't got a soapbox I can stand upon

But God gave me a stage, a guitar and a song

My daddy told me, "Son, don't you get involved in

Politics, religions, other peoples' quarrels"

I'll paint the picture, let me set the scene

I know when I have children they will know what it means

And I pass on these things my family's given to me

Just love, and understanding positivity

We could change this whole world with a piano

Add a bass, some guitar, grab a beat and away we go

I'm just a boy with a one-man show

No university, no degree, but lord knows

Everybody's talking 'bout exponential growth

And the stock market crashing and their portfolios

While I'll be sitting here with a song that I wrote

Sing, love could change the world in a moment

But what do I know?

The revolution's coming, it's a minute away

I saw people marching in the streets today

You know we are made up of love and hate
But both of them are balanced on a razor blade
I'll paint the picture, let me set the scene
I know, I'm all for people following their dreams
Just re-remember life is more than fitting in your jeans
I'll paint the picture, let me set the scene
You know, the future's in the hands of you and me
So let's all get together, we can all be free

HOW WOULD YOU FEEL (PAEAN)

you are the one, girl
And you know that it's true
I'm feeling younger
Every time that I'm alone with you

We were sitting in a parked car
Stealing kisses in a front yard
we got questions we should not ask,

But how would you feel
if I told you I loved you
it's just something that I want to do
I'll be taking my time
spending my life
falling deeper in love with you
so tell me that you love me too

In the summer as the lilacs bloom
blood flows deeper than a river
every moment that I spend with you
we were sat upon our best friend's roof
I had both of my arms around you
watching the sunrise replace the moon, but

SUPERMARKET FLOWER

I took the supermarket flowers from the windowsill
I threw the day old tea from the cup
Packed up the photo album Matthew had made
Memories of a life that's been loved

*Took the get well soon cards and stuffed animals
Poured the old ginger beer down the sink
Dad always told me, "Don't you cry when you're down"
But mum, there's a tear every time that I blink
Oh, I'm in pieces, it's tearing me up, but I know
A heart that's broke is a heart that's been loved
So I'll sing Hallelujah
You were an angel in the shape of my mum
When I fell down you'd be there holding me up
Spread your wings as you go
When God takes you back
He'll say, "Hallelujah, you're home"
I fluffed the pillows, made the beds, stacked the chairs up
Folded your nightgowns neatly in a case
John says he'd drive then put his hand on my cheek
And wiped a tear from the side of my face
I hope that I see the world as you did 'cause I know
A life with love is a life that's been lived*

BARCELONA

*Well get up, up on the dance floor tonight
I've got two left feet and a bottle of red wine
Making me feel like the beat and the bass line
Are in my blood, both hands up on her waistline
Get on up, baby, dance to the rhythm of the music
Don't care what the DJ chooses
Get lost in the rhythm of me
Place don't close until we wanna leave it
And you and I, we're flying on an aero plane tonight
We're going, somewhere where the sun is shining bright
Just close your eyes
And let's pretend we're dancing in the street
In Barcelona
Well, get up, up on the dance floor, move, it's a Saturday night
I fell in love with the sparkle in the moonlight
Reflected in your beautiful eyes*

I guess that is destiny doing it right
And dance like they do in the Mediterranean
Spin you around me again and again,
And you're like something that God has sent me
I want you, baby, solamente
Come on and dance with me in Barcelona
I just want to be in Barcelona

BIBIA BE YE YE

I lost my shoes last night, I don't know where I put my keys
I was tired and fell asleep beneath an oak tree
I bet my mother's proud of me from each scar
Upon my knuckle and each graze upon my knee, and all I know
Is I got a cab and then threw up on his car seat
He kicked me out and then I walked in the rain
I tell myself in every way I won't be doing this again
And tomorrow's a brand new day
Someone told me, "Always say what's on your mind"
And I am only being honest with you,
I get lonely and make mistakes from time to time
I remember less and less and mostly things that I regret
In my phone are several texts, from girls I've never met
And in the pocket of my jeans are only coins and broken dreams
My heart is breaking at the seams and I'm coming apart now
Now things are looking up, I'll find my shoes right next to the oak tree
And I'll get a bus straight into town and spend the afternoon
Looking around for the things that I left on the ground
And say you're with me, tomorrow's a brand new day

NANCY MULLIGAN

I was twenty-four years old
When I met the woman I would call my own
Twenty-two grand kids now growing old
In that house that your brother bought you
On the summer day when I proposed

*I made that wedding ring from dentist gold
And I asked her father, but her daddy said, "No You can't marry my daughter"
She and I went on the run
Don't care about religion
I'm gonna marry the woman I love
Down by the Wexford border
She was Nancy Mulligan
And I was William Sheeran
She took my name and then we were one
Down by the Wexford border
Well, I met her at Guy's in the second World War
And she was working on a soldier's ward
Never had I seen such beauty before
The moment that I saw her
Nancy was my yellow rose
And we got married wearing borrowed clothes
We got eight children, now growing old
Five sons and three daughters
From her snow white streak in her jet black hair
Over sixty years I've been loving her
Now we're sat by the fire in our old armchairs
You know Nancy, I adore you
From a farm boy born near Belfast town
I never worried about the king and crown
'Cause I found my heart upon the southern ground
There's no difference, I assure you*

SAVE MYSELF

*I gave all my oxygen to people that could breathe
I gave away my money and now we don't even speak
I drove miles and miles, but would you do the same for me?
Oh, honestly?
Offered off my shoulder just for you to cry upon
Gave you constant shelter and a bed to keep you warm
They gave me the heartache and in return I gave a song
It goes on and on
Life can get you down so I just numb the way it feels*

I drown it with a drink and out-of-date prescription pills
And all the ones that love me they just left me on the shelf

No farewell

So before I save someone else, I've got to save myself

I gave you all my energy and I took away your pain

'Cause human beings are destined to radiate or drain

What line do we stand upon, 'cause from here it looks the same

And only scars remain

But if I don't

Then I'll go back

To where I'm rescuing a stranger

Just because they needed saving just like that

Oh, I'm here again

Between the devil and the danger

But I guess it's just my nature

My dad was wrong

'Cause I'm not like my mum

'Cause she'd just smile and I'm complaining in a song

But it helps

APPENDIX II : Data

NO	TITLE/SENTENCE	TYPES OF DEIXIS					FUNCTION	EFFECT
		PERSON	SPATIAL	TEMPORAL	SOCIAL	DISCOURSE		
1.	ERASER							
	<u>I</u> was born inside a <u>small town</u>	√	√				<ul style="list-style-type: none"> - Indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participant of the story - the interpretation of place
	<u>I</u> lost that state of mind	√					<ul style="list-style-type: none"> - Indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participant of the story
	Learned to sing inside the <u>Lord's house</u>	√	√				<ul style="list-style-type: none"> - Indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participant of the story - the interpretation of place
	stopped at <u>the age of nine</u>			√			<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
	<u>I</u> forget when <u>I</u> get awards <u>now</u>	√		√			<ul style="list-style-type: none"> - Indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participant of the story - the story which is happened
	the wave <u>I</u> had to ride	√					<ul style="list-style-type: none"> - Indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participant of the story

The paving stones <u>I</u> played upon	√					- Indicate a person who utters the lyric	- the role participant of the story
kept <u>me on the grind</u>	√	√				- Indicate a person who utters the lyric	- the role participant of the story
						- indicate location in space relative to the speaker	- the interpretation of place
<u>Friends and family</u> filled with envy	√			√		- indicate a person who utters the lyric	- the role participants of the story
						- indicate scale of social status and intimacy relative to the speaker	- the relation inside the story
<u>They</u> should be filled with pride	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> when the world's against <u>me</u>	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I</u> really come alive	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And every day</u> that Satan tempts <u>me</u>	√			√	√	- indicate a person who utters the lyric	- the role participants of the story
						- indicate the timing of an event relative to the time of speaking	- the story which is happened
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I</u> try to take it in my stride	√					- indicate a person who utters the lyric	- the role participants of the story
<u>You</u> know that I've got whisky	√					- indicate a person who utters the lyric	- the role participants of the story

<u>And</u> smoke in my lungs					√	- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I</u> think life has got to the point	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> know without it's no fun	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> need to get in the right mind	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> clear myself up					√	- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I</u> look <u>in the mirror</u> questioning what I've become	√	√				- indicate a person who utters the lyric	- the role participants of the story
Show <u>me</u> the locked doors	√					- indicate location in space relative to the speaker	- the interpretation of place
<u>I'll</u> find another use for the key	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> <u>you'll</u> see	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I'm</u> well aware of certain things	√					- indicate a person who utters the lyric	- the role participants of the story
<u>But</u> with that said give <u>me</u> one more	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story

<u>I am</u> happy on my own	√					- indicate a person who utters the lyric	- the role participants of the story
So here <u>I'll</u> stay	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And I'll</u> find comfort in my pain eraser	√			√		- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I</u> used to think that nothing could be better	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> chased the pictured perfect life	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> think <u>they</u> painted it wrong	√			√		- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> fame is hell						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I</u> think that money is the root	√			√		- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> hearts <u>you</u> fixed, <u>they</u> break as well	√					- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>you</u> down <u>in the dumps</u>	√	√				- indicate a person who utters the lyric	- the role participants of the story
						- indicate location in space relative to the speaker	- the interpretation of place
<u>you</u> are living your dream, <u>man</u> .	√			√		- indicate a person who utters the lyric	- the role participants of the story

	<u>I'm</u> not trying	√					<ul style="list-style-type: none"> - indicate the scale of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the relation inside the story
	<u>I</u> beg <u>you</u>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	Conversation with <u>my father</u> on the A14				√		<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<u>Age twelve</u> telling <u>me</u>	√	√				<ul style="list-style-type: none"> - indicate the scale of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the relation inside the story
	<u>I've</u> gotta chase those dreams	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<u>Now I'm</u> playing for the people, <u>dad</u>	√	√	√			<ul style="list-style-type: none"> - indicate the timing of an event relative to the speaker 	<ul style="list-style-type: none"> - the story which is happened
	<u>And they</u> know <u>me</u>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<u>I</u> may have grown up	√					<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaker 	<ul style="list-style-type: none"> - the relation inside the song
							<ul style="list-style-type: none"> - indicate the scale of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the relation inside the song
							<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story

	<p><u>But I</u> hope that Damian's proud.</p> <p><u>But</u> keep erasing it <u>now</u>.</p> <p><u>I'm</u> well aware of certain things that will befall a man like <u>me</u></p>	<p>√</p> <p></p> <p>√</p>	<p></p> <p>√</p> <p></p>	<p></p> <p></p> <p></p>	<p>√</p> <p>√</p> <p></p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate the timing of an event relative to the time of speaker - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story - the story which is happened - the continuity of the story - the role participants of the story
<p>2.</p>	<p>CASTLE ON THE HILL</p> <p>When <u>I</u> was <u>six years old</u></p> <p><u>I</u> broke my leg</p> <p><u>I</u> was running from <u>my brother</u></p> <p>And tasted the sweet perfume</p> <p><u>I</u> rolled down</p> <p>I was younger than</p>	<p>√</p> <p>√</p> <p>√</p> <p></p> <p>√</p> <p>√</p>	<p>√</p> <p></p> <p>√</p> <p></p> <p></p>	<p></p> <p></p> <p>√</p> <p></p> <p></p>	<p></p> <p></p> <p></p> <p>√</p> <p></p> <p></p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story - the role participants of the story - the role participants of the story - the relation inside the song - the continuity of the story - the role participants of the story - the role participants of the story

Take <u>me</u> back to when I found my heart	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> broke <u>it</u> <u>here</u>	√	√			√	- indicate a person who utters the lyric - indicate location in space relative to the speaker - relate the earlier discourse to portions of later discourse	- the role participants of the story - the interpretation of the place - the continuity of the story
<u>And</u> <u>I've</u> not seen the roaring fields in <u>so</u> long	√		√		√	- indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions of later discourse	- the role participants of the story - the story which is happened - the continuity of the story
<u>I</u> know <u>I</u> have grown	√					- indicate a person who utters the lyric	- the role participants of the story
<u>But</u> <u>I</u> can't wait to go <u>home</u>	√	√			√	- indicate a person who utters the lyric - indicate location in space relative to the speaker - relate the earlier discourse to portions of later discourse	- the role participants of the story - the interpretation of place - the continuity of the story
<u>I'm</u> on my way	√					- indicate a person who utters the lyric	- the role participants of the story

<p><u>And I</u> miss the way <u>you</u> make <u>me</u> feel</p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<p><u>and it</u> is real</p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<p><u>We</u> watched the sunset over <u>the castle on the hill</u></p>	√	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of the place
<p><u>And</u> getting drunk with <u>my friends</u></p>				√	√	<ul style="list-style-type: none"> - indicate the scales of social status and intimacy relative to the speaker - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the relation inside the song - the continuity of the story
<p><u>my first kiss</u> on a Friday night</p>	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
<p><u>I</u> don't reckon that <u>I</u> did it right</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>but I</u> was younger then</p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story

	<p><u>we</u> found weekend jobs <u>when we got paid</u></p>	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
	<p><u>we'd</u> buy cheap spirits <u>and</u> drink</p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
	<p><u>me and my friends</u> have not thrown up in <u>so long</u></p>	√		√	√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the relation inside the story
	<p>how <u>we've</u> grown</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<p><u>One friend</u> left to sell clothes</p>					√	<ul style="list-style-type: none"> - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the relation inside the story
	<p>One's <u>brother</u> overdosed</p>					√	<ul style="list-style-type: none"> - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the relation inside the story
	<p><u>But</u> these <u>people</u> raised <u>me</u></p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
3.	DIVE							

<u>I</u> came on to strong	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> waited <u>too long</u>	√		√			- indicate a person who utters the lyric	- the role participants of the story
						- indicate the timing of an event relative to the time of speaking	- the story which is happened
<u>I</u> played my cards wrong	√					- indicate a person who utters the lyric	- the role participants of the story
<u>Baby I</u> apologize for it	√			√		- indicate a person who utters the lyric	- the role participants of the story
						- indicate the scales of social status and intimacy relative to the speaker	- the relation inside the story
<u>I</u> could fall, or <u>I</u> could fly	√					- indicate a person who utters the lyric	- the role participants of the story
<u>Here in your</u> aero plane			√			- indicate location in space relative to the speaker	- the interpretation of place
<u>And I</u> could live	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I</u> could die	√					- indicate a person who utters the lyric	- the role participants of the story
Hanging on the word <u>you</u> say	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And I've</u> been known to give my all	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story

<p><u>And</u> jumping in harder than</p>					√	<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
<p>Ten thousand rocks <u>on the lake</u></p>		√				<ul style="list-style-type: none"> - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the interpretation of place
<p>So don't call <u>me</u> <u>baby</u></p>	√			√		<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p>don't tell <u>me</u> <u>You</u> need <u>me</u></p>	√					<ul style="list-style-type: none"> - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the relation inside the story
<p><u>you</u> don't believe it</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p>so let me know the truth</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p>before I die into you</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p>you're a mystery</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>I</u> have travelled the world</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>And</u> there's no girl like <u>you</u></p>	√			√		<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p>Do <u>you</u> have a tendency</p>	√					<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
<p><u>I</u> heard <u>you</u></p>	√		√	√		<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p></p>			√	√		<ul style="list-style-type: none"> - indicate the timing of an event relative 	<ul style="list-style-type: none"> - the story which is happened

	<u>And</u> lie awake, <u>every day</u>						to the time of speaking	
	Don't know how much <u>I</u> can take	√					- relate the earlier discourse to portions of later discourse	- the continuity of the story
	Every mess that <u>I</u> made	√					- indicate a person who utters the lyric	- the role participants of the story
							- indicate a person who utters the lyric	- the role participants of the story
4.	SHAPE OF YOU							
	<u>The club</u> isn't the best place to find a lover		√				- indicate location in space relative to the speaker	- the interpretation of place
	So <u>the bar</u> is where <u>I</u> go		√				- indicate location in space relative to the speaker	- the interpretation of place
	<u>Me and my friends</u> <u>at the table</u> doing shots	√	√		√		- indicate a person who utters the lyric	- the role participants of the story
							- indicate location in space relative to the speaker	- the interpretation of place
							- indicate the scales of social status and intimacy relative to the speaker	- the relation inside the story
	<u>and</u> then <u>we</u> talk slow	√				√	- relate the earlier discourse to portions of later discourse	- the continuity of the story
							- indicate a person who utters the lyric	- the role participants of the story
	<u>And</u> <u>you</u> come over	√				√	- indicate a person who utters the lyric	- the role participants of the story

<p><u>And</u> start up a conversation with just <u>me</u></p>	√				√	<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story - the role participants of the story - the continuity of the story
<p><u>And</u> trust <u>me</u> I'll give it a chance <u>now</u></p>	√		√		√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the continuity of the story
<p><u>And</u> then <u>we</u> start to dance</p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<p><u>And</u> <u>now</u> I'm singing</p>	√		√		√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the continuity of the story
<p><u>Girl</u>, <u>you</u> know I want <u>your</u> love</p>	√			√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story

	<p><u>Your love</u> was handmade for somebody like <u>me</u></p>	√					<p>intimacy relative to the speaker</p> <ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<p>Come on <u>now</u></p>			√			<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
	<p><u>I</u> may be crazy, don't mind <u>me</u> <u>boy</u>, let's not talk too much</p>	√			√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
	<p><u>and</u> put that body on <u>me</u></p>						<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
	<p><u>I'm</u> in love with the shape of <u>you</u></p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<p><u>We</u> push and pull like a magnet do</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<p><u>I'm</u> in love with your body</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<p><u>And last night</u> <u>you</u> were <u>in my room</u></p>	√	√	√		√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the story which is happened - the continuity of the lyric

<p><u>And now</u> my bed sheets smell like <u>you</u></p>	√	√	√		√	<p>of later discourse</p> <ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the continuity of the lyric
<p><u>Every day</u> discovering something brand new</p>			√			<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
<p><u>One week</u> in <u>we</u> let the story begin</p>			√			<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
<p><u>We're</u> going out on <u>our first</u> date</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>You and me</u> are thrifty</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>You</u> can eat</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>And I</u> fill up a plate</p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>We talk for hours and hours</u> about the sweet</p>	√	√				<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
<p><u>We talk for hours and hours</u> about the sweet</p>	√	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate the scales of social status and 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the relation inside the story

	<p><u>And</u> how <u>your family</u> is doing okay</p> <p>then kiss in <u>the backseat</u></p>		√				<p>intimacy relative to the speaker</p> <ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the continuity of the story - the interpretation of place
5.	<p>PERFECT</p> <p><u>I</u> found a love</p> <p><u>Darling</u>, just dive</p> <p>Well, <u>I</u> found a girl</p> <p><u>I</u> never knew <u>you</u> were the someone waiting for <u>me</u></p> <p>'Cause <u>we</u> were just kids <u>when we fell in love</u></p> <p><u>I</u> will not give <u>you</u> up <u>this time</u></p> <p><u>But darling</u>, just kiss <u>me</u> slow</p>	√		√	√	√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story - the role participants of the story - the role participants of the story - the role participants of the story - the story which is happened - the role participants of the story - the story which is happened - the role participants of the story

						<ul style="list-style-type: none"> - indicate the scales of social status and intimacy relative to the speaker - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the relation inside the story - the continuity of the story - the role participants of the story
	<u>Your heart</u> is all <u>I</u> own	√					
	<u>And</u> in your eyes <u>you're</u> holding mine	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
	<u>Baby, I'm</u> dancing <u>in the dark</u> with <u>you</u>	√	√	√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the relation inside the story
	Barefoot <u>on the grass</u>					<ul style="list-style-type: none"> - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the interpretation of place
	When <u>you</u> said <u>you</u> looked a mess	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<u>I</u> whispered underneath my breath	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<u>But</u> <u>you</u> heard it	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story

	<p><u>Darling, you look perfect tonight</u></p>	√		√	√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the relation inside the story
	Well I found a woman, stronger than anyone I know	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	She shares my dreams	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	I hope that someday I'll share her home	√					<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
	We are still kids	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	But we're so in love	√					<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
	I know we'll be alright this time	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
	Darling, just hold my hand	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story

	<p>Be <u>my girl</u>, <u>I'll be your man</u></p> <p><u>I</u> see my future <u>in your eyes</u></p> <p>When <u>I</u> saw <u>you</u> <u>in that dress</u></p> <p><u>I</u> don't deserve this</p> <p><u>I</u> have faith in what <u>I</u> see</p> <p><u>Now I</u> know <u>I</u> have met an angel <u>in person</u></p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p>√</p> <p>√</p> <p>√</p>	<p>√</p> <p>√</p>	<p>intimacy relative to the speaker</p> <ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story - the role participants of the story - the role participants of the story - the interpretation of place - the role participants of the story - the role participants of the story - the role participants of the story - the story which is happened
6.	<p>GALWAY GIRL</p> <p><u>She</u> played the fiddle <u>in an Irish band</u></p> <p><u>But she</u> fell in love with an English man</p>	<p>√</p> <p>√</p> <p>√</p>	<p>√</p>	<p>√</p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate a person who utters the lyric - relate the earlier discourse to portions 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the role participants of the story - the continuity of the story

						of later discourse	
	Kissed <u>her</u> <u>on the neck</u>	√	√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place
	<u>and</u> then <u>I</u> took <u>her</u> by the hand	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
	<u>Baby</u> , <u>I</u> just want to dance	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
	<u>I</u> met her <u>on Grafton street</u>	√	√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place
	<u>She</u> shared a cigarette with <u>me</u>	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	while <u>her brother</u> played the guitar	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
	<u>She</u> asked <u>me</u>	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	Do <u>you</u> want to drink on?	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story

<u>She</u> took Jamie as a chaser	√					- indicate a person who utters the lyric	- the role participants of the story
<u>She</u> got Arthur <u>on the table</u> with Johnny riding a shotgun	√	√				- indicate a person who utters the lyric - indicate location in space relative to the speaker	- the role participants of the story - the interpretation of place
one more drink <u>at the bar</u>		√				- indicate location in space relative to the speaker	- the interpretation of place
<u>you're</u> my pretty little Galway Girl	√					- indicate a person who utters the lyric	- the role participants of the story
<u>you</u> know <u>she</u> beat me <u>at darts</u>	√					- indicate a person who utters the lyric	- the role participants of the story
<u>and</u> then <u>she</u> beat <u>me</u> at pool	√			√		- indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse	- the role participants of the story - the continuity of the story
<u>and</u> then <u>she</u> kissed <u>me</u>	√			√		- indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse	- the role participants of the story - the continuity of the story
like there was <u>nobody</u> in the room	√	√				- indicate a person who utters the lyric - indicate location in space relative to the speaker	- the role participants of the story - the interpretation of place
<u>she</u> stood <u>on the stool</u>	√	√				- indicate a person who utters the lyric - indicate location in space relative to	- the role participants of the story - the interpretation of place

<p><u>I</u> never heard Carrickfergus</p>	√					<p>the speaker</p> <ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p>A capella <u>in the bar</u></p>		√				<ul style="list-style-type: none"> - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the interpretation of place
<p><u>I</u> could have that voice playing on repeat <u>for a week</u></p>	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
<p><u>And</u> in this packed out room</p>				√		<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
<p><u>She</u> was singing to <u>me</u></p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>And now we've</u> outstayed our welcome</p>	√		√	√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the continuity of the story
<p><u>And</u> it's closing time</p>				√		<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
<p><u>I</u> was holding <u>her hand</u></p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p>As <u>we</u> fill up our lungs with the cold air <u>of the night</u></p>	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative 	<ul style="list-style-type: none"> - the role participants of the story

	<u>I</u> walked <u>her</u> home	√				to the time of speaking	- the story which is happened
	then <u>she</u> took <u>me</u> <u>inside</u>	√	√			- indicate a person who utters the lyric	- the role participants of the story
	<u>I</u> swear <u>I'm</u> gonna put <u>you</u> <u>in</u> a song	√	√			- indicate location in space relative to the speaker	- the interpretation of place
	that <u>I</u> write About a Galway Girl and <u>a</u> <u>perfect</u> <u>night</u>	√	√	√		- indicate a person who utters the lyric	- the role participants of the story
						- indicate location in space relative to the speaker	- the interpretation of place
						- indicate a person who utters the lyric	- the role participants of the story
						- indicate the timing of an event relative to the time of speaking	- the story which is happened
7.	HAPPIER						
	<u>I</u> saw <u>you</u> <u>in</u> another's arm	√	√			- indicate a person who utters the lyric	- the role participants of the story
	Only <u>a</u> <u>month</u> <u>we've</u> been apart	√		√		- indicate location in space relative to the speaker	- the interpretation of place
						- indicate a person who utters the lyric	- the role participants of the story
						- indicate the timing of an event relative	- the story which is happened

						to the time of speaking	
<u>You</u> look happier	√					- indicate a person who utters the lyric	- the role participants of the story
<u>you</u> walk <u>inside a bar</u>	√	√				- indicate a person who utters the lyric	- the role participants of the story
						- indicate location in space relative to the speaker	- the interpretation of place
<u>He</u> said something to make <u>you</u> laugh	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> saw that both your smiles were twice	√					- indicate a person who utters the lyric	- the role participants of the story
<u>nobody</u> hurt <u>you</u>	√					- indicate a person who utters the lyric	- the role participants of the story
like <u>I</u> hurt <u>you</u>	√					- indicate a person who utters the lyric	- the role participants of the story
<u>but nobody</u> love <u>you</u> like <u>I</u> do	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>I</u> will not take it personal, <u>baby</u>	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- indicate the scales of social status and intimacy relative to the speaker	- the relation inside the story
If <u>you're</u> moving on with <u>someone</u> new					√	- indicate a person who utters the lyric	- the role participants of the story
<u>My friends</u> told <u>me</u>	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- indicate the scales of social status and	- the relation inside the story

<p><u>One day I'll</u> feel it too</p>	√	√				<p>intimacy relative to the speaker</p> <ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
<p><u>I'll</u> smile to hide the truth</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>But I</u> know <u>I</u> was happier with <u>you</u></p>	√			√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<p>Sat <u>in the corner of the room</u></p>		√				<ul style="list-style-type: none"> - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the interpretation of place
<p>Everything reminding <u>me</u> of <u>you</u></p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>You're</u> happier, aren't <u>you</u>?</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>I</u> know that there's others that deserve <u>you</u></p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>But my darling, I am</u> still in love with <u>you</u></p>	√		√	√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story - the continuity of the story

	<p><u>But I</u> guess you look happier</p> <p><u>I</u> knew <u>one day you'd</u> fall for <u>someone</u> new</p> <p><u>But</u> if <u>he</u> breaks your heart</p> <p><u>I'll</u> be waiting <u>here</u> for <u>you</u></p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p>				<p>√</p> <p>√</p> <p>√</p> <p>√</p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story - the role participants of the story - the story which is happened - the role participants of the story - the continuity of the story - the role participants of the story - the interpretation of place
8.	<p>NEW MAN</p> <p><u>I</u> heard <u>he</u> spent five hundred pounds on jeans</p> <p>Goes to the gym at least <u>six times</u> a week</p> <p><u>And I</u> hear <u>he's</u> on a new diet</p>	<p>√</p> <p>√</p> <p>√</p>				<p>√</p> <p>√</p> <p>√</p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the role participants of the story - the continuity of the story

<u>And</u> watch what <u>he</u> eats	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>He's</u> got his eyebrows plucked	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>And</u> his arsehole leached					√	<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
<u>And</u> <u>he</u> don't know what it means	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>But</u> <u>I</u> heard <u>he</u> makes <u>you</u> happy	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>But</u> still, <u>I'm</u> just keeping it real	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>And</u> <u>I'll</u> be creeping a lil'	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>I'll</u> be trying not to double tap	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story

I know that's where the trouble's at	√					- indicate a person who utters the lyric	- the role participants of the story
Let <u>me</u> remind <u>you</u>	√					- indicate a person who utters the lyric	- the role participants of the story
<u>You</u> used to hold <u>my hand</u>	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> when <u>we</u> sipped champagne out of cider cans	√				√	- indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse	- the role participants of the story - the continuity of the story
<u>I</u> guess if <u>you</u> were <u>Lois Lane</u>	√	√				- indicate a person who utters the lyric - indicate location in space relative to the speaker	- the role participants of the story - the interpretation of place
<u>I</u> wasn't Superman	√					- indicate a person who utters the lyric	- the role participants of the story
So let me give it to <u>you</u>	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> don't wanna know about your new man	√					- indicate a person who utters the lyric	- the role participants of the story
<u>You</u> wouldn't be calling <u>me</u>	√					- indicate a person who utters the lyric	- the role participants of the story
<u>We'll</u> get there eventually	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> know <u>you're</u> missing all this kind of love	√					- indicate a person who utters the lyric	- the role participants of the story
<u>But I'm</u> positive that he don't wanna know about <u>me</u>	√				√	- indicate a person who utters the lyric - relate the earlier discourse to portions	- the role participants of the story - the continuity of the story

<p>Your new man rents a house in the burb</p>	√	√		√		<p>of later discourse</p> <ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the relation inside the story
<p><u>And</u> wears a man bag <u>on his shoulder</u></p>		√			√	<ul style="list-style-type: none"> - indicate location in space relative to the speaker - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the interpretation of place - the continuity of the story
<p><u>but I</u> call it a purse</p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<p>Every year, he goes to Málaga with all the fellas</p>	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
<p><u>but</u> has a six pack</p>					√	<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
<p><u>I'm</u> kinda jealous</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p>He wears sunglasses indoors, in</p>	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story

<u>winter, at nighttime</u>						<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
<u>And every time</u> a rap song comes on	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>he</u> makes a gang sign	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>but</u> enough about <u>him</u>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>girl</u> , let's talk about <u>you</u>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
<u>you</u> were the type of girl	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>but you</u> will never find <u>you</u> cheating	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>now you're</u> eating kale	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate location in space relative to 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the interpretation of place

<p><u>In the back of the club, kissing a boy that ain't him</u></p>	<p>√</p>	<p>√</p>				<p>the speaker</p>	
<p><u>you</u> need to be alone</p>	<p>√</p>					<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p><u>And</u> if <u>you</u> wanna talk about it</p>	<p>√</p>			<p>√</p>		<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p><u>you</u> can call my phone</p>						<p>- relate the earlier discourse to portions of later discourse</p>	<p>- the continuity of the story</p>
<p><u>I</u> just thought <u>I</u> would tell <u>you</u></p>	<p>√</p>					<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p>Cause <u>you</u> ought to know</p>	<p>√</p>					<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p><u>You're</u> still young girl</p>	<p>√</p>			<p>√</p>		<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p><u>Baby, I'm</u> not trying to ruin your week</p>	<p>√</p>					<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p><u>But</u> <u>you</u> act so differently</p>	<p>√</p>			<p>√</p>		<p>- indicate the scales of social status and intimacy relative to the speaker</p>	<p>- the relation inside the story</p>
<p><u>But</u> <u>you</u> act so differently</p>	<p>√</p>			<p>√</p>		<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p><u>When</u> <u>you're</u> with him</p>	<p>√</p>					<p>- relate the earlier discourse to portions of later discourse</p>	<p>- the continuity of the song</p>
<p><u>When</u> <u>you're</u> with him</p>	<p>√</p>					<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p><u>I</u> know you're lonely</p>	<p>√</p>					<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>
<p>Please remember <u>you're</u> still free</p>	<p>√</p>					<p>- indicate a person who utters the lyric</p>	<p>- the role participants of the story</p>

	Don't call <u>me</u> up, <u>you</u> need to show <u>me</u>	√ √					- indicate a person who utters the lyric	- the role participants of the story
9.	HEART DON'T BREAK AROUND HERE							
	<u>She</u> is the sweetest thing that <u>I</u> know	√					- indicate a person who utters the lyric	- the role participants of the story
	<u>she</u> holds <u>me</u> when the lights go low	√	√				- indicate a person who utters the lyric	- the role participants of the story
	<u>Shakes my soul like a pothole every time</u>	√	√				- indicate the timing of an event relative to the time of speaking	- the story which is happened
	<u>Shakes my soul like a pothole every time</u>	√	√				- indicate a person who utters the lyric	- the role participants of the story
	<u>Shakes my soul like a pothole every time</u>	√	√				- indicate the timing of an event relative to the time of speaking	- the story which is happened
	<u>she</u> went wandering off with it	√					- indicate a person who utters the lyric	- the role participants of the story
	<u>and</u> unlike most women <u>I</u> know	√			√		- indicate a person who utters the lyric	- the role participants of the story
	<u>and</u> unlike most women <u>I</u> know	√			√		- relate the earlier discourse to portions of later discourse	- the continuity of the story
	<u>Oh my baby, lately I know</u>	√	√	√			- indicate a person who utters the lyric	- the role participants of the story
	<u>Oh my baby, lately I know</u>	√	√	√			- indicate the timing of an event relative to the time of speaking	- the story which is happened
	<u>Oh my baby, lately I know</u>	√	√	√			- indicate the scales of social status and	- the relation inside the story

	<u>every night I'll kiss you</u>	√	√				intimacy relative to the speaker - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking	- the role participants of the story - the story which is happened
	<u>you'll say in my ear</u>	√	√				- indicate a person who utters the lyric - indicate location in space relative to the speaker	- the role participants of the story - the interpretation of place
	<u>we're</u> in love, aren't <u>we</u> ?						- indicate a person who utters the lyric	- the role participants of the story
	<u>I</u> feel safe when you're holding <u>me</u> <u>near</u>	√	√				- indicate a person who utters the lyric - indicate location in space relative to the speaker	- the role participants of the story - the interpretation of place
	Love the way that <u>you</u> conquer your fear	√					- indicate a person who utters the lyric	- the role participants of the story
	<u>You</u> know hearts don't break around <u>here</u>	√	√				- indicate a person who utters the lyric - indicate location in space relative to the speaker	- the role participants of the story - the interpretation of place
	<u>She</u> is the river flow <u>in</u> <u>Orwell</u>	√	√				- indicate a person who utters the lyric - indicate location in space relative to the speaker	- the role participants of the story - the interpretation of place
	<u>And</u> tin wind chimes used for					√	- relate the earlier discourse to portions	- the continuity of the story

doorbells							of later discourse	
<u>And</u> her smell fill my lungs					√		- relate the earlier discourse to portions of later discourse	- the continuity of the story
Spend <u>my summertime beside her</u>	√	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> the rest of the year					√		- indicate location in space relative to the speaker	- the interpretation of place
<u>She</u> is the flint that sparks the lighter	√						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>And</u> the fuel that will hold the flame					√		- indicate a person who utters the lyric	- the role participants of the story
All this <u>I</u> know	√						- relate the earlier discourse to portions of later discourse	- the continuity of the story
Well, <u>I</u> found love hidden <u>inside</u>	√	√					- indicate a person who utters the lyric	- the role participants of the story
							- indicate a person who utters the lyric	- the role participants of the story
The arms of the women <u>I</u> know	√						- indicate location in space relative to the speaker	- the interpretation of place
<u>She</u> is the lighthouse <u>in the night</u>	√		√				- indicate a person who utters the lyric	- the role participants of the story
							- indicate a person who utters the lyric	- the role participants of the story
							- indicate the timing of an event relative to the time of speaking	- the story which is happened

	That will safely guide <u>me</u> <u>And I'm not scared of passing over</u>	√ √			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the role participants of the story - the continuity of the story
	Cause from <u>now</u> until <u>I</u> go	√	√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
10.	WHAT DO I KNOW						
	<u>I</u> can stand upon	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<u>But</u> God gave <u>me</u> a stage, a guitar and a song	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
	<u>My</u> daddy told <u>me</u>	√		√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
	<u>Son</u> , don't <u>you</u> get involved in Politics, religions, other peoples' quarrels	√		√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
	<u>I'll</u> paint the picture, let me see the	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story

scene							
<u>I</u> know when <u>I</u> have children	√					- indicate a person who utters the lyric	- the role participants of the story
<u>they</u> will know what it means	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And I</u> pass on these things <u>my family's</u> given to <u>me</u>	√		√	√		- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
						- indicate the scales of social status and intimacy relative to the speaker	- the relation inside the story
<u>We</u> could change this whole world with a piano	√					- indicate a person who utters the lyric	- the role participants of the story
<u>I'm</u> just a boy with one man show	√					- indicate a person who utters the lyric	- the role participants of the story
<u>But lord</u> knows everybody's talking about exponential growth	√				√	- indicate a person who utters the lyric	- the role participants of the story
						- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>And</u> the stock market crashing					√	- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>While I'll</u> be sitting <u>here</u> with a song that I wrote	√	√			√	- indicate a person who utters the lyric	- the role participants of the story
						- indicate location in space relative to the speaker	- the interpretation of place
						- relate the earlier discourse to portions	- the continuity of the story

	<p>love could change the world <u>in a moment</u></p> <p><u>I</u> saw people marching <u>in the streets today</u></p> <p><u>You</u> know <u>we</u> are made up of love and hate</p> <p><u>But both of them</u> are balanced on a razor blade</p> <p><u>I</u> know, <u>I'm</u> all for people following their dreams</p> <p><u>You</u> know, the future's in the hands of <u>you and me</u></p> <p><u>We</u> can all be free</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p>of later discourse</p> <ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the story which is happened - the role participants of the story - the interpretation of place - the story which is happened - the role participants of the story - the role participants of the story - the continuity of the story - the role participants of the story - the role participants of the story - the role participants of the story
11.	HOW WOULD YOU FEEL					

(PAEAN)							
<u>you</u> are the one, <u>girl</u>	√			√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - the role participants of the story
<u>and you</u> know that it's true	√				√		<ul style="list-style-type: none"> - indicate the scales of social status and intimacy relative to the speaker - the relation inside the story - indicate a person who utters the lyric - the role participants of the story
<u>I'm</u> feeling younger	√						<ul style="list-style-type: none"> - indicate the scales of social status and intimacy relative to the speaker - the relation inside the story - indicate a person who utters the lyric - the role participants of the story
<u>Every time</u> that <u>I'm</u> alone with <u>you</u>	√		√				<ul style="list-style-type: none"> - indicate a person who utters the lyric - the role participants of the story - indicate the timing of an event relative to the time of speaking - the story which is happened
<u>We</u> were sitting <u>in a parked car</u>	√	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric - the role participants of the story - indicate location in space relative to the speaker - the interpretation of place
Stealing kisses <u>in a front yard</u>		√					<ul style="list-style-type: none"> - indicate location in space relative to the speaker - the interpretation of place
<u>we</u> got questions	√						<ul style="list-style-type: none"> - indicate a person who utters the lyric - the role participants of the story
<u>we</u> should not ask	√						<ul style="list-style-type: none"> - indicate a person who utters the lyric - the role participants of the story
but, how would <u>you</u> feel	√				√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - the role participants of the story

						<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
if <u>I</u> told <u>you</u> <u>I</u> loved <u>you</u>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
it's just something that <u>I</u> want to do	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>I'll</u> be taking my time	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
tell <u>me</u> that <u>you</u> love <u>me</u> too	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>In the summer</u> as the lilacs bloom				√		<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
<u>every moment</u> that <u>I</u> spend with <u>you</u>	√		√			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
<u>we</u> were sat upon our <u>best friend's</u> <u>roof</u>	√	√		√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the relation inside the song
<u>I</u> had both of my arms <u>around</u> <u>you</u>	√	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place

12.	<p>SUPERMAKET FLOWER</p> <p><u>I</u> took the supermarket flowers from <u>the windowsill</u></p> <p><u>I</u> threw the day old tea from the cup</p> <p><u>Dad</u> always told <u>me</u></p> <p>Don't <u>you</u> cry when you're down</p> <p><u>But</u> <u>mum</u>, there's a tear <u>every time</u> that <u>I</u> blink</p> <p><u>I</u>'m in pieces, it's tearing <u>me</u> up</p> <p><u>but</u> <u>I</u> know</p> <p><u>So</u> <u>I</u>ll sing Hallelujah</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p>√</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p></p> <p></p> <p>√</p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p></p> <p></p> <p></p> <p></p> <p>√</p> <p></p> <p></p> <p></p> <p></p>	<p></p> <p></p> <p></p> <p></p> <p>√</p> <p></p> <p></p> <p></p> <p></p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the role participants of the story - the role participants of the story - the relation inside the story - the role participants of the story - the role participants of the story - the story which is happened - the continuity of the story - the role participants of the story - the role participants of the story - the continuity of the story - the role participants of the story
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	<p><u>You</u> were an angel in the shape of <u>my</u> <u>mum</u></p>	√			√		<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the continuity of the story - the role participants of the story - the relation inside the story
	<p>When <u>I</u> fell down you'd be <u>there</u> holding me up</p>	√	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place
	<p>Spread your wings as <u>you</u> go</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<p>When <u>God</u> takes <u>you</u> back</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<p><u>I</u> fluffed the pillows</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<p><u>John</u> says <u>he'd</u> drive then put his hand <u>on my</u> <u>cheek</u></p>	√	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place
	<p><u>And</u> wiped a tear <u>from the side of my</u> <u>face</u></p>		√		√		<ul style="list-style-type: none"> - indicate location in space relative to the speaker - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the interpretation of place - the continuity of the story
	<p><u>I</u> hope that <u>I</u> see the world</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story

13.	<p>BARCELONA</p> <p>Well get up, up <u>on the dance floor tonight</u></p> <p>I've got two left feet</p> <p><u>And</u> a bottle of red wine</p> <p>Making <u>me</u> feel like the beat <u>and</u> the bass line</p> <p>Get on up, <u>baby</u></p> <p>Get lost in the rhythm of <u>me</u></p> <p><u>we</u> wanna leave it</p> <p><u>we're</u> flying <u>on an aero plane tonight</u></p>		<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>			<ul style="list-style-type: none"> - indicate location in space relative to the speaker - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate the scales of social status and intimacy relative to the speaker - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the interpretation of place - the story which is happened - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story - the relation inside the story - the role participants of the story - the role participants of the story - the role participants of the story - the interpretation inside the story - the story which is happened
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<p><u>We're going, somewhere where the sun is shining bright</u></p>	√	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place
<p>Just close <u>your eyes</u></p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>And let's pretend we're dancing in the street In Barcelona</u></p>	√	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the continuity of the story
<p>it's a <u>Saturday night</u></p>			√			<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
<p><u>I fell in love with the sparkle in the moonlight</u></p>	√	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
<p>Reflected <u>in your beautiful eyes</u></p>		√				<ul style="list-style-type: none"> - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the interpretation of place
<p><u>I guess that is destiny doing it right</u></p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>And dance like they do in the Mediterranean</u></p>	√	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place

	<p>Spin <u>you</u> around <u>me</u></p> <p><u>You're</u> like something that god has sent <u>me</u></p> <p><u>I</u> want <u>you</u>, <u>baby</u></p> <p>Come on and dance with <u>me</u> <u>in</u> <u>Barcelona</u></p> <p><u>I</u> just want to be <u>in</u> <u>Barcelona</u></p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p>√</p> <p>√</p> <p>√</p>			<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the continuity of the story - the role participants of the story - the role participants of the story - the role participants of the story - the relation inside the story - the role participants of the story - the interpretation of place - the role participants of the story - the interpretation of place
14.	<p>BIBIA BE YE YE</p> <p><u>I</u> lost my shoes <u>last night</u></p> <p><u>I</u> don't know <u>where</u> I put my keys</p>	<p>√</p> <p>√</p>	<p>√</p> <p>√</p>			<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - indicate location in space relative to 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened - the role participants of the story - the interpretation of place

<p><u>I</u> was tired and fell asleep beneath <u>an oak tree</u></p>	<p>√</p>	<p>√</p>				<p>the speaker</p> <ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place
<p><u>And</u> all <u>I</u> know</p>	<p>√</p>				<p>√</p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<p><u>I</u> bet <u>my mother's</u> proud of <u>me</u></p>	<p>√</p>			<p>√</p>		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the song
<p><u>I</u> got a cab and then threw up <u>on his</u> car seat</p>	<p>√</p>	<p>√</p>				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place
<p><u>He</u> kicked <u>me</u> out and then I walked <u>in the rain</u></p>	<p>√</p>			<p>√</p>		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
<p><u>I</u> tell myself in every way I won't be doing this again</p>	<p>√</p>					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>And</u> <u>tomorrow's</u> a brand new day</p>			<p>√</p>		<p>√</p>	<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened

	<p><u>Someone told me</u></p> <p><u>And I am</u> only being honest with <u>you</u></p> <p><u>I</u> get lonely and make mistakes from <u>time to time</u></p> <p><u>And</u> mostly things that <u>I</u> regret</p> <p><u>In my phone</u> are several texts from girls <u>I've</u> never met</p> <p><u>And in the pocket</u> of my jeans are only coins and broken dreams</p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p></p> <p></p> <p>√</p> <p></p> <p>√</p> <p>√</p>	<p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p></p> <p>√</p> <p></p> <p>√</p> <p></p> <p>√</p>	<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate location in space relative to the speaker - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the continuity of the story - the role participants of the story - the role participants of the story - the continuity of the story - the role participants of the story - the story which is happened - the role participants of the story - the continuity of the story - the role participants of the story - the interpretation of place - the interpretation of place - the continuity of the story - the role participants of the story
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<p><u>my heart</u> is breaking at the seams</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<p><u>and I'm</u> coming apart now</p>	√			√		<ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the continuity of the story
<p><u>Now</u> things are looking up</p>			√			<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
<p><u>I'll</u> find my shoes right <u>next to the oak tree</u></p>	√	√				<ul style="list-style-type: none"> - indicate location in space relative to the speaker - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place
<p><u>And I'll</u> get a bus straight into <u>town</u> and spend the <u>afternoon</u></p>	√	√	√	√		<ul style="list-style-type: none"> - indicate location in space relative to the speaker - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the story which is happened - the continuity of the story
<p>Looking around for the things that I left <u>on the ground</u></p>	√	√				<ul style="list-style-type: none"> - indicate location in space relative to the speaker - indicate a person who utters the lyric - relate the earlier discourse to portions 	<ul style="list-style-type: none"> - the interpretation of place - the role participants of the story - the continuity of the story

	<u>And say you're with me</u>	√			√	of later discourse	
15.	NANCY MULLIGAN						
	<u>I was twenty-four years old</u>	√		√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
	When <u>I</u> met the woman	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	<u>I</u> would call my own	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
	Twenty-two grand kids <u>now</u> growing old			√		<ul style="list-style-type: none"> - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the story which is happened
	<u>In that house</u> that <u>your brother</u> bought <u>you</u>	√	√		√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the relation inside the story
	<u>On the summer day</u> when <u>I</u> proposed	√		√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking 	<ul style="list-style-type: none"> - the role participants of the story - the story which is happened
	<u>I</u> made that wedding ring from dentist	√				<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story

gold							
<u>And I</u> asked <u>her father</u> , <u>but her daddy</u> said	√			√	√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story - the continuity of the story
<u>You</u> can't marry <u>my daughter</u>	√			√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
<u>She</u> and <u>I</u> went on the run	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>I'm</u> gonna marry the woman <u>I</u> love	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>She</u> was Nancy Mulligan	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>And I</u> was William Sheeran	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story
<u>She</u> took my name and then <u>we</u> were one	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story
<u>And she</u> was working <u>on a soldier's</u> <u>ward</u>	√	√			√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place

	<p>Never had <u>I</u> seen such beauty before</p> <p>The moment that <u>I</u> saw her</p> <p><u>Nancy</u> was my yellow rose</p> <p><u>And we</u> got married wearing borrowed clothes</p> <p><u>We</u> got eight children</p> <p><u>now</u> growing old</p> <p>over <u>sixty years</u> <u>I've</u> been loving her</p> <p><u>Now we're</u> sat by the fire in our old armchairs</p> <p>From <u>a farm boy</u> born <u>near Belfast town</u></p>	<p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p> <p>√</p>	<p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p>	<p>the speaker</p> <ul style="list-style-type: none"> - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the continuity of the story - the role participants of the story - the role participants of the story - the role participants of the story - the role participants of the story - the continuity of the story - the role participants of the story - the story which is happened - the role participants of the story - the story which is happened - the role participants of the story - the story which is happened - the role participants of the story
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	<p>I never worried about the king and crown</p> <p>Cause I found my hearts upon the southern ground</p> <p>I assure you</p>	<p>√</p> <p>√</p> <p>√</p>	<p>√</p>			<ul style="list-style-type: none"> - indicate location in space relative to the speaker - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the interpretation of place - the role participants of the story - the role participants of the story - the interpretation of place - the role participants of the story
16.	<p>SAVE MY SELF</p> <p><u>I</u> gave all my oxygen to <u>people</u> that could breathe</p> <p><u>I</u> gave away my money <u>and now</u> we don't even speak</p> <p><u>I</u> drove miles and miles</p> <p><u>But</u> would <u>you</u> do the same for <u>me</u></p>	<p>√</p> <p>√</p>	<p>√</p>		<p>√</p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate the timing of an event relative to the time of speaking - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate a person who utters the lyric - relate the earlier discourse to portions 	<ul style="list-style-type: none"> - the role participants of the story - the role participants of the story - the story which is happened - the continuity of the story - the role participants of the story - the role participants of the story - the continuity of the story

Offered off my shoulder just for <u>you</u>	√					of later discourse	
Gave <u>you</u> constant shelter	√					- indicate a person who utters the lyric	- the role participants of the story
<u>And</u> a bed to keep <u>you</u> warm	√			√		- indicate a person who utters the lyric	- the role participants of the story
						- indicate a person who utters the lyric	- the role participants of the story
<u>They</u> gave me the heartache	√			√		- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>And</u> in return <u>I</u> gave a song	√			√		- indicate a person who utters the lyric	- the role participants of the story
						- indicate a person who utters the lyric	- the role participants of the story
<u>It</u> goes on and on	√					- relate the earlier discourse to portions of later discourse	- the continuity of the story
Life can get <u>you</u> down	√					- indicate a person who utters the lyric	- the role participants of the story
<u>so</u> <u>I</u> just numb the way it feels	√					- indicate a person who utters the lyric	- the role participants of the story
						- indicate a person who utters the lyric	- the role participants of the story
<u>I</u> drown it with a drink	√					- relate the earlier discourse to portions of later discourse	- the continuity of the story
<u>And</u> all the ones that love <u>me</u> <u>they</u> just left me on the shelf	√			√		- indicate a person who utters the lyric	- the role participants of the story
						- indicate a person who utters the lyric	- the role participants of the story
<u>So</u> before <u>I</u> save someone else	√			√		- relate the earlier discourse to portions of later discourse	- the continuity of the story

	<p><u>I</u>'ve got to save myself</p> <p><u>I</u> gave <u>you</u> all my energy</p> <p><u>and I</u> took away your pain</p>	<p>√</p> <p>√</p> <p>√</p>				<p>√</p> <p>√</p> <p>√</p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story - the role participants of the story - the role participants of the story - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story
	<p>what line do <u>we</u> stand upon</p> <p><u>and</u> only scars remain</p> <p><u>but</u> if <u>I</u> don't</p>	<p>√</p> <p>√</p> <p>√</p>				<p>√</p> <p>√</p> <p>√</p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story
	<p><u>Then I'll</u> go back</p>	<p>√</p>				<p>√</p>	<ul style="list-style-type: none"> - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse 	<ul style="list-style-type: none"> - the role participants of the story - the continuity of the story - the role participants of the story - the continuity of the story
	<p>I'm rescuing a stranger</p> <p>They needed saving</p> <p>Oh, <u>I'm here</u> again</p>	<p>√</p> <p>√</p> <p>√</p>	<p>√</p>				<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate a person who utters the lyric - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story - the role participants of the story - the role participants of the story



	<p><u>But I</u> guess it's just my nature</p>	√				√	<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate location in space relative to the speaker - indicate a person who utters the lyric - relate the earlier discourse to portions of later discourse - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story - the interpretation of place - the role participants of the story - the continuity of the story - the role participants of the story - the relation inside the story - the role participants of the story - the relation inside the story - the role participants of the story
	<p><u>My dad</u> was wrong</p>	√			√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
	<p><u>I'm</u> not like <u>my mum</u></p>	√			√		<ul style="list-style-type: none"> - indicate a person who utters the lyric - indicate the scales of social status and intimacy relative to the speaker 	<ul style="list-style-type: none"> - the role participants of the story - the relation inside the story
	<p><u>she'd</u> just smile and I'm complaining in a song</p>	√					<ul style="list-style-type: none"> - indicate a person who utters the lyric 	<ul style="list-style-type: none"> - the role participants of the story