

**A STUDY ON DEIXIS USE OF HONORIFIC INDEX IN
ANNUAL GRAMMY AWARDS ACCEPTANCE SPEECH**

THESIS

By:

Muhammad Bintang Aldijana

NIM 17320204



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2021

**A STUDY ON DEIXIS USE OF HONORIFIC INDEX IN ANNUAL
GRAMMY AWARDS ACCEPTANCE SPEECH**

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial Fulfillment of
the Requirement for the Degree Sarjana Sastra (S.S)

By:

Muhammad Bintang Aldijana

NIM 17320204

Advisor:

Drs. H. Djoko Susanto, M. Ed., Ph. D.

NIP 196705292000031001



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2021

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**A Study on Deixis Use of Honorific Index in Annual Grammy Awards Acceptance Speech**” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 2 June 2021

The Author



Muhammad Bintang
Aldijana

NIM 17320204

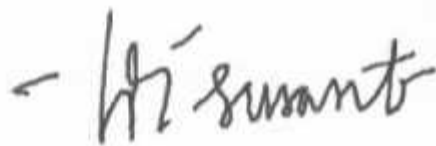
APPROVAL SHEET

This to certify that Muhammad Bintang Aldijana's thesis entitled **A Study on Deixis Use of Honorific Index in Annual Grammy Awards Acceptance Speech** has been approved for thesis examination at the faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra (S.S)*.

Malang, 2 June 2021

Approved by Advisor

Head of Department of English Literature,



H. Djoko Susanto, M. Ed., Ph. D.

Rina Sari, M. Pd.

NIP. 196705292000031001

NIP. 19750610200042002

Acknowledged by Dean,



Dr. H. Syafiyah, M.A.
NIP. 1966091019911032002

LEGITIMATION SHEET

This is to certify that Muhammad Bintang Aldijana's thesis entitled **A Study on Deixis Use of Honorific Index in Annual Grammy Awards Acceptance Speech** has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra (S.S)* in English Literature Department.

Malang, June 2021

The Board of Examiners

Signatures

1. Dr. Rohmani Nur Indah, M.Pd (Main Examiner)
2. Masrokhin, M.A (Chair)
3. H. Djoko Susanto, M.Ed., Ph.D (Advisor)



Approved by
Dean of Faculty of Humanities

Dewi Syafiyah, M.A.
NIP 196609101991032002



MOTTO

“And He is with you wherever you are.”

(QS Al Hadid : 4)

DEDICATION

All praises belong to Allah *Subhanahu wa Ta'ala*, the Most Merciful, who has provided guidance and blessings to accomplish this undergraduate thesis. My endless love and gratitude for my parents, Ibu Mariana and Bapak Ben Sukadijana, who have raised from my childhood with sincerity and love and also my eldest brother, Aditya Setiawan, who has helped our parents to pay for the tuition of my college. The last but not least, my honourable advisor, Bapak Djoko Susanto who has taught me since the semester 6 and has given me guidance in doing my undergraduate thesis for the partial requirement of graduation.

ACKNOWLEDGEMENT

All praise is to Allah *Subhanahu wa Ta'ala*, the Lord of the world. I bear witness that there is no God except Allah and that Muhammad is the messenger of Allah. *Shalawat* and *salam* are also delivered to Muhammad *shalallahu 'alaihi wa salam*, the prophet of Islam who has inherited Islam as a peaceful religion to the entire universe. Due to the mercy He gives through His chosen prophet, I am finally able to accomplish my thesis.

Furthermore, I would like to express my gratitude to the ones who have helped me accomplish this thesis, especially my advisors, H. Djoko Susanto, M.Ed., Ph.D who has provided me guidance on accomplishing this thesis. I would also like to extend my gratitude to Miftahul Huda, M.Pd as my academic advisor since semester I for his sincere guidance related to my academic activities.

Finally, I do realize that there would be weaknesses and imperfections found in this thesis. Thereof, criticism and suggestions are welcomed to make a better research in the future. May this undergraduate thesis be useful for the future research related to the area of the study.

The author,



Muhammad Bintang Aldijana

ABSTRACT

Aldijana, M. B. *A Study on Deixis Use of Honorific Index in Annual Grammy Awards Acceptance Speech*. Undergraduate Thesis. Linguistics, English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Advisor: Drs. Djoko Susanto, M.Ed., Ph.D

Keywords: Deixis, Indexicality, Honorific Index

Deixis is the use of words or expressions whose referents shift depending on its context. The referents of deictic words and expressions are closely related to the understanding of person, location, and time in relation to the utterance. So that, the awareness of Where, When, and by Whom a speech is uttered is prominent to understand the meaning of deictic words and expressions. Those three dimensions (Where, When, and Whom) are presumed as Deictic Center of all linguistic expressions. Without Deictic Center, the meaning of linguistic expressions cannot be easily and appropriately taken into understanding.

The study on Deixis has been established in various text and speech. However, the previous studies tend to study over again the investigation of deictic words and expressions merely to find out the fixed referents (person, location, and time). Accordingly, the present study attempts to conduct the study on Deixis by relating to Non referential Indexicality embedded in the concept of Piercian Semiotics modified by Silverstein (1976). The study uses qualitative research method to analyze how deictic expressions used in 61st and 62nd Annual Grammy Awards acceptance speech are connected to Non referential Index of honorific in the context of conveying tribute. Therefore, the study on the area of Deixis can go beyond the investigation of the mere fixed referents.

The result of the study points out that the five types of Deixis formulated by Keenan and Anderson (1985), namely, First Person Deixis, Second Person Deixis, Third Person Deixis, Temporal Deixis, and Spatial Deixis are used to refer to Non referential Index of honorific related to tribute expression. The non referential meaning of honorific is constructed through the use of deictic words and expressions to make inclusion, point to a referent who has already passed away, convey gratitude, and etcetera. Hence, the future researchers whose interest is in the same area of study are suggested to use this study to conduct the next studies related to the area of Deixis and Indexicality.

ABSTRAK

Aldijana, M. B. *A Study on Deixis Use of Honorific Index in Annual Grammy Awards Acceptance Speech*. Skripsi. Linguistik, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Pembimbing: Drs. Djoko Susanto, M.Ed., Ph.D

Kata kunci: Deixis, Index, Indeks Penghormatan

Deixis adalah kata-kata atau ungkapan yang mempunyai referensi yang berpindah-pindah tergantung pada konteksnya. Referensi dari kata-kata atau ungkapan deiktik sangat erat dengan pemahaman tentang orang, lokasi, dan waktu berkaitan dengan ujaran. Sehingga, kesadaran tentang dimana, kapan, oleh siapa pembicaraan diucapkan sangat penting untuk memahami kata-kata dan ungkapan deiktik. Ketiga dimensi itu (dimana, kapan, dan oleh siapa) dianggap sebagai Deictic Center, makna dari ungkapan linguistik tidak dapat dipahami dengan mudah dan tepat.

Studi tentang Deixis telah dilakukan dalam teks dan pembicaraan. Meski begitu, studi-studi terdahulu cenderung untuk mengulang-ulang penelitian kata-kata dan ungkapan deiktik hanya untuk mencari referensi tetapnya (orang, lokasi, waktu). Karenanya, studi kali ini berupaya untuk mengadakan penelitian tentang Deixis dengan menghubungkannya dengan Non referential Indexicality yang ada dalam konsep Semiotika Piercian yang dimodifikasi oleh Silverstein (1976). Studi ini menggunakan metode penelitian deskriptif kualitatif untuk menganalisis bagaimana ungkapan deiktik yang digunakan dalam pidato penerimaan penghargaan Annual Grammy Awards ke-61 dan ke-62 berkaitan dengan Non referential Index dari penghormatan yang berkaitan dengan penghargaan. Dengan demikian, studi di bidang Deixis dapat melampaui penelitian hanya untuk menganalisis referensi tetap.

Hasil dari penelitian ini menunjukkan bahwa lima tipe Deixis yang dirumuskan oleh Keenan dan Anderson (1985), bernama First Person Deixis, Second Person Deixis, Third Person Deixis, Temporal Deixis, dan Spatial Deixis digunakan untuk mengacu pada Non referential Index dari penghormatan dalam konteks penghargaan. Makna non referensial dari penghargaan dikonstruksi melalui penggunaan kata-kata dan ungkapan deiktik untuk membuat inklusi, menunjuk pada orang yang sudah meninggal, menyampaikan rasa terima kasih, dan lainnya. Oleh karena itu, para peneliti selanjutnya yang mempunyai minat pada area studi yang sama disarankan untuk menggunakan studi ini untuk mengadakan penelitian-penelitian selanjutnya yang menyangkut bidang Deixis dan Indexicality.

المخلص

ألديجانا، م. ب. دراسة استخدام ديكسيس (*Deixis*) لمؤشر الاحترام في كلمات قبول جائزة غرامي السنوية. البحث الجامعي. علم اللغة. قسم الأدب الإنجليزية. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج.

المشرف: الدكتور جاكا سوسانطا الماجستير

الكلمات المفتاحية: ديكسيس (*Deixis*)، المؤشر، الاحترام، الجائزة

ديكسيس (*Deixis*) هو كلمات أو تعبيرات لها مراجع تنتقل على سياق الكلام. وهو يتعلق بمفهومه عن الشخص والمواقع والأوقات المتعلقة بالكلام. فلذلك العلم عن أين ومتى ومن الذي يتكلم هو مهم جدا لفهم الكلمات و التعبيرات الديكسيسية. ودور تلك العناصر (أين ومتى ومن) كالدكسيس المركزي. ولا يفهم الشخص المعنى من تعبيرات علم اللغة سهلا ودقة.

قد سبق استخدام دراسة ديكسيس في النص والمقالة. ولكن تكررت الدراسة في بحث الكلمات والتعبيرات الديكسيسية لبحث عن المراجع الثابتة (الشخص والموقع و الوقت). فلذلك يهدف هذا البحث ليربط الديكسيس بالمؤشر غير المرجعي الوارد في مفهوم الدلالة عند بيرسي (*Piercian Semiotics*) والمعدل بسيلبير ستين (Silver Stein) سنة 1976. وتستخدم هذه الدراسة منهجية البحث الوصفي الكيفي لتحليل كيفية التعبيرات الديكسيسية التي استخدمها في خطابة قبول جائزة غرامي السنوية في الأولى وستين وفي الثانية وستين التي تتعلق بالمؤشر غير المرجعي من الاحترام والجائزة. وبذلك تستطيع هذه الدراسة أن تتجاوز البحث الذي يهدف لتحليل المرجع الثابت فقط.

Keenan والنتائج لهذا البحث هي: أن الأنواع الخمسة من الديكسيس الذي يآلف بكينان و أندرسون (منها الديكسيس المتكلم و الديكسيس المخاطب و الديكسيس الغائب و الديكسيس الزمني & Anderson و الديكسيس المكاني. وتستخدم تلك الخمسة لتراجع ال المؤشر غير المرجعية من الاحترام والجائزة. ومعنى المؤشر غير المرجعي من الجائزة يبنى من خلال استخدام الكلمات والتعبيرات الديكسيسية ليكون التضمن وليدل على الغائب (الميت) ولإلقاء الشكر ونحوه. فلذلك الحث للباحث التالي الذي يجب هذه الدراسة هو أن يستخدمها إجراء البحث الذي يتعلق بمجال الديكسيس والمؤشري.

TABLE OF CONTENT

THESIS COVER	ii
STATEMENT OF ACEDEMIC INTEGRITY	iii
APPROVAL SHEET	iv
LEGITIMATION SHEET	v
MOTTO	vi
DEDICATION	vii
ACKNOWLEDGEMENT	viii
ABSTRACT	ix
CHAPTER I	1
INTRODUCTION	1
A. Background of Study	1
B. Research Questions	6
C. The Objectives of Study.....	6
D. The Significance of Study.....	7
E. The Scope of Study	7
F. Definition of Terms.....	8
G. Previous Studies	10
1. Relevant Studies on Deixis as an Index of Social Inclusion	10
2. Relevant Studies on Deixis as an Index of Honorific in Social Relation	10
3. Relevant Studies on Deixis as an Index of Engagement in Online Sharing Activity	11
H. Research Method.....	13
1. Research Design	13
2. Data Sources	14

3. Research Instrument	14
4. Data Collection	14
5. Data Analysis	15
CHAPTER II.....	16
THEORETICAL REVIEW.....	16
A. Theory of Pragmatics and Discourse	16
1. Context	16
2. Discourse and Text.....	17
3. Function.....	17
B. Theory of Deixis	18
C. Theory of Indexicality.....	19
D. Theory of Deixis and Indexicality.....	19
CHAPTER III.....	21
FINDINGS AND DISCUSSION.....	21
A. Findings.....	21
1. Person Deixis.....	21
2. Temporal Deixis	93
3. Spatial Deixis	105
B. Discussion	114
1. Index of Honorific in Brandi Carlile’s Use of Deictic Word <i>my</i> in Grammy Awards 61 Acceptance Speech.....	114
2. Index of Honorific in Chris Cornells’ Daughters’ Use of Deictic Words <i>my</i> and <i>our</i> in Grammy Awards 61 Acceptance Speech	115
3. Index of Honorific in Lady Gaga’s Use of Deictic Word <i>we</i> in Grammy Awards 61 Acceptance Speech.....	115
4. Index of Honorific in Dan Smyers’ Use of Deictic Word <i>we</i> in Grammy Awards 61 Acceptance Speech.....	116
5. Index of Honorific in St. Vincent (Annie Clark) and Jack Antonoff’s Use of Deictic Word <i>we</i> in Grammy Awards 61 Acceptance Speech.....	116

6. Index of Honorific in Anderson .Paak’s Use of Deictic Word <i>we</i> in Grammy Awards 62 Acceptance Speech.....	117
7. Index of Honorific in John Legend’s Use of Deictic Word <i>we</i> in Grammy Awards 62 Acceptance Speech.....	118
8. Index of Honorific in Tori Kelly’s Use of Deictic Word <i>you</i> in Grammy Awards 61 Acceptance Speech.....	119
9. Index of Honorific in Chris Cornell’s Use of Deictic Word <i>you</i> in Grammy Awards 61 Acceptance Speech.....	119
10. Index of Honorific in Lady Gaga’s Use of Deictic Word <i>you</i> in Grammy Awards 61 Acceptance Speech.....	120
11. Index of Honorific in Tanya Tucker’s Use of Deictic Word <i>you</i> in Grammy Awards 62 Acceptance Speech.....	121
12. Index of Honorific in DJ Khaled’s Use of Deictic Word <i>you</i> in Grammy Awards 62 Acceptance Speech.....	121
13. Index of Honorific in Ibra Ake’s Use of Deictic Expression <i>a family member</i> in Grammy Awards 61 Acceptance Speech.....	122
14. Index of Honorific in Tool’s Dany Carey’s Use of Deictic Expression <i>all the great “Drum God”</i> in Grammy Awards 62 Acceptance Speech	122
15. Index of Honorific in Billie Eilish’s acceptance Use of Deictic Word <i>they</i> in Grammy Awards 62	123
16. Index of Honorific in High Jeff Matz’s Use of Deictic Expression <i>last year</i> in Grammy Awards 61 Acceptance Speech	123
17. Index of Honorific in “Weird Al” Yankovic’s Use of Deictic Expression <i>longtime</i> in Grammy Awards 61 Acceptance Speech.....	124
18. Index of Honorific in Kacey Musgraves’ Use of Deictic Expression <i>right here</i> in Grammy Awards 61 Acceptance Speech.....	125
19. Index of Honorific in Jack Antonoff’s Use of Deictic Expression <i>up here</i> in Grammy Awards 61 Acceptance Speech	126
20. Index of Honorific in Tanya Tucker’s Use of Deictic Expression <i>out there on the road</i> in Grammy Awards 62 Acceptance Speech.....	126
21. Index of Honorific in Finneas’ Use of Deictic Expression <i>in their bedroom</i> in Grammy Awards 62 Acceptance Speech.....	127
CHAPTER IV.....	128
CONCLUSION AND SUGGESTION.....	128

A. Conclusion	128
B. Suggestion	131
REFERENCES	132
CURRICULUM VITAE	135

CHAPTER I

INTRODUCTION

This chapter presents the information about background of the study, research questions, objectives of the study, significance of the study, scope of the study, definition of key terms, previous studies, and research method.

A. Background of Study

The understanding of speech immensely depends on awareness of Where, When, and by Whom a speech is uttered. Those three dimensions are presumed as Deictic Center of all linguistic expressions. Without Deictic Center, the meaning of linguistic expressions cannot be easily and appropriately taken into understanding. The investigation in relation to Where, When, and Whom of Deictic Center lies in the study of Deixis. Keenan and Anderson (1985) distinguish three main categories of Deixis as Person Deixis, Spatial Deixis, and Temporal Deixis.

Up to now, researchers have established many investigations on the study of Deixis in various contexts. Deixis has been investigated in news portal (e.g. Wahyuningtyas, 2004; Sholichah, 2008) advertisement (e.g. Uddin, 2009; Rozy, 2014), novel (e.g. Nugraha, 2015); Khalili, 2017), political speech (e.g. Retnowaty, 2019; Pandiya and Hamida, 2015) movie (e.g. Anggraeny, 2018; Rosidin, 2020), and talk show (e.g. Aulia, 2014; Fatahillah, 2016). However, they tend to repeat the study of Deixis related to the function of pointing to fixed referents (i.e. person, location, and time). It suggests that further explorations are

prominent to carry out in the study of Deixis. In addition, the future progress in the study of Deixis is found to require collaboration across boundaries of discipline. (Williams, 2019).

Even though the area of Deixis seems to be less explored, some recent studies have been established to bring the development on the area of Deixis. In the recent studies, Deixis has been investigated to indicate many aspects beyond the fixed referents such as sociability engagement in which the participants attempt to establish through online mourning sharing activity (i.e. Giaxoglou, 2015), social inclusion in educational policy making (i.e. Mulderrig, 2012), and honorific in the context of social relation (i.e. Sari, 2015). These studies also point out that the study on Deixis can be linked to particular contexts of discourse.

The linkage of Deixis and particular contexts of discourse suggests that the use of Deixis is not only constrained in its function of pointing fixed referents (i.e. particular person, location, and time). The previously mentioned studies have proved that Deictic expressions can be used as indicator of broader contexts which need to be interpreted. Hence, further investigation is required to properly interpret such indicator which the Deictic expressions imply. One of the ways to carry out proper interpretation towards Deictic expressions is to relate to the concept of Indexicality embedded in Peircean semiotics concept modified by Silverstein (1976).

In Peircean semiotics, Indexicality is differed from the two others: Icon and Symbol. While Icon is characterized by the relationship of resemblance and

Symbol by the relationship of arbitrariness, Indexicality belongs to semiotic function through which a signifier points to an object or entity by means of spatio-temporal contiguity (Williams, 2019). In despite of the broad scope of Indexicality, the prevalent instance of Indexicality in the field of linguistics can be encountered in Deictic expressions (i.e. pronouns and demonstratives). (Hanks, 1999)

In the work of Michael Silverstein (1976), Indexicality is distinguished into two subclasses: Referential Indexicality (i.e. Deixis) and Nonreferential Indexicality (i.e. sex/gender, deference, social identity, etc). It has been noted that particular words and expressions come of the Referential Indexicality. For instance, the word 'I' indexically refers to the entity that is speaking, the word 'now' indexically refers to the moment on which the utterance are spoken, and the word 'here' indexically refers to the location in which the words are spoken. The linguistic words and expressions which refer indexically belong to Deixis as one of Indexicality subclasses.

However, linguistic signs can also denote the other subclass of Indexicality which is Nonreferential Indexicality. For instance, the features of language register can indicate the speaker's social identity. Furthermore, the recent studies focusing on the area of Deixis also point out such thing. Person Deixis 'We' is found being exploited to indicate social inclusion in the context of educational policy (Mulderrig, 2012). Then, the distinct use of first and second Person Deixis is found to indicate honorific in social relation (Sari, 2015). Lastly,

Spatial and Temporal Deixis are also found to signal an affective engagement of sociability in an online mourning sharing activity (Giaxoglou, 2015).

Even though those recent studies have revealed the horizon towards the use of Deixis to refer to non referential meaning of Indexicality, the study focusing on such area is still rarely investigated. Accordingly, the present study attempts to inquire further the relationship of Deixis and Non referential Index to which the Deictic expressions point in particular context of discourse. To be more specific, the present study is intended to probe the relationship of the use of Deixis and the broader scope of discourse embedded in the non referential meaning of honorific index of which related to the context of tribute. For that reason, relevant object of study is considerably taken into account in carrying out the investigation in such area.

In carrying out the present study, the event of acceptance speech in Grammy Awards is taken as the object of the study after reckoning the implication which it may bring to the area of the study. The characteristic of acceptance speech is an effort to convey tribute to particular people such as team, fans, friends, and family for their support and contribution in the process of obtaining the awards. Besides, the gratitude expression towards God conveyed by the speakers can also be classified as the other characteristic of acceptance speech. However, not all the speakers are noticed to convey the gratitude towards God as some of them are identified to have no religion or might not be used to expressing spiritual terms in their culture.

In terms of speech, there are many other kinds of speech that can be explored in the area of the study such as campaign, concession, obituary, and etc. However, campaign and concession speech might not be relevant in the context of honorific index. They seem to be more relevant to the other subclasses of Non referential Index which are social identity and gender. Meanwhile, obituary speech appears to be in consonance with the non referential meaning of honorific index as memorial speech usually attempts to present the memory and honour towards the deceased.

The previous study by Giaxoglou (2015) used to support the analysis of the present study has actually presented such obituary context. However, the obituary is found in an online forum in the form of text. Therefore, the present study uses acceptance speech in Grammy Awards as the object of the study as it brings the implication towards the non referential meaning of honorific and is still rare to be investigated.

Due to the fact that Grammy Awards event is held annually and has many editions since it was firstly held, there are large numbers of acceptance speech that can be encountered from the event. Moreover, each edition has many categories of trophies being awarded to each winner of the categories. Because of that, the present study confines the investigation on the Deictic expressions in relation to the Non referential Index of honorific in the context of tribute in Grammy Awards winners' acceptance speech in its two latest editions when the study started to carry out which are 61st and 62nd Annual Grammy Awards.

As the study attempts to investigate the Deictic expressions used in Grammy Awards 61 and 62 winners' acceptance speech and discover the relation to the Non referential Index of honorific in the context of conveying tribute, the present study is distinct from the previous ones. The reason is that the present study is conducted by developing the area of Deixis to the Piercean semiotics concept in carrying out such investigation. Supported with the relevant literature and previous studies, the study is worked on to serve contribution in the area of Deixis by moving beyond the use of Deixis to refer to mere fixed referents which have been studied over again on the area.

B. Research Questions

Based on the description mentioned in the background of study, the present study will attempt to carry out investigation on the questions formulated as follows:

1. What Deictic expressions are used to refer to the honorific index in Grammy Awards 61 and 62 winners' acceptance speech?
2. How do the Deictic expressions refer to the honorific index in Grammy Awards 61 and 62 winners' acceptance speech?

C. The Objectives of Study

As the research questions have been formulated, the objectives of carrying out the present study can be clearly set out. The objectives of the present study will be obtained by seeking to answers of the research questions. The objectives of the present study are presented as follows:

1. To find out the Deictic expressions used to refer to the honorific index in Grammy Awards 61 and 62 winners' acceptance speech.
2. To find out how the Deictic expressions refer to the honorific index in Grammy Awards 61 and 62 winners' acceptance speech.

D. The Significance of Study

The present study will be worked on to provide more elaboration towards the study of Deixis as it has been less explored in the fields of linguistics. Furthermore, the study of Deixis needs to be developed across the boundaries of discipline for its future development. For that reason, the present study attempts to elaborate the study of Deixis in relation to broader scope of discourse by linking it to the theory of Peircean semiotics. Deixis which constitutes a subclass of Indexicality will be analyzed in terms of its relation to the other binary subclass of Indexicality in the framework of Peircean semiotics. In other words, the present study is intended at serving contribution towards the study of Deixis by linking it back to its defining concept of Indexicality which derives from Peircean semiotics. On other side, the present study is also aimed at serving contribution towards empirical investigation on linguistic event of acceptance speech as the investigation towards acceptance speech as the object of study in linguistics is rarely established.

E. The Scope of Study

The present study will probe on investigating Deixis and the context of discourse to which the Deictic expressions signal. As stated, the investigation is

focused on further inquiry towards the relationship of Deixis and Non referential Index in the framework of Peircean semiotics. To be more specific, the investigation on Deixis in relation to Non referential Index is narrowed down to the investigation of which related to the context of tribute. Hence, the study will exclude the other forms of Non referential Index which can also conform to the inquiry on the area of Deixis. Howsoever, the relationship of Deixis and other forms of Non referential Index (i.e. gender, deference, social identity, and etcetera) can be further investigated by other researchers whose similar interests on the area.

F. Definition of Terms

In order to describe the things in relation to what the study will discuss and make easier in understanding some key points of the study, some terms are formulated as below:

1. Deixis

Deixis is the function or use of deictic words or expressions. Deictic words or expressions are ones whose meaning depends on where, when, and by whom they are used. Where, when and by whom the deictic words or expressions refer to constantly shift depending on the context or situation.

2. Indexicality / Indexical / Index

Indexicality is a phenomenon of sign pointing to or indexing an object in the context in which it occurs. A sign which signifies indexically is called

an index or indexical. Indexicality consists of Referential Indexicality and Non referential indexicality.

3. Referential Indexicality

Referential index is an index which contributes to the semantic-referential meaning of an utterance. Referential index is embedded in some words and expressions in language (i.e. Deictic words and expressions). For example, the word *I* which points to the entity who is speaking, the word *now* which points to time on which the utterance is spoken, and the word *here* which points to location in which the utterance is spoken.

4. Non referential Indexicality

Non referential index is an index which signals particular value of one of contextual variables. The variation of non referential index is extensive and contributes to the speech event with multiple pragmatic meanings. The examples of non referential index can be embraced in the forms of sex/gender, honorific/deference, social identity/status and etcetera.

5. Discourse

Discourse means the use of language in speech and writing in order to produce meaning.

6. Acceptance speech

Acceptance speech is a speech given by someone receiving an award or prize.

7. Tribute

Tribute belongs to an act or statement which is intended to show gratitude, respect, or admiration.

G. Previous Studies

1. Relevant Studies on Deixis as an Index of Social Inclusion

In accordance with the use of Deixis to indexically refer to particular context of discourse, a journal article entitled *The hegemony of inclusion: A corpus-based critical discourse analysis of deixis in education policy* (Mulderigg, 2012) points out how a Deictic word “We” is used to make a political consensus upon educational policy. The article found that the semantic flexibility of the person Deixis “We” can be exploited to claim the assumed consensus over the politically contested claims.

The study is conducted based on corpus as the data to relate to New Labour’s “Third Way” politic and the concept of “social inclusion”. It is argued that the inclusion of “We” is used to help shape the relationship between ‘the governing’ and ‘the governed’ then circumstantially dragging ‘the governed’ in the policy decisions. The journal article has revealed how a Deictic word can be used to indexically point to social inclusion. However, the investigation on the Deictic word in relation to the context of discourse is restricted to the context of political use.

2. Relevant Studies on Deixis as an Index of Honorific in Social Relation

The other relevant journal article entitled *Deixis Analysis through the Interaction among the Students with Different Culture* (Sari, 2015) implies the use

of Deixis to refer to one of non referential meaning of Indexicality namely honorific. The study takes two students with different background of culture as the participants to investigate their use of Deixis in conversation. The findings point out that the use of Deixis is affected by the background of culture that the students have.

It is found that the use of first Person Deixis used by a Javanese student tends to refer to the one's name rather than pronoun "I". This seems to be influenced by the Javanese culture that supposes one to respect the older partner so that the speaker chose to use own name as first person Deixis rather than "I". Additionally, the use of "Neng" as second Person Deixis is preferred as the speaker attempts to show respect to the partner who is a Sundanese. The article provides such open perspective on the use of Deixis in relation to Non referential Indexicality. That is, the distinct use of first and second Person Deixis defined by one's background of culture indexically refers to Non referential Index of honorific in the context of social relation.

3. Relevant Studies on Deixis as an Index of Engagement in Online Sharing Activity

A more comprehensive journal article providing empirical case in relation to the use of Deixis to indexically refer to the context of discourse is entitled *Discourse, Context and Media* (Giaxoglou, 2015). The article discusses about the concept of Deixis in a shared mourning posts in social media. The Deictic expressions found in the posts and comments in a Facebook group to express

condolences are analyzed in the frame of sociability. The study took a medium-sized Facebook group of more than 1000 members as posts sharer.

The study has pointed out that spatial Deixis is used in terms of physical separation between the sharer and the deceased positioning the sharer in a social role establishing interaction with the deceased in a constructed proximity. Meanwhile, the use of temporal Deixis refers to the moment of death and ceremonial visitation informed to the audience in the online forum to associate with continued bonds with the deceased in the frame of constructed proximity.

From the findings, it can be seen that the article contributes to the investigation of Deixis use indexing affective engagement in which the participants attempt to establish through the online sharing activity. As many established studies on Deixis have in most cases worked on the investigation of Deixis to point to the fixed referents, the article provides significant contribution to the investigation of Deixis use in referring to non referential meaning of Indexicality.

Taking all into account, those relevant studies have pointed out that the study of Deixis has immense potentials to be developed and linked across boundaries. It has been noted that Deixis as Referential Index can relate to particular contexts of Non referential Indexicality. The findings of the relevant studies have supported such theoretical framework. The relevant studies towards Deixis have pointed out person Deixis “We” indexically representing social inclusion, the distinct use of first and second person Deixis indexically referring to non referential meaning of

honorific, and spatial and temporal Deixis indexically referring to affective engagement in online sharing activity.

H. Research Method

This section provides the research method of the present study. The preference of the research method helps determine how the research questions are accomplished. The research method is devised into some parts formulated as below:

1. Research Design

The present study uses qualitative research method. Qualitative research method is used as the present study requires exploration on analyzing the collected data in a context-bound situation. As Mason (2002) stated, qualitative research is characteristically exploratory, fluid and flexible, data-driven and context-sensitive. The present study accordingly employs qualitative research method to assist the analysis of the collected data and interpret them in particular context-situated event. As the present study uses qualitative research method in analyzing the collected data and interpreting them in relation to particular context, the interpretive approach is considerably taken into use to support the analysis. Mason (2002) stated that interpretive approach looks at people and their interpretation, perception, meanings and understandings as the primary data sources. The interpretive approach aims at analyzing texts or objects to figure out what they express and how they are established in individual or collective meanings.

2. Data Sources

The data of the present study is taken from Youtube channel named Recording Academy / GRAMMYs. The present study selects the videos from the channel which provide the records of acceptance speech presented by the winners of 61st and 62nd Annual Grammy Awards. The records of the winners' acceptance speech of both editions are presented separately whereby each video only presents the record of acceptance speech delivered by the winner in each nomination. The nomination of Annual Grammy Awards consists of Record of the Year, Song of the Year, Best New Artist, Best Pop Solo Performance, Best Music Video, Best Rap Performance, and many others.

3. Research Instrument

The present study takes the data in the form of speech event presented in the videos. The data is taken by transcribing the speech event contained in the videos into the form of text. The present study also cites where the transcription is originally taken from by putting the website link in the section of reference. By citing the website link, the presented data in the form of transcription can be accurately crosschecked whenever it is needed.

4. Data Collection

The data of the study are collected by surfing the content of videos which encompass the two latest editions of Annual Grammy Awards acceptance speech. The content of videos which encompass the acceptance speech in both editions is

accessed via Recording Academy / GRAMMYs Youtube channel. Thereafter, the speech event contained in the videos is transcribed into the form of text.

5. Data Analysis

After collecting the data, the data are analyzed in the following steps. The first step is analyzing the types of Deixis suggested by Keenan and Anderson (1985) i.e. Person Deixis, Spatial, Deixis, and Temporal Deixis which emerge in the data. The second step is interpreting how the three types of Deixis are used to indexically refer to honorific index in relation to the context which underlies the data.

CHAPTER II

THEORETICAL REVIEW

To support the analysis, this chapter presents several theories which are relevant with the present study. Those theories include Pragmatics and Discourse, Deixis, Indexicality, and the relation of Deixis and Indexicality.

A. Theory of Pragmatics and Discourse

Pragmatics and Discourse Analysis are described as approaches to study the relation of language and contextual background features. Pragmatics and Discourse Analysis are similar at some point, that is, both Pragmatics and Discourse study about context, text, and function. (Cutting, 2002)

1. Context

Both Pragmatics and Discourse Analysis study about meaning of words in particular situation. They analyze parts of meaning which can be explained by the knowledge of physical and social world, the socio-psychological factors that influence communication, and the understanding of time and place in which the words are uttered or written. (Peccei, 1999; Yule, 1996 in Cutting, 2002)

The approach of both Pragmatics and Discourse Analysis are focused on the meaning of words in interaction in which the speaker(s) communicates more information than the words which are used. The speaker's meaning depends on the assumptions of knowledge shared by the speaker and the hearer. That is, the speaker constructs the linguistic message and intends to imply meaning and the

hearer interprets the message and infers the meaning. (Brown and Yule, 1983; Thomas, 1995 in Cutting, 2002)

2. Discourse and Text

Pragmatics and Discourse Analysis also have focus on the use of language (discourse) and pieces of spoken or written discourse (text). Both concentrate on how language's stretches become 'meaningful and unified' for the users. (Cook, 1989 in Cutting, 2002)

Discourse Analysis terms the characteristic of being 'meaningful and unified' as coherence, while Pragmatics terms it as relevance. Discourse Analysis also has focus on cohesion which is how words relate to each other within text, referring backwards or forwards to the other words in the text. At once, Pragmatics has focus in cooperative principle which examines Relevance Theory, the study of how the assumption of relevance holds together meaningfully. (Cutting, 2002)

3. Function

Lastly, both Pragmatics and Discourse Analysis have concern with function. Function deals with the speaker's short-term purposes and long-term goals in verbal interaction. One of theories related to such purpose is Speech Acts Theory describing what utterances are intended to do such as promising, apologizing, and threatening. In Discourse Analysis, it also introduces Critical Discourse Analysis dealing with ideological approach which examines the

purpose of language use in social context and reveals how discourse reflects power structures. (Cutting, 2002)

B. Theory of Deixis

Deixis belongs to the area of Pragmatics which refers to the relationship between the structure of language and the context in which it is used (Levinson, 1983). It has been noted that Deixis is an area which needs further exploration and collaboration across disciplines for the future progress of the study (Williams, 2019).

One of the studies on Deixis is carried out in an undergraduate thesis titled *A Discourse Analysis on The Deixis Used in “Indonesia This Morning” News Program of Metro TV Website* (Sholichah, 2008). The study points out that Deixis can also belong to the area Discourse Analysis due to the implication of the object of the study. The author of the study takes the concept of Deixis and its classification by referring to the Deixis theory of Keenan and Anderson (1985).

The theory of Keenan and Anderson (1985) classified Deixis into three types, namely, Person Deixis, Spatial Deixis, and Temporal Deixis. Person Deixis consists of First Person Deixis (e.g. I , we, me, us, etc.), Second Person Deixis (e.g. you, yourself, yours, etc.), and Third Person Deixis (i.e he, she, they, them, etc.). Spatial Deixis belongs to words like there, here, hither, and etc. Lastly, Temporal Deixis are conceived in words like this evening, today, a few weeks later and etc. (Sholichah, 2008)

Even though the study provides such clear theoretical basis in the study of Deixis, the investigation of the study has been restricted to the analysis of Deixis pointing to the fixed referents (i.e. particular person, location, and moment) and tends to study over again many other studies on Deixis by only contrasting in terms of the object of study.

C. Theory of Indexicality

To avoid studying over again the same topic of Deixis with different object of study, the theory of Indexicality which is closely related to Deixis is considerably taken in the present study. In a journal article titled *Indexicality* (Hughes and Tracy, 2015), Indexicality or Index is defined as clues, traces, and symptoms of referential objects. For instance, smoke serves as an index of fire. In that case, the smoke belongs to the symptom of the referential object of fire.

However, Indexicality does not need to be in the form of causal relationship. The relationship of sign and referent in Indexicality can also be associational. The case of a woman holding a baby as a potential indication that the woman is the baby's mother is an instance of Indexicality by associational relationship. The author of the article states that Indexicality is open for reinterpretation. That is, an utterance might be framed over layers of context in interpreting Indexicality. (Hughes and Tracy, 2015)

D. Theory of Deixis and Indexicality

A journal article entitled *Deixis; Deixis and Indexicals* (Williams, 2019) suggests that the future progress in Deixis study immensely requires collaboration

across boundaries of discipline. In the article, the author sets out the position of Deixis in terms of Indexicality. It is stated that Deixis belongs to the subclass of Indexicality in Peircean semiotics. In Peircean semiotics, Indexicality is divided into Referential Indexicality and Non referential Indexicality.

Referential Indexicality (i.e. Deixis) contributes to semantic-referential meaning of utterance, while Non referential Indexicality deals with significance of various contexts (i.e. regional accents, gender, honorific, speech level, and etcetera). The article serves relevant theoretical basis to the ongoing study which attempts to link the use of Deixis and Non referential Index in particular context of discourse.

CHAPTER III

FINDINGS AND DISCUSSION

In this chapter, the data are analyzed using the theoretical framework presented in the previous chapter. This chapter consists of two sections which are findings and discussion.

A. Findings

This section provides the classification of the data using the theory of Deixis formulated by Keenan and Anderson (1985). The classification is useful to present the fundamental analysis before seeking for the answer of the research questions.

1. Person Deixis

a. First Person Deixis

Datum 1

Tori Kelly's acceptance speech for Best Gospel Album in Grammy Awards

61

In the present study, First Person Deixis is found to be one of the Deictic words mostly used by the speakers. In Tori Kelly's acceptance speech for Best Gospel Album in 61st Annual Grammy Awards, the First Person Deixis can be seen in the short quotation of Kelly's speech opening "This is so wild, *I'm* the last one *I* wasn't even really paying attention to what *I* was holding. Yeah, it's going to take a minute for *me* to process this again."

In the quotation, it is found the first-person deictic words *I* and *me*. Both refer to Tori Kelly as the speaker of the speech. The Deictic word *I* is used as Kelly is firstly identified as the speaker of the Deictic Center. Whereas, the Deictic word *me* localizes Kelly as the object in the process that she underwent. The same first-person deictic words can also be found in the italicized pronouns within the rest of Kelly's speech as below.

... *I* want to thank Kirk Franklin because the fact that he just took *me* under his wing and really just saw the passion that *I* had for gospel and just for the Lord and just he really saw what *I* wanted to do this and he just completely took *me* under his wing and made it happen and so Kirk *I* love you so much. *I'm* sharing this with you. You're a legend and again just everybody who's been in my life...

... You know you are and your support has always meant so much to *me* probably more than you know and yeah that's *I* think that's all *I* have to say because *I'm* freaking out still. So, thank you, *I* love you, guys.

Datum 2

Brandi Carlile's acceptance speech for American Roots Album in Grammy Awards 61

The first-person deictic word found next is in the short quotation from Carlile's speech, "You're good man, Dave. You're good dad. You're good husband. *We* love you very much." The italicized pronoun *We* might refer to Carlile along with the whole team that contributes in making the achievement. However, the tribute is specifically intended to Dave Cobb.

The other first-person deictic word is also found in the short quotation "*I'm* (gonna) say thank you for *my* wonderful band, *my* mom and dad, Jay Tiffany and Michelle, Dave Cobb and Shooter Jennings *my* spirit animals". The first-person deictic word *I* obviously refers to Brandie Carlile as the speaker. Then, the

first-person deictic word is noticed in the possessive pronoun *my* which refers to the sense of belonging towards those who belong to Carlile such as band, parents, and spirit animals which seem to be figurative expression referring to Dave and Jennings.

Datum 3

Chris Cornell's acceptance speech for Best Rock Performance in Grammy Awards 61

In this part, the acceptance speech was delivered by two daughters of the late of Chris Cornells as he had passed away. The first-person deictic word can be found in the short quotations "*I* never thought *we'd* be standing here without *my* dad and *I* am sure you'll be proud and honored" and "The most important thing he is known for to *us* is for being the greatest father and *our* hero."

The italicized pronouns in the quotations are found as the first-person deictic expressions. The word *I* refers to one of the daughters who conveyed the speech, while the word *We* refers to both of them. The italicized word *my* is first-person deictic word in the form of possessive pronoun which refers to the sense of engagement towards her father. The first-person deictic words are also found in the pronouns *us* and *our*. The object pronoun *us* refers to both of the daughters, while the word *our* belongs to the sense of engagement they have towards their father.

Datum 4

Daniel Caesar and H.E.R's acceptance speech for Best R&B Performance in Grammy Awards 61:

In the acceptance speech for the best R&B performance represented by Daniel Caesar, there are also first-person deictic words found in his speech. The first-person deictic word can be seen in the quotation as follows:

Wow. Um. Thank. *I* want to say thank you to the Academy. *I'm* sorry *I'm* really nervous. *I* wasn't expecting this is a lot. *I'd* like to say thanks to the Academy, *my* family, *my* mother, *my* father, *my* brothers, *my* team Golden Child, Matt and Jordan, Kalon... So, cheers but *I'm* overwhelmed right now so *I'm* gonna get off the stage but *I* just want to say thank you so much.

The first-person deictic word comes up in the form of subject pronoun *I* and possessive pronoun *my*. The subject pronoun *I* clearly refers to Daniel Caesar as the speaker within the deictic center, while the possessive pronoun *my* refers to the sense of relationship Daniel Caesar has towards the family and team.

Datum 5

Cardi B's for Best Rap Album in Grammy Awards 61

In this datum, the First Person Deixis is found in the quotation below:

...Oh *my* goodness. Oh. Wuh. Cau... *I'm* sorry *I* just *I* just woo the nerves are so bad. Maybe *I* need to start smoking weed. *I* just want to thank you everybody that was involved... when *I* found out *I* was pregnant, *my* album was not complete. *I* had like three songs that *I* was for sure having and then you know how it was like. *We* was like *we* have to get this album done so *I* could shoot these videos while *I'm* not showing and it was very long night.

From the quotation of Cardi B's speech, it is found that the First Person Deixis comes up in the subject pronouns *I* and *We* and the possessive pronoun *my*. The first-person deictic word *I* refers to Cardi B as the speaker within Deictic Center and the plural form *We* refers to Cardi B and her team that contributed in the process of achieving the award.

Afterwards, the possessive form of First Person Deixis *my* emerges in the phrases *my goodness* and *my album*. That is, the deictic word *my* comes up in the phrase *my goodness* which belongs to an interjection in which she emphasizes the feeling of surprise that belongs to her. While in the phrase *my album*, the First Person Deixis *my* implies that the album belongs to her as the winner of the nomination.

Datum 6

Lady Gaga's acceptance speech for Best Pop Duo or Group Performance in Grammy Awards 61

The other findings of First Person Deixis are also found in the quotation of Lady Gaga's speech as follows:

... *I* got to thank God. Thank you for looking out for *me*. Thank you for my family. *I'm* home *I* love you... and if *I* don't get another chance to say this, *I* just want to say *I'm* so proud to be a part of a movie that addresses mental health issues. There's so important and a lot of artists deal with that and *we* got to take care of each other.

It can be seen that the First Person Deixis comes up in the first person pronoun such as *I*, *me*, and *we*. The pronoun *I* refers to Lady Gaga as the speaker in the Deictic Center. The pronoun *me* also refers to Lady Gaga localizing her in the position of object of action. Lastly, the first-person plural pronoun *we* refers to Lady Gaga and the ones grouped with her identified as artists as it can be seen on the quotation being mentioned before the use of pronoun *we*.

Datum 7

Dan + Shay's acceptance speech for Best Country Duo/Group Performance in Grammy Awards 61

The First Person Deixis can be seen in Dan and Shay's acceptance speech in 61 Annual Grammy Awards. The acceptance speech of Dan and Shay are presented in the quotation below.

Dan Smyers: *My* heart is beating out of *my* chest. *We* had no expectations to win this. So many people to thank, thank you to the Recording Academy, everybody who voted for *us*, all the incredible artist in our category. It's a beautiful thing about Nashville and Country Music, *we* are all family. *We* all root for each other. *I* love you guys, you are amazing, *our* team, *our* management Jason Owen, Lisa Ray, Scooter Braun... you guys are absolutely incredible our record label, Warner Music, Nashville, Scott Hendricks *our* co-producer on this record, *our* co-writers Jordan Reynolds, Nicolle Galyon, couldn't do this without a great song and *our* beautiful better half, Abby and Hannah, *we* love you so much... Thank you.

Shay Mooney: ... *My* parents watching right now at home. *I* love you guys, mom and dad, Gabby, Erica, *my* little boy, he's too. He probably doesn't know what's going on right now while *I'm* on the TV but *I* love you, Asher. It's *my* beautiful wife, Hannah. Thank you so much. For the Recording Academy, *I* can't believe this just happened. *I'm* a little bit blown away and *I* might be about to pass out so *I'm* going to say thank you guys so much. This is an incredible honor.

From the quotation of Dan's speech, the First Person Deixis is found in the italicized pronouns *I*, *my*, *we*, *us*, and *our*. The pronoun *I* clearly refers to Dan as the speaker and the plural pronoun *we* obviously refers to Dan and his duo partner, Shay, who also stood on the stage. Shifting to the noun phrases *my heart* and *my chest*, Dan uses the possessive pronoun *my* as the deictic expression to emphasize his surprised feeling that belongs to him.

Even so, the pronoun *we* in the Dan's statement "we are all family" refers to the whole members of Nashville and Country Music. Whereas, the object pronoun *us* refers to Dan and Shay localized as the object of action identified as voting. Afterwards, the possessive pronoun *our* used by Dan refers to the sense of belonging towards their team, management, co-producer, co-writers, and their wives respectively.

Lastly, from the quotation of Shay's speech, it is found that the First Person Deixis comes up in the first person pronouns *I* and *my*. The subject pronoun *I* clearly refers to Shay as the speaker and the possessive pronoun *my* is noticed to refer to the sense of belonging that Shay has towards his parents, little boy, and wife.

Datum 8

Kacey Musgraves' acceptance speech for Best Country Album in Grammy Awards 61

The other First Person Deixis can be seen in the quotation of Kacey Musgraves' acceptance speech below. The first-person deictic words are noticed in the italicized first person pronouns within the quotation.

Oh, *my* gosh. *I* never dreamed.. *I* never dreamed that this record would be met with such love, such warmth, such positivity. It's seriously means the world to me. *I* love country music with everything that *I* am and *I'm* very proud to be able to get to share *my* version of that with the world. Thank you for supporting that...

... *I* made this record with these two guys right here and they took Daniel Tashian and *I* really want to thank Jason Owen, he's been there since day one, *my* manager, he believes so big, he dreams so big, and he can help me achieve anything and *I* just *I* love you Jason thank you thank you so much to *my* family, *my* sweet husband is down here, Ruston, *I* love you. *I* really believe *I* wouldn't have this album if *I* hadn't met you and you didn't open *my* heart like you did so thank you so much.

From the quotation, it is found that the First Person Deixis comes up in the subject pronoun *I* and the possessive pronoun *my*. As the speaker is identified to be Kacey Musgrave as the winner of the nomination who delivers the acceptance speech, it is obvious that the subject pronoun *I* refers to Kacey Musgrave. Whereas, the possessive pronoun *my* precedes an interjection in the early part of the quotation and the other possessive pronouns *my* are identified in the phrases *my* version, *my* family, and *my* sweet husband.

The possessive pronoun *my* in the interjection “Oh, *my* gosh” might refer to the emphasis of the feeling of surprised that belongs to Kacey. Whereas, while preceding the phrases *my* version, *my* family, and *my* sweet husband, the possessive pronoun *my* refers respectively to the sense of belonging towards the version of country music that Kacey brought, all members in Kacey’s family, and the husband whom Kacey was married with.

Datum 9

Kacey Musgraves’ acceptance speech for Album of the Year in Grammy Awards 61

The other Kacey’s acceptance speech is analyzed as the next datum as Kacey won more than one nomination in 61st Annual Grammy Awards. The First Person Deixis can be found in the italicized pronoun within the quotation as below:

Oh, *my* God, oh, *my* God. *I* don't even know what to say. It was unbelievable to be even in a category with this gigantic albums, really brilliant works of art, just it's really crazy, but *I'm* very thankful and *I* know that winning this doesn't make *my* album any better than anybody else is in that category... Thank you for championing *mine*. *I* would have nothing without songs. To *me*, it's all about. This is all about the songs. *I'm* very lucky to have a team that is very trustworthy, very incredible, and they're honest with *me*.

The First Person Deixis from the quotation of the speech can be noticed in the first person pronouns *my*, *I*, *mine*, and *me*. The possessive pronoun *my* in the statements “Oh, *my* God, oh, *my* God” refers to the feeling of surprised she has which she relates the sense of belonging to God. Even so, the possessive pronoun *my* in the phrase “*my* album” is different with the previous one. The deictic word

my in the phrase “*my* album” refers to the sense of belonging she has towards the work identified as Kacey’s album.

Afterwards, the First Person Deixis in the subject pronoun *I* obviously refers to Kacey as the speaker within the Deictic Center and the object pronoun *me* refers to Kacey localizing her as the object of preposition phrase used to express her opinion. Whereas, the possessive pronoun *mine* refers to the sense of possession towards the winning album that belongs to Kacey and localizes it in the position of object of action.

Datum 10

This Is America’s acceptance speech for Record of the Year in Grammy Awards 61

This Is America is the title of song that won the Record of The Year in 61st Annual Grammy Awards. The acceptance speech was delivered by the producer and it is presented in the quotation as below:

Ludwig Goransson (producer): *I* just want to say creating music with Childish Gambino has been one of the greatest joys of *my* life. As a kid growing up in Sweden, loving American music *I* always dreamt of migrating here and work with (billing) artist like Donald Glover. *I* really wish he was here with *us* right now... No matter where you’re born or what country you’re from, you connect with This Is America. It speaks to people. It connects right to your soul, calls out injustice, celebrates life, and reunites *us* all at the same time.

In the quotation, it is noticed that the First Person Deixis comes up in the form of pronouns *I*, *my*, and *us*. The first-person subject pronoun *I* refers to Goransson as the speaker of the speech. Whereas, the first-person possessive pronoun *my* refers to the sense of belonging that Goransson has towards life

related to the joy that Goransson stated previously. In the form of first-person plural object pronoun, the first-person deictic word *us* refers to Goransson as the and the ones grouped with him identified as the whole team which also stand on the stage with Goransson.

Datum 11

H.E.R. (Gabriella Sarmiento Wilson)'s acceptance speech for Best R&B Album in Grammy Awards 61

The quotation of H.E.R.'s acceptance below also presents the findings of First Person Deixis. The first-person deictic words come up in the italicized pronouns as follows:

So first thing *I* want to say is this is unbelievable and second it's not even an album. It's an EP (Extended Play). So, *I* really don't feel right being up here by myself because *I* didn't do this by *myself*. *I* didn't get on the stage by *myself*. So is *my* team *my* wonderful team would come up on stage with me, please. *I* have so many people to thank. *I* really *I'm* speechless right now. *I'm* holding back tears...

... but *I* really want to say thank you so much to God first and foremost in *my* parents who are in the building right now and *my* wonderful sister. Mom, Dad, this is for all the sacrifices that you made for *me* and thank you for embracing *my* talents and who *I* am and since *I* was a little girl. ...and everybody at the label and Fleck. *I* have no words. *I'm* shout out to call Cerry Spotify, Apple Music, everybody that was a part of this. I wouldn't be here today if it wasn't for you, guys and there's so many other people to name.

In the quotation, the First Person Deixis is found in the subject pronoun *I*, the reflexive pronoun *myself*, the possessive pronoun *my*, and the object pronoun *me*. The subject pronoun *I* refers to Gabriella Sarmiento Wilson whose stage name is H.E.R. as the speaker. Then, the reflexive pronoun *myself* refers to H.E.R. emphasized as a single-particular entity.

Afterwards, the possessive pronoun *my* refers to the sense of belonging that H.E.R. has towards particular entities such as team and members of family. Lastly, the object pronoun *me* refers to H.E.R. in the position of object of action identified as sacrifices that H.E.R.'s mom and dad have made for.

Datum 12

High On Fire's acceptance speech for Best Metal Performance in Grammy Awards 61

In this part, the acceptance speech of High On Fire band was delivered by its members which are Matt Pike, Des Kensel, and Jeff Matz. The First Person Deixis embedded in the speech can be seen in the italicized pronouns within the quotations as below:

Matt Pike (vocals and guitarist): Wow, what a trip. *I* guess first thing *I'd* like to do is thank these two guys. *We* never really needed award for doing what *we* love. 21 years later finally got this. Thank you, you know, to the Academy like to thank Kurt Ballou, Brian (Sours), Allan (Galches), *our* girls, families, *our* crew, everybody who's got *us* through this and yeah thanks a lot.

Des Kensel (drummer): *I'd* like to thank my wife Beth, *my* parents Wayne and Sally Kensel, *my* sister Jean and *my* kids Devin and Lia. Thank you.

Jeff Matz (bassist): Like to thank *my* parents and family Kurt Ballou, Brian (Sours), Greg Wilkinson for engineering the album and a shout out to *our* good friend and manager Nick John who passed away last year thank you very much.

In Matt Pike's speech, the first-person deictic words are noticed in the first person pronouns *I*, *we*, *our*, and *us*. The pronoun *I* refers to Matt Pike as the speaker, while the pronoun *we* refers to the whole members of the band identified as Matt Pike, Des Kensel, and Jeff Matz. The possessive pronoun *our* refers to the sense of collective belonging towards the mentioned entities and the object pronoun *us* refers to the Matt Pike and other members of the band localized as the object of action.

In Des Kensel's speech, the First Person Deixis is found in the pronouns *I* and *my*. The subject pronoun *I* refers to Des Kensel himself as the speaker in the Deictic Center, while the possessive pronoun *my* refers to the sense of belonging that Des Kensel has towards his parents, sister, and kids.

The first-person deictic word is also found in Jeff Matz speech which only comes up in the form possessive pronouns. In Jeff Matz's speech, the singular possessive pronoun *my* refers to the sense of belonging that Jeff Matz has towards his parents and family, while the plural possessive pronoun *our* refers to the sense of collective belonging towards a friend and a manager who had passed away a year earlier.

Datum 13

Childish Gambino's acceptance speech for Best Music Video in Grammy Awards 61

The song *This Is America* also won other nomination which is Best Music Video in 61st Annual Grammy Awards. The acceptance speech was delivered by Hiro Murai as the director and two of the producers, Ibra Ake and Jason Cole, as Childish Gambino did not attend the stage. The first person deictic words can be seen in the italicized first person pronouns in the quotation as below:

Hiro Murai (director): Thank you so much. This is amazing. *I* (slept) this on behalf of Donald Glover and everyone who worked on the production, Doomsday Entertainment, Danielle Hinde, producer Jason Cole, creator producers Ibra, Fam, choreographer Sherrie Silver, and *my* parents. Didn't work on the video but they worked on *me* a lot so thank you. *making joke and the audience laughed

Ibra Ake (producer): *I think I just want to give a special shout out to a family member we lost last year, Donald Glover Sr. and special thanks to Fam for making all this possible too. (For ya), thank you.*

Jason Cole (producer): *I want to thank Hiro Murai who is one of the just most gracious, humble, talented directors in Hollywood going so that needs to be said, Doomsday Entertainment the production company that put this on, my family Rachel who's here in the audience, my son Owen, my mom. Thank you guys very much. This is an honor.*

From the quotation, the First Person Deixis is found in the pronouns *I*, *me*, *my*, and *we*. In Murai's speech, the pronoun *I* refers to himself as the speaker in the Deictic Center. Then, the object pronoun *me* refers to him localized as the object of action. When shifting to Ibra and Cole as the next speakers, the pronoun *I* refers to each of them respectively as the speaker within the Deictic Center.

The first-person deictic word in the form of possessive pronoun *my* can be seen in Murai and Cole's speech. The pronoun *my* in their speech refers to the sense of belonging towards the members of their family respectively. Lastly, the pronoun *we* found in Ibra's speech refers to Ibra Ake himself and all members of the group.

Datum 14

Silk City & Dua Lipa's acceptance speech for Best Dance Recording in Grammy Awards 61

In this part, the acceptance speech was delivered by Diplo (Thomas Wesley Pentz), one of the Silk City members. The acceptance speech is presented in the quotation below:

Diplo: All right. Thank you guys so much everybody involved in this song, Mark and Dua, *I* have to rehearse they couldn't make it down here but Dua for the amazing records to give *us* her voice... and of course shout out to all the other nominees. *I'm* huge fans. Fisher, Disclosure, we love you. Above and Beyond, you're legends and of course, Virtual Self who is *our* friend as well. So, thank you so much...

From the quotation of Diplo's speech, it is noticed that the First Person Deixis comes up in the subject pronoun *I*, the object pronoun *us*, and the possessive pronoun *our*. The pronoun *I* refers to Diplo as the speaker in the Deictic Center. Then, the pronoun *us* might refer to Diplo himself and Mark Ronson as the other member of Silk City as Diplo previously mentioned him before the object pronoun (excluding Dua Lipa as she is regarded as the subject of action identified as giving her voice). Lastly, the pronoun *our* seems to point to the sense of collective engagement towards the producer of *Virtual Self* music play identified as Porter Robinson.

Datum 15

St. Vincent (Annie Clark) and Jack Antonoff's acceptance speech for Best Rock Song in Grammy Awards 61

In this part, the acceptance speech was delivered by St. Vincent (Annie Clark) and Jack Antonoff as they won the nomination Best Rock Song in 61st Grammy Awards for their song *Masseduction*. The First Person Deixis of their speech can be found in the italicized pronouns within the quotation as below:

St. Vincent: Hey, thank you so much. This is great. *I* want to say a big thank you to *my* friend up here, Jack Antonoff. *We* made a record together that *I'm* so proud of. And *I* think this is the first time that *I've* given a thank-you speech so here goes. *I* want to thank *my* family so much, people who worked on the record, Laura Sisk she's in the house, badass female engineer Catherine Mark, Lars Stalfors, and thank you to the John Silva team, the Sam Office, Tom Elmhirst. Thank you so much.

Jack Antonoff: *I* just there's no one on Earth *I* could ever dreamed about being a part of and being so proud as Annie (St. Vincent) is the best *we* have. That's what *I* really think. Thank you so much. And *my* family's here, *my* parents and *my* sister and Tyler Childs. It's really great honor.

The first-person deictic words can be noticed in the first person pronouns *I*, *my*, and *we*. The pronoun *I* in St. Vincent's speech refers to herself as the

speaker of the speech. In St. Vincent's statement "I want to say a big thank you to *my* friend up here, Jack Antonoff", the pronoun *my* points to the sense of belonging towards the relationship that she has with Jack Antonoff identified as friendship. Lastly, the plural pronoun *we* in St. Vincent's speech refers to St. Vincent herself and Jack Antonoff as her partner.

In Jack Antonoff's speech, the pronoun *I* directly refers to Jack Antonoff as the speaker within the Deictic Center, while the possessive pronoun *my* refers to the sense of belonging towards the engagement with the members of Jack Antonoff's family. Even so, the plural pronoun *we* is quite different with the one in St. Vincent's speech. That is, the pronoun *we* in Jack Antonoff's speech refers to Jack Antonoff himself and the grouped members of the team excluding St. Vincent for a particular purpose.

Datum 16

"Weird Al" Yankovic's acceptance speech for Best Boxed or Special Package in Grammy Awards 61

In this part, the quotation presents the speech of Alfred Mathew Yankovic whose stage name is Weird Al. He won the nomination of Best Boxed or Special Package in Grammy 61. The First Person Deixis of his speech can be seen in the italicized pronouns within the quotation as below:

Oh. Well. *I* hope *I* haven't been too obvious about this. *I've* kind of been playing the long game. *I* never really wanted to be a recording artist. *I* did it for 40 years just so one day *I* could win a Grammy for being an art director so *I'm* glad. *I'm* glad *my* hard work finally paid off. Thank you.

The First Person Deixis in Yankovic's speech is found in the subject pronoun *I* and the possessive pronoun *my*. The pronoun *I* obviously refers to Yankovic as the speaker within the Deictic Center, while the pronoun *my* points to the sense of belonging that Yankovic has towards the thing identified as the hard work paid off by achieving the award. Even though the first-person deictic expressions in Yankovic's speech are only found in those two pronouns, the elaborate analysis of Yankovic's speech is presented in the other section.

Datum 17

Vampire Weekend's acceptance speech for Best Alternative Music Album in Grammy Awards 62

The Vampire Weekend's acceptance speech for winning Best Alternative Music Album in 62nd Annual Grammy Awards was delivered by Ezra Koenig as the guitarist of the group. The first-person deictic expression can be found in the italicized pronoun within the short quotation "Thank you. That's it and really. Thank you and everybody else is not with *us*. Look at this crew. Look at this crew, people. Thank you." The plural pronoun *us* refers to Ezra himself and all the grouped members who stand on the stage identified as the crew.

Datum 18

Tanya Tucker's acceptance speech for Best Country Song in Grammy Awards 62

The next First Person Deixis can be found in the quotation of Tanya Tucker's acceptance presented as below:

... and it's still unbelievable to me that *I* still have a few first left. So after 14 trips, 14 nominations, this is the first win and I can't believe it. *I* have so few people to thank for the last year when a big big long wild ride for *me*, *my* young talented management Sawyer & Garner, *my* record label, *I* love you guys Fantasy, Paradigm *my* agent...

In the quotation of Tanya Tucker's speech above, the First Person Deixis is found in the italicized first person pronouns. The subject pronoun *I* refers to Tanya Tucker as the speaker of the speech, and so does the object pronoun *me*. Lastly, the First Person Deixis in the possessive pronoun *my* refers to the sense of belonging that Tanya has towards the management, the record label, and the agent.

Datum 19

Gary Clark Jr.'s acceptance speech for Best Rock Performance in Grammy Awards 62

The First Person Deixis in Gary Clark Jr.'s speech in Grammy Awards 62 can be noticed in the quotation below. The italicized first person pronouns refer to the first-person deictic words.

Wow. Just real quick *I* want to thank you all studios in Austin, Texas. Jacob, Steven, Joseph, (Poland) for a holding *me* down, producing, writing, engineering, *my* wife Nicole holding it down while *I'm* in the studio, *my* team Warner, Scooter (Weintraub), Pam Adams, you know, *my* band live in the studio and everybody who's paid attention and show love...

In the quotation, the italicized pronouns found are *I*, *me*, and *my*. They are identified as the First Person Deixis used in Gary Clark Jr.'s speech. The subject pronoun *I* refers to Gary Clark Jr. as the speaker within the Deictic Center, while

the object pronoun *me* points to him as the object of actions identified as holding down, producing, and etcetera. Lastly, the possessive pronoun *my* refers to the sense of belonging that Gary Clark Jr. has towards the ones identified as wife, team, and band live in the studio.

Datum 20

Tool's acceptance speech for Best Metal Performance in Grammy Awards 62

The next first-person deictic words can be found in the acceptance speech delivered by the members of group band named Tool as the winner of Best Metal Album in Grammy Awards 62. The First Person Deixis can be identified in the italicized first person pronouns in the quotation as below:

Dany Carey: Wow. Kind of renews *my* faith in humankind to know there's long time so spans left out that can listen to a twelve-minute song. *I'd* like to thank all the gods because *I* don't think is a good time to piss any of them off, *my* band mates Justin, Adam and Maynard who *I* couldn't do anything without, *my* mom for educating *me* and over a thousand other people, wow, *my* lovely mother of *my* children, about to be children, just a child right now. This is for you also, baby... I'd like to thank as artists *we* know *we're* all influenced by the people that come before *us* and for *me* it's all the great "drum god" has supposed that come before and *I* do *my* best to channel them every time *I'm* working, namely John Bonham, Tony Williams and recently *my* good friend Neil Peart.

The quotation provides the speech of Dany Carey as the drummer of Tool. In the quotation, the first-person deictic words are found in the pronouns *my*, *I*, *we*, *us*, and *me*. The pronoun *my* refers to Dany Carey's sense of belonging towards things identified as faith in humankind, band mates, mother, lovely mother of children (wife), and etcetera, while the pronoun *I* refers to Dany Carey himself.

Then, the object pronoun *me* refers to him as the object of action in the phrase "for educating *me*" and also in the position of expressing opinion in the

phrase “for *me* it’s all drum god”. Other than that, the First Person Deixis is also found in the first-person plural pronouns *we* and *us*.

The first-person plural subject pronoun *we* in the statement “*we* know *we’re* all influenced by the people that come before us” points to Dany and all the addressees identified as other artists to whom Dany speak. Afterwards, the plural object pronoun *us* also refers to the same referents identified as Dany himself and the other artists in the position of object of action.

Lastly, the first-person deictic word is found in speech of the bassist of Tool, Justin Chancellor. The First Person Deixis can be noticed in the italicized first person pronouns in the short quotation “big brother Jim you’re *my* biggest inspiration and *I* want to thank Joe Parisi for his time and patience, couldn’t have done it without him.” In the quotation, the pronoun *my* refers to Justin’s sense of belonging towards the thing identified as inspiration, while the pronoun *I* refers to Justin Chancellor himself as the speaker within the Deictic Center.

Datum 21

Anderson .Paak’s acceptance speech for Best R&B Album in Grammy Awards 62

The First Person Deixis is also found in Anderson Paak’s acceptance speech for winning Best R&B Album in Grammy Awards 62. The italicized first person pronouns below belong to the first-person deictic words.

Hey, honestly *I* was sweating bullets just could have went anywhere. Shout out to everybody in the category awesome. This is a win for R&B. *We* just going to keep it at my house if you don’t mind.

I want to thank God. I want to take my beautiful wife, my patient wife... I want to thank Full Stop, Free Nationals. I want to thank my lawyer. I want to thank my Live Nation team. I want to thank Twelve-Tone, my little baby Shine so... all amazing producers and writers that helped contribute on this thing that's on everybody's energy put together to make something like this.

From the quotation of Anderson Paak's speech, the First Person Deixis is found in the pronouns *I*, *we*, and *my*. The subject pronoun *I* refers to Anderson Paak as the speaker within the Deictic Center, while the possessive pronoun *my* refers to the Anderson Paak's sense of belonging towards the ones identified as patient wife, little baby lawyer, and team. Whereas, the plural pronoun *we* refers specifically to Anderson Paak and the other nominees in the R&B category.

Datum 22

Cage The Elephant's acceptance speech for Best Rock Album in Grammy Awards 62

The first-person deictic expressions are also found in the acceptance speech of Cage The Elephant band for winning Best Rock Album in 62nd Annual Grammy Awards. The acceptance speech was delivered by Matt Shultz and Brad Shultz as the representations.

Matt Shultz (lead vocals): Wow. *I* guess first *I'd* like to thank *our* families for supporting *us*. *I'd* like to thank these guys up here. Brad, Nick, Jared, Daniel, and Matthan for being *my* brothers in in creativity and love, John Hill who produced the record who is incredible producer, Tom Elmhirst mixed it. *I* have more notes here somewhere.

Brad Shultz (guitarist): ... and *I* wanted to just say this is been one of the hardest years that *we've* went through as a band and it's just so incredibly touching that *we're* able to take so many negative things that happen to *us* and turned it into such a positive thing. And that's all *I* have to say. Matt (asking Matt to continue)

Matt Shultz (lead vocals): This year was the highest level of teen suicide that *our* country has seen and *I* just want to say love is alive, love will remain forever.

In the quotation, the italicized first person pronouns are identified as the deictic expressions. The subject pronoun *I* in Matt Shultz's speech refers to

himself as the speaker in the Deictic Center, while the possessive pronoun *my* points to the sense of belonging he has towards the ones identified as brothers.

In Brad Shultz's speech, the subject pronoun *I* refers to Brad Shultz himself as the speaker within Deictic Center, while the plural pronoun *we* refers to the all grouped members of Cage The Elephant. Afterwards, the object pronoun *us* refers to the same referents in the position of object of action identified as many negative things that happen.

When switching back to Matt Shultz, the deictic word *I* refers to Brad Shultz himself once more and the possessive pronoun *our* points to the sense of collective belonging towards thing identified as country. Even so, the phrase "our country" itself seems not to refer literally to the country itself but rather the people who live in the country.

Datum 23

Dan + Shay's acceptance speech for Best Country Duo/Group Performance in Grammy Awards 62

The next First Person Deixis is found in Dan and Shay's acceptance speech for winning Best Country Duo/Group Performance in Grammy 62. The italicized first person pronouns below are identified as the first-person deictic words.

Dan Smyers: ...*I* want to like put *my* heart up to this microphone, you can literally hear it beating out of *my* chest right now. This is one of the coolest moments ever. Thank you to *my* wife Abby who's in the crowd down there for inspiring this song, for inspiring every song that *we* write, for inspiring everything *we* do in *our* lives, Shay's wife Hannah was at home in Nashville, *we* love you. Thank you to *our* team Warner Music Nashville, Jason Owen, Sandbox Management, Scooter

Braun, Scooter Braun Projects, everybody, the Recording Academy, everybody who voted for *us*. Man, this is an absolute dream come true. *We've* always dreamed of being up here on this stage. So, thank you all so much for making this happen.

In the quotation of Dan's speech above, the First Person Deixis is found in the first person pronouns *I*, *my*, *we*, *our*, and *us*. The singular pronoun *I* refers to Dan as the speaker, while the plural pronoun *we* refers to Dan himself and Shay as his partner who stood together with him on the stage. Whereas, the object pronoun *us* also refers to Dan and Shay positioning them as the object of action identified as voting.

Other than those, the possessive pronoun *my* refers to Dan's sense of belonging towards the things that belong to him such as heart, chest and the one identified as his wife. Afterwards, the possessive pronoun *our* in the phrase "*our* lives" points to Dan's sense of collective belonging together with his wife towards the thing identified as lives that they live together. Even so, the possessive pronoun *our* in the phrase "*our* team" points differently to the sense of collective belonging towards the thing identified as Dan and Shay's team.

In addition, the First Person Deixis is also found in Shay's speech in the short quotation "It's seriously unbelievable. Alicia Keys, you are unbelievable. *I* want to thank Joseph Jonas, all of our friends watching back home, *my* wife we're about to have *our* second baby." The italicized pronoun *I*, *my*, and *our* are all deictic.

The pronoun *I* refers to Shay himself as the speaker of the speech within the Deictic Center. Then, the pronoun *my* points to Shay's sense of belonging

towards the one identified as Shay's wife and the pronoun *our* refers to Shay's sense of collective belonging together with his wife towards the one identified as their second baby.

Datum 24

Anderson .Paak and Andre 3000's acceptance speech for Best R&B Performance in Grammy Awards 62

The First Person Deixis found next is in the acceptance speech for Best R&B Performance in Grammy 62. The speech was represented by Anderson Paak. The first-person deictic word can be noticed in the italicized first person pronouns in the quotation of Anderson Paak's speech as below:

Anderson .Paak: You know *I'm* saying like really spits up. Everybody knows how hard it is to get Andre to do anything and to win a Grammy for this song, R&B songs, just it's just *I'm* over the moon and it's such an honor. Thank you to the Academy. Thank you to *my* engineer (Zaher) for putting up with *me*, so the producers JAMO. Incredible, *I* got to thank JAMO and *I* got to thank BJ the Chicago Kid for introducing *me* to JAMO who help *me* produce this wonderful track. And *I* got to thank the fans.

In the quotation above, the First Person Deixis is found to be the first person pronouns *I*, *my*, and *me*. The subject pronoun *I* obviously refers to Anderson Paak as the speaker within the Deictic Center and the object pronoun *me* also points to Anderson Paak himself in the position of object of actions. Lastly, the possessive pronoun *my* points to Anderson Paak's sense of belonging towards the one identified as his engineer.

Datum 25

Tyler's Acceptance Speech for Best Rap Album in Grammy Awards 62

The quotation below provides the acceptance speech delivered by Tyson whose stage name is The Creator. In the quotation, the first-person deictic expressions can be found in the italicized first person pronouns as below:

That's *my* mom is you all wondering... Hello. All right so *I* don't know if *I'm* be up here again so bear with *me*... Okay, one to *my* mother. You did a great job raising this guy. Two, to the Clancy's *my* manager, *my* managers. You guys took a seed and watered it and *I* thank you for trusting *my* ideas. Three, you all don't got to feel obligated to clap all the time. Three, to *my* friends and *my* family for trusting *my* ideas and putting up with *my* annoying hyperactive energy since *we* were children but always being there, this man (pointing to a man beside him) has never missed a show of *mine*. This is *my* day one and *I* love this dude, man. To *my* fans and *my* label again trusting *my* crazy ideas, to the new fans, to the old ones, all the crazy stuff *I* do, *I've* never fully felt accepted in rapping stuff so for you all stand by *me* and get *me* here, I really appreciate that and *I* don't know if he's here but *I* really want to thank Pharrell Williams because again growing up feeling left-of-center to a lot of stuff that I saw on TV, that man has allowed *me* to be comfortable with *myself* and has opened doors you guys could not imagine before *I* met him and when *I* met him. So, thank you, P. *I* love you all.

As noticed in the quotation, the First Person Deixis is found in the pronouns *I*, *me*, *my*, *we*, *mine*, and *myself*. The subject pronoun *I* refers to Tyler himself as the speaker within the Deictic Center, while the object pronoun *me* refers to himself localized as the object of an action. Then, the possessive pronoun *my* points to his sense of belonging towards the ones identified as mother managers, fans, and label and the things identified as ideas and energy.

Other than those, the possessive pronoun *mine* might point to Tyler's emphasis towards his sense of belonging towards the thing identified as a show. Afterwards, the plural pronoun *we* might point to Tyler himself and his friends as it is shown by the context of his statement. Lastly, the reflexive pronoun *myself* is also found in Tyler's speech which points to Tyler himself localized as a single-particular entity.

Datum 26

Lil Nas X & Billy Ray Cyrus's acceptance speech for Best Music Video of the Year in Grammy Awards 62

In this part, the acceptance speech was represented by Calmatic as the director of *Old Town Road* official movie for winning Best Music Video nomination in Grammy 62. The First Person Deixis in Calmatic's speech can be found in the short quotation "One thing *I* want to say is thanks to *my* parents and *my* family for supporting *my* creativity, you know it, in all the kids, in *my* neighborhood."

The First Person Deixis in the quotation can be noticed in the italicized first person pronouns *I* and *my*. The pronoun *I* clearly refers to Calmatic as the representation to deliver the speech for winning the nomination, while the pronoun *my* points to his sense of belonging towards the ones identified as parents, family, and neighborhood and the thing identified as creativity.

Datum 27

Finneas' acceptance speech for Producer of the Year, Non-Classical in Grammy Awards 62

The next First Person Deixis can be found in the quotation of Finneas' acceptance speech for winning Producer of The Year, Non-Classical nomination below. The first-person deictic expressions are marked in the italicized pronouns within the quotation.

... *My* heart is beating so fast right now. *I* know I have a short amount of time before the organist or the xylophone starts to play *me* off. *I* would like to thank *my* managers Danny and Brandon for

being incredible advocates for *myself* and *my* sister all of these years. *I'd* like to thank John, Sam, (Riback), Justin and everybody at Dark Room and Interscope for believing in *us* this entire duration and for letting *us* make homemade music. *I* want to thank *my* girlfriend for being so kind and letting *me* play the same song 17 times on every car ride so *I* can get it right the next time. This award belongs to *my* sister, Billie...

Within the quotation above, the italicized first person pronouns belong to deictic expressions. The subject pronoun *I* clearly refers to Finneas himself as the speaker within Deictic Center. While the object pronoun *me* also refers to Finneas localized as the object of actions.

Other than that, the possessive pronoun *my* points to the sense of belonging Finneas has towards the thing identified as his heart and the ones identified as his managers, girlfriend, and sister. Afterwards, the reflexive pronoun *I* points to himself emphasized as a single-particular entity. Lastly, the plural pronoun *us* seems to refer to Finneas and his sister, Billie Eilish, as it is shown by the context of the utterance.

Datum 28

Billie Eilish's acceptance speech for Song of the Year in Grammy Awards 62

In this part, the acceptance speech was delivered by Billie Eilish and his brother, Finneas, who is also the producer of the song. The First Person Deixis in their speech can be found in the quotation as below:

Billie: ... oh *my* God so many other songs deserve this. *I'm* sorry. Thank you so much. This is *my* first Grammys. *I* never thought this would ever happen in *my* whole life. *I* grew up watching them and this is *my* brother Finneas and he's *my* best friend. *I* feel like *I* joke around a lot and *I* never take anything seriously at these kind of things but *I* genuinely want to say *I'm* so grateful and *I* only want to say that *I'm* grateful and that *I'm* so honored to be here amongst all of you. *I* love you to *my* core... *I* grew up watching all of you. Thank you to *my* team, *my* mom, my dad, *my* best friends, Drew, Zoe, for keeping *me* alive to this day, Justin, Danny, Brandon, Michelle, Chelsea, Spencer...

Finneas: You know, this is a really really big deal and *we* don't.. *I* have no idea what to say *I* didn't think *we're* going to win this at all. *I* love to every song on this list. *I* want to thank *my* girlfriend, *my* best friends, *our* entire team. You know, *we* just make music in a bedroom together. *We* still do that and they let *us* do that...

In Billie's speech, it can be found that the first-person deictic words come up in the first person pronouns *I*, *my*, and *me*. The subject pronoun *I* refers to Billie herself as the speaker within the Deictic Center, while the object pronoun *me* refers to herself as the object of an action. Then, the possessive pronoun *my* points to the sense of belonging she has towards the things identified as her first Grammys, whole life, brother at once her best friend, team, mom, dad, and etcetera.

In Finneas' speech, the first-person deictic words can be found in the first person pronoun *I*, *we*, *my*, *our*, and *us*. The subject pronoun *I* refers to himself as the speaker, while the plural pronoun *we* belongs to Finneas and his sister, Billie. After that, the possessive pronoun *my* belongs to Finneas' sense of belonging towards the ones identified as his girlfriend and best friends, while the possessive pronoun *our* points to the sense of collective belonging he has towards their entire team. Lastly, the object pronoun *us* belongs to Finneas himself and Billie localized as the object of an action.

Datum 29

DJ Khaled, Nipsey Hussle & John Legend's acceptance speech for Best Rap/Sung Performance in Grammy Awards 62

In this part, the acceptance speech for Best Rap/Sung Performance in Grammy 62 was only represented by DJ Khaled and John Legend as their partner,

Nipsey Hussle, had already passed away. The quotation below marks the first-person deictic expressions in the italicized first person pronouns.

DJ Khaled: This is for Nipsey Hussle, this is for Hip-Hop, *I* want to play *my* beautiful queen, Nicole, *I* just had a new baby boy a week ago. His name is Alam. It means “The World” in Arabic. And I also want to pick up *my* other son Asahd. *I* love you so much, Daddy be home.

John Legend: ...*I* want to thank all of you for supporting *us* and for lifting Nipsey's name up. You know, *we* all love him, *we* all miss him, It is terrible that *we* had to lose him so early. *We* thank his family for being here tonight with *us*. Thank you for allowing *us* to use his legacy and lift it up in song tonight and *we're* just honored to be here tonight. I want to thank *my* wife and *my* family. *We've* seen so much tragedy today and last year and so much has gone on but let's love each other, let's love *our* families, this hold each other tight. God bless.

The first-person deictic expressions can be found in the first person pronouns *I*, *my*, *we*, *us*, and *our*. In DJ Khaled's speech, the pronoun *I* points to himself as the speaker within Deictic Center, while the pronoun *my* points to his sense of belonging towards his other son named Asahd.

In John Legend's speech, the pronoun *I* belongs to John Legend himself as the speaker within the Deictic Center. Particularly, the plural pronoun *we* in his statement “You know, *we* all love him, *we* all miss him, it is terrible that *we* had to lose him so early” and “*We've* seen so much tragedy today and last year and so much has gone on but let's love each other” refers to John Legend, DJ Khaled, up to all the addressees to whom he spoke. However, in the clauses “*We* thank his family for being here tonight with *us*” and “*we're* just honored to be here tonight” might only refer to John Legend himself and DJ Khaled who stand together on the stage.

Then, the object pronoun *us* in John Legend's speech points to John Legend himself and DJ Khaled positioned as the object of actions. Lastly, the

possessive pronoun *our* might point to the sense of belonging John Legend has towards families which not only refer to his but also the addressees' families.

Datum 30

Billie Eilish's acceptance speech for Album of the Year in Grammy Awards

62

In this part, the speech was delivered by Billie Eilish and his brother, Finneas, who also collaborates with her. The quotation below marks the first-person deictic words of their speech in the italicized pronouns.

Billie: Please, sit down. Can *I* just say that *I* think Ariana deserves this. Thank you next got *me* through some s*** (bad word) and *I* think it deserves like more than anything in the world. *I* love you so much (referring to Ariana).

Finneas: Thank you to the Recording Academy. Thank you again to *our* team, to *our* family, to people that have supported *us* from the beginning. To *me*, it's *we* didn't write the speech for this because *we* didn't make this album to win a Grammy. *We* didn't think it would win anything ever. *We* wrote an album about depression and suicidal thoughts and climate change and being the bad guy whatever that means and *we* stand up here confused and grateful.

In the quotation of Billie's speech, the First Person Deixis is found in the pronoun *I* which belongs to Billie Eilish herself as the speaker within the Deictic Center. It is also noticed that the first-person deictic word is also found in the pronoun *me* which points to Billie herself localized as the object of action identified done by Ariana Grande.

Whereas, the First Person Deixis in Finneas' speech is found in the pronouns *our*, *us*, *we*, and *me*. The pronoun *our* points to Finneas' sense of collective belonging together with Billie towards their team and family. Then, the pronoun *we* belongs to Finneas himself and Billie, while the pronoun *us* points to

them positioned as the object of action identified as support. Lastly, the pronoun *me* belongs to Finneas himself localized as the object within prepositional phrase to emphasize his opinion.

Datum 31

Lizzo's acceptance speech for Best Pop Solo Performance in Grammy Awards 62

In the quotation of Lizzo's speech in 62nd Annual Grammy Awards below, the first-person deictic words can be seen in the first person pronouns. They are marked in the italicized words within the quotation.

... This is really f***** (bad word) sick, unexpected, really cool, but *I* just *I* want to say, you know, this whole week, you know, *I'll* be lost in *my* problems, stressed out, and then in an instant all of that can go away and your priorities really shift and today all of *my* little problems that *I* thought were big as the world were gone and *I* realize that there's people hurting right now...

...and as *I'm* speaking to all you all in this room, *we* need to continue to reach out, this is the beginning of making music that moves people again, making music that feels f***** (bad word) good that liberates people, yes, and if *I* hadn't reached out, *I* wouldn't have met *my* best friend Quinn and Lauren, *I* don't know where *I* will be right now sleeping in *my* car, if *I* hadn't reached out *I* wouldn't have met a nice life in Ricky, if *I* had to restarted *I* wouldn't have Kevin and full stop if *I* hadn't reached out *I* wouldn't have met Atlantic Records so thank you so much for lifting *me* up...

Within the quotation, the First Person Deixis can be found in the first person pronouns *I*, *my*, *we*, and *me*. The subject pronoun obviously refers to Lizzo as the speaker of the speech within the Deictic Center, while the object pronoun *me* belongs to Lizzo localized as the object of action identified as lifting up.

Then, the plural subject pronoun *we* belongs to Lizzo herself and all the addressees who attend in the room as it is previously stated by her statement "and as *I'm* speaking to all you all in this room." Other than that, the possessive

pronoun *my* points to Lizzo's sense of belonging towards the things identified as her problems and car and the ones identified as her best friends.

Datum 32

Billie Eilish's acceptance speech for Best New Artist in Grammy Awards 62

In this last part of the First Person Deixis findings, the quotation presents the speech by Billie Eilish once more as she also won Best New Artist nomination in 62nd Annual Grammy Awards. In the quotation of Billie Eilish's speech below, the italicized first person pronouns are all deictic.

... *I* forgot to thank *my* touring team in the last one so *I* want to thank you guys for helping *me* put on a show that *I* actually like. Thank you to Brian and Nicole and everybody on *my* team. Mainly, *I* think the fans deserve everything. I feel like they have not been talked about enough tonight because they're the only reason any of *us* are here at all...

From the quotation above, the first-person deictic words can be found in the pronouns *I*, *my*, *me*, and *us*. The pronoun *I* belongs to Billie Eilish herself as the speaker within the Deictic Center, while the pronoun *me* belongs to Billie herself localized as the object of action identified as helping. Then, the pronoun *my* points to the sense of belonging that Billie Eilish has towards the teams. Lastly, the pronoun *us* belongs in particular to either all the nominees or the winners of the nominations as it is shown by the context of the speech.

b. Second Person Deixis

Datum 1

Tori Kelly's acceptance speech for Best Gospel Album in Grammy Awards

61

The type of Deixis which belongs one of the mostly used Deixis used in the present study is Second Person Deixis. All of the Second Person Deixis found in this study refers to the addressee localized outside the Deictic Center except the one found in Lizzo's speech. In this part, the Second Person Deixis in Tori Kelly's speech in 61st Annual Grammy Awards is marked in the italicized second person pronoun within the quotation as below:

... so Kirk I love *you* so much. I'm sharing this with *you*. *You're* a legend and again just everybody who's been in my life. *You* know *you* are and *your* support has always meant so much to me probably more than *you* know and yeah that's I think that's all I have to say because I'm freaking out still. So, thank *you*, I love *you*, Guys.

In the quotation, it is found that the second-person deictic words come up in the pronouns *you* and *your*. The second person pronoun *you* in the early parts of Kelly's speech refers in particular to Kirk Franklin as Tori Kelly's partner who did not attend the stage, while the pronoun *you* in the statement "*You* know *you* are and *your* support has always meant so much to me probably more than *you* know" points to the ones who's been in Kelly's life as it is stated earlier in Kelly's speech.

Afterwards, the pronoun *you* in the closing part of the speech generally points to all the addressees on the bench to whom Kelly spoke. Lastly, the pronoun *your* in Kelly's speech points to the addressees identified as the ones in Tori Kelly's life in the sense of belonging towards the thing identified as their support.

Datum 2

Brandi Carlile's acceptance speech for American Roots Album in Grammy Awards 61

The next Second Person Deixis is found in Brandi Carlile's acceptance speech for winning American Roots Album in the 61st Annual Grammy Awards. It can be noticed in the short quotation from Carlile's speech "*You're* good man, Dave. *You're* good dad. *You're* good husband. We love *you* very much." In the quotation, the italicized second person pronoun *you* belongs to the second-person deictic expression. The pronoun *you* refers to Dave Cobb as Carlile's producer who stood on the stage with her while achieving the trophy.

The other second-person deictic expression *you* can be noticed in the other short quotation "I'm gonna say thank *you* for my wonderful band, my mom and dad, Jay Tiffany and Michelle, Dave Cobb and Shooter Jennings my spirit animals...(other names) Thank *you* very much." In the quotation, the pronoun *you* in the initial part of the speech belongs to the addressees identified as Carlile's band, parents, Jay Tiffany, Michelle, Dave Cobb, Shooter Jennings, and many other names. Whereas, the pronoun *you* in the last part of the speech refers generally to the addressees on the bench.

Datum 3

Chris Cornell's acceptance speech for Best Rock Performance in Grammy Awards 61

The next second-person deictic expression is found in the speech of Chris Cornell's daughters. The Second Person Deixis can be found in the short

quotation of one of the daughters' speech "Thank *you* all so much I never thought we'd be standing here without my dad and I'm sure *you'll* be proud and honored."

From the quotation, it is noticed that the Second Person Deixis comes up in the form of second person subject pronoun *you*. The pronoun *you* in the phrase "Thank *you*" refers generally to the addressees who attend the event of Grammy, while the pronoun *you* in the latter part of the quotation refers in particular to the late of their father, Chris Cornell, who has already passed away.

The other second-person deictic expression is also found in the quotation of the other daughter of Chris Cornell's speech as below:

... Thank *you* so much to the Recording Academy, Universal Music Group, Ron Laffitte, Brent Smith, Michael Cooper, and thank *you* to our mom, his love, his music and his savior who continues to carry out our father's legacy, and a huge thank *you* to his fans for the loud love and support. This is for *you* Daddy and we love *you* so much.

The italicized second person pronoun *you* in the quotation above is marked as second-person deictic expression. The pronoun *you* in the initial part of the quotation refers to the Recording Academy localized as the addressee, while in the statement "and thank *you* to our mom" the pronoun *you* belongs to their mother positioned as the addressee although she did not seem to attend the event.

Then, the pronoun *you* in the phrase "and a huge thank *you* to his fans for the loud love and support" points to the addressees identified as Chris Cornell's fans. Lastly, the pronoun *you* in the latest parts of the quotation belongs in particular to the late of Chris Cornell localized as the addressee.

Datum 5

Cardi B's for Best Rap Album in Grammy Awards 61

In Cardi B's acceptance speech for winning Best Rap album in 61st Annual Grammy Awards, the Second Person Deixis can be seen in the quotation below.

The italicized second person pronoun *you* is all deictic.

I just want to thank *you* everybody that was involved. I want to thank Julie Kaiser, Craig, Johny, Marsha...(other names) I want to thank P. I want to thank coach. I want to thank my daughter. Because, I'm not just saying thank you because she's my daughter is because you know when I found out I was pregnant, my album was not complete... *You*, husband, thank *you*... and thank *you* so much everybody.

The second pronoun *you* used in Cardi B in the quotation above belongs to different referents. The pronoun *you* in the initial part of the quotation refers to the addressee identified as everybody who was involved perhaps in the process of obtaining the achievement that Cardi B has won. Then, the pronoun *you* in her statement "*You*, husband, thank *you*" refers particularly to Cardi B's husband at that time who stood with her on the stage as the addressee. Lastly, the pronoun *you* in the latter part of the quotation might refer generally to the audience on the bench as the addressee.

Datum 6

Lady Gaga's acceptance speech for Best Pop Duo or Group Performance in Grammy Awards 61

The quotation below presents Lady Gaga's speech in Grammy 61. In Lady Gaga's speech, the second-person deictic expressions can be noticed in the quotation as below:

Thank *you*. Thank *you* so much. I got to thank God. Thank *you* for looking out for me. Thank *you* for my family. I'm home I love *you*. Thank *you*. I wish Bradley was here with me right now. He's at the baptist over in the UK. I know he wants to be here. Bradley, I loved singing this song with *you*...

... a lot of artists deal with that (mental health) and we got to take care of each other. So, if *you* see somebody that's hurting, don't look away. And if *you're* hurting, even though it might be hard, try

to find that bravery within *yourself* to dive deep and go tell somebody and take them up in your head with you. I love *you*. Thank *you* so much to the Grammys. Thank *you*.

From the quotation, the second-person deictic expressions can be found the italicized second person pronouns *you* and *yourself*. The pronoun *you* in the initial part of Lady Gaga's speech refers generally to the audience as the addressee. Then, the pronoun *you* in her statement "Thank *you* for my family. I'm home I love *you*. Thank *you*." belongs to Lady Gaga's family localized as the addressee.

In the end of the first line of the quotation above, the second person pronoun *you* points to Lady Gaga's partner, Bradley Cooper, as the addressee even though he did not seem to attend the stage. Other than those, the pronoun *you* in the latter parts of Lady Gaga's speech in particular points to the audience especially the artists as the addressees as it is shown by the context of Lady Gaga's speech. Lastly, the second person pronoun *yourself* in Lady Gaga's speech belongs to the audience especially the artists as the addressees localized as a single-particular entity.

Datum 7

Dan + Shay's acceptance speech for Best Country Duo/Group Performance in Grammy Awards 61

In this part, the quotation presents the acceptance speech of Dan and Shay for winning Best Country Duo/Group Performance in Grammy Awards 61 to find out the second-person deictic expression. The quotation can be seen as below:

Dan Smyers: ...so many people to thank, thank *you* to the Recording Academy, everybody who voted for us, all the incredible artist in our category. It's a beautiful thing about Nashville and

Country Music we are all family. We all root for each other. I love *you* guys, *you* are amazing. Our team, our management, Jason Owen, Lisa Ray, Scooter Braun, *you* guys are absolutely incredible our record label, Warner Music, Nashville, Scott Hendricks our co-producer on this record, our co-writers Jordan Reynolds, Nicolle Galyon, couldn't do this without a great song and our beautiful better half, Abby and Hannah, we love *you* so much...(switching to Shay) Thank *you*.

Shay Mooney: ...My parents watching right now at home. I love *you* guys, mom and dad, Gabby, Erica, my little boy he's too. He probably doesn't know what's going on right now while I'm on the TV but I love *you*, Asher. It's my beautiful wife, Hannah. Thank *you* so much. For the Recording Academy, I can't believe this just happened. I'm a little bit blown away and I might be about to pass out so I'm going to say thank *you* guys so much. This is an incredible honor.

In the quotation, the second-person deictic expression is marked in the italicized pronoun *you*. In the part of Dan's speech, the pronoun *you* refers to the addressees identified as Recording Academy, their voters, all the artists in the category, Nashville and Country Music, their management, record label, co-producer, co-writers, and their wives respectively.

Whereas, the second person pronoun *you* in the phrase "Thank *you*" in the last part of Dan's speech belongs generally to the audience of the event. Afterwards, the pronoun *you* in the initial part of Shay's speech points in particular to the addressees identified as his parents, son, and wife. Even so, in the latter part of Shay's speech it is found that the pronoun *you* refers generally to the addressees identified as the audience.

Datum 8

Kacey Musgraves' acceptance speech for Best Country Album in Grammy Awards 61

The next quotation presents Kacey Musgraves' speech acceptance for winning Best Country Album in Grammy 61 to find out the second-person deictic

expression which exists in her speech. The second-person deictic words are marked in the italicized second person pronoun *you*.

... and I'm very proud to be able to get to share my version of that (Country Music) with the world. Thank *you* for supporting that. I made this record with these two guys right here and they took Daniel Tashian and I really want to thank Jason Owen, he's been there since day one, my manager, he believes so big, he dreams so big, and he can help me achieve anything and I just I love *you* Jason. Thank *you*.

Thank *you* so much to my family my sweet husband is down here, Ruston, I love *you*. I really believe I wouldn't have this album if I hadn't met *you* and *you* didn't open my heart like *you* did so thank *you* so much.

Thank *you*, (Kin). Thank *you* (one's name, not too clear). Thank *you*, Grammys. Thank *you* to all the fans who have done nothing but spread positivity and love about this album and *you* really gave it wings. It means so much to me. Thank *you* so much.

From the quotation, the second person pronoun *you* in the initial part is found to generally refer to the addressee identified as anybody who supports Kacey Musgrave for her version of Country Music. Other than that, the pronoun *you* in the latter part of the first line of the quotation points particularly to the addressee identified as Jason Owen as her manager.

Afterwards, the second pronoun *you* in the second line of the quotation refers in particular to Kacey Musgraves' husband at that time, Ruston Kelly, as the addressee. In the last line of the quotation, the pronoun *you* in the initial part points to the addressees whose names are mentioned by Kacey but it is quite hard to identify those names very clearly and verify who they really are. Even so, the pronoun *you* in the latter part of the last line of the quotation clearly refers to the fans as it is mentioned by Kacey previously.

Datum 9

Kacey Musgraves' acceptance speech for Album of the Year in Grammy Awards 61

The next Second Person Deixis can also be found in the quotation of Kacey Musgraves' acceptance speech for Album of The Year in Grammy 61 below. The second-person deictic expression is marked in the italicized second person pronoun within the quotation.

... And I feel like because of that art is really thriving and it's been really beautiful to see that. Thank *you* for championing mine. ...I love my husband so much and this album would have been created without *you*. Thank *you* Universal, Jason Owen, (a name not clearly identified) my little sister, she shot and designed all my album covers...

From the quotation, it is noticed that the second person pronoun *you* in the initial part of the quotation seems to refer to Recording Academy as the addressees for championing Kacey's album in Grammy Awards 61. Then, the pronoun *you* is also used to refer particularly to Kacey's husband at that time, Ruston Kelly, as the addressee. Lastly, the pronoun *you* in the latter part of the quotation points in particular to the addressees identified as Universal Music Group Nashville, Jason Owen as the talent manager, and Kacey's little sister who shot and designed the album covers for her whose name is not clearly identified.

Datum 10

This Is America's acceptance speech for Record of the Year in Grammy Awards 61

The next quotation presents the acceptance speech for *This Is America* song for winning Record of the Year nomination in Grammy Awards 61 represented by the producer, Ludwig Goransson. In Goransson's speech, the

second-person deictic expressions can be found in the italicized pronouns represented by the producer, Ludwig Goransson. The quotation is presented as follows:

Ludwig Goransson: No matter where *you're* born or what country *you're* from, *you* connect with This Is America. It speaks to people. It connects right to *your* soul, calls out injustice, celebrates life, and reunites us all at the same time. And we're also happy to be here. We want to thank our CA, Wolf and Rothstein. We want to thank all the rappers are featured on this song 21 Savage *you* should be here tonight...

In the quotation of Goransson's speech above, the second-person deictic expressions can be found the italicized pronouns *you* and *your*. The second person pronouns *you* and *your* found in the initial part of the quotation might refer to the nonspecific addressees as it is shown by the context. Then, the pronoun *you* in the latter part of the quotation belongs to the particular addressee identified as 21 Savage whose original name is Sheeya Bin Abraham-Joseph.

Datum 11

H.E.R. (Gabriella Sarmiento Wilson)'s acceptance speech for Best R&B Album in Grammy Awards 61

The other second-person deictic expression can be found in the acceptance speech of Gabriella Sarmiento Wilson whose stage name is H.E.R. for winning Best R&B Album in Grammy Awards 61. The speech is presented in the quotation as below:

... but I really want to say thank *you* so much to God first and foremost in my parents who are in the building right now and my wonderful sister. Mom, Dad, this is for all the sacrifices that *you* made for me and thank *you* for embracing my talents and who I am and since I was a little girl.

From the quotation, it is noticed that the second-person deictic expression comes up in the italicized second pronoun *you*. The pronoun *you* in the initial part

of the quotation belongs particularly to God, H.E.R.'s parents, and also sister. Afterwards, the pronoun *you* in the latter part of the quotation is used to refer to the narrowed-down addressees identified as H.E.R.'s mom and dad in particular.

Datum 12

High On Fire's acceptance speech for Best Metal Performance in Grammy Awards 61

The next second-person deictic word is found in the short quotation of the guitarist and vocalist of High On Fire, Matt Pike's speech "21 years later finally got this. Thank *you*, *you* know, to the Academy, like to thank Kurt Ballou, Brian (Sours), Allan (Galches), our girls, families, our crew, everybody who's got us through this and yeah thanks a lot." In the quotation, the second-person deictic word found is in the form of pronoun *you*.

Even though the second-person deictic word only comes up in the pronoun *you*, the referents are found to shift depending on the context. The pronoun *you* in the discourse marker "*you* know" might refer directly to the audience as the addressee to keep the interaction between Matt Pike who stood on the stage and the audience who sit on the bench. However, the pronoun *you* in the phrase "Thank *you*" refers in particular to the ones mentioned by Matt Pike such as the Academy (Recording Academy), families, crew, and the others as the addressees.

Datum 14

Silk City & Dua Lipa's acceptance speech for Best Dance Recording in Grammy Awards 61

The pronoun *you* found as the second-person deictic expression can also be noticed in the short quotation of one of Silk City producer, Diplo's speech "and of course shout out to all the other nominees. I'm huge fans. Fisher, Disclosure, we love *you*. Above and Beyond, *you're* legends and of course, Virtual Self who is our friend as well. So, thank *you* so much." In Diplo's speech, the second person pronoun *you* is used to point particularly to the other nominees of the same category as the addressees.

Datum 18

Tanya Tucker's acceptance speech for Best Country Song in Grammy Awards 62

In this part, the second-person deictic expression can be found in the following lines of the quotation. The quotation presents the speech of Tanya Tucker who won Best Country Song nomination in 62nd Annual Grammy Awards.

Wow. Thank *you* so much. Thank *you*. *You* know, after almost 50 years in this business, after many dreams, and it's still unbelievable to me that I still have a few first left.

... my young talented management Sawyer & Garner, my record label, I love *you* guys Fantasy, Paradigm my agent... and of course a Brandy and Shooter for believing me and attend, the twin for right helping me finish this song that I started over 40 years ago.

And I just want to say that no matter how young or old *you* are never stop following *your* dreams. *You* can keep going... Bring my flowers now while I'm living. Thank *you* to all my fans out there on the road that have always brought me flowers.

The Second Person Deixis in Tanya Tucker's speech can be noticed in the italicized pronoun *you* within the quotation. In the first line of the quotation, the

pronoun *you* refers generally to the audience as the addressee. While in the second line of the quotation, the pronoun *you* seems to point in particular to the ones who belong to Fantasy Record. Afterward, the pronoun *you* in the initial part of the last line of the quotation might point to nonspecific addressees which can refer to anybody who listens to Tanya Tucker's speech. Lastly, the second pronoun *you* in the latter part of the quotation specifically refers to all the fans of Tanya Tucker's.

Datum 19

Gary Clark Jr.'s acceptance speech for Best Rock Performance in Grammy Awards 62

The next Second Person Deixis is rarely found in Gary Clark Jr.'s speech for Best Rock Performance in Grammy Awards 62. The speech is presented in the quotation as below:

Wow. Just real quick I want to thank all in studios in Austin, Texas. Jacob, Steven, Joseph, (Poland) for a holding me down, producing, writing, engineering, my wife Nicole holding it down while I'm in the studio, my team Warner, Scooter (Weintraub), Pam Adams, *you* know, my band live in the studio and everybody who's paid attention and show love, *you* know, that's all I got. Appreciate. Thank *you*.

From the quotation, the second-person deictic words are marked in the italicized second person pronoun *you*. The second person pronoun *you* is found three times in the quotation of Gary Clark Jr.'s speech above. All of the pronoun *you* seems to point generally to the audience on the bench as the addressee to whom Gary Clark Jr. spoke.

Datum 20

Tool's acceptance speech for Best Metal Performance in Grammy Awards 62

In this part, the quotation presents the acceptance speech of Tool band for winning Best Metal Performance in Grammy Awards 62. The speech was represented by Dany Carie as the drummer and Justin Chancellor as the bassist. In the short quotation of Dany Carey's speech "...my lovely mother of my children, about to be children, just a child right now. This is for *you* also, baby." the pronoun *you* belongs to his wife as the particular addressee as it is shown by the context as "mother of my children".

Then, in the short quotation of the same speech "For all of *you* guys, thank *you*, thank *you*, for all *your* votes." the pronoun *you* points generally to the audience as the addressee. Whereas, the pronoun *your* points in particular to the addressee identified as the ones who has voted for Tool as the winner of Best Metal Performance nomination in 62nd Annual Grammy Awards.

The next second-person deictic expression found in this part is in the short quotations of Justin Chancellor's speech "Love *you* Shelly, big brother Jim *you're* my biggest inspiration" and "Thanks everyone, keep making awesome music. Love *you*." In the quotations, it is noticed that the italicized pronoun *you* is identified as the second-person deictic expression. The pronoun *you* in the initial part of the quotation refers in particular to the addressees identified as Shelly and big brother Jim.

Afterwards, the referent of the pronoun *you* in the statement "*you're* my biggest inspiration" seems to be narrowed down only to Jim as Justin's big inspiration. Lastly, the pronoun *you* in the latter part of Justin's speech seems to

point in particular to the audience, especially to the musician who makes awesome music, as the addressee of the speech.

Datum 21

Anderson .Paak's acceptance speech for Best R&B Album in Grammy Awards 62

The next second-person deictic expression can be found in the quotation of the initial Anderson Paak's speech for winning Best R&B Album in Grammy Awards 62 below. In the quotation, the Second Person Deixis is marked in the italicized second pronoun *you*.

Hey, honestly I was sweating bullets just could have went anywhere. Shout out to everybody in the category awesome. This is a win for R&B. We (are) just going to keep it at my house if *you* don't mind. I want to thank God. I want to take my beautiful wife, my patient wife. I know *you* don't love me because I'm perfect but thank *you* for showing me and my kids the closest thing to it...

From the quotation above, it can be noticed that the second person pronoun *you* points to two different referents. The pronoun *you* in the initial part within the quotation belongs specifically to all the other nominees in Best R&B Album category as the addressees. Afterwards, the pronoun *you* in the latter part of the quotation refers in particular to Anderson Paak's wife as the addressee.

Besides the findings of second-person deictic expression in the quotation above, the other findings can actually be found in the latter part of Anderson Paak's speech which is not presented in the quotation. It is found that in the phrase "Thank you to the committee", the pronoun *you* seems to point in particular to the committee of 62nd Annual Grammy Awards. Lastly, the pronoun *you* is also found in the closing part "Thank *you* so much. Nothing without *you*."

Thank *you*.” referring to the audience as the addressee in general which can also be found in any other closing parts of the other acceptance speech.

Datum 24

Anderson .Paak and Andre 3000’s acceptance speech for Best R&B Performance in Grammy Awards 62

In this part, the quotation presents the acceptance speech of Anderson Paak and Andre 3000’s for winning Best R&B Performance in 62nd Annual Grammy Awards. The speech was only represented by Anderson Paak as Andre did not attend the stage. In Anderson Paak’s speech, the second-person deictic expressions are found in the italicized pronouns *you* and *your* as below:

You think *you* know (what you're going to) say until *you* win one and then *you* just everything just goes away out of *your* head but, Andre 3000, I mean, yeah, that was one of the artists that showed me that Hip Hop doesn't have to be so one-dimensional that *you* can wear what *you* want to wear, *you* can smile, *you* can have fun, *you* can use influences like Funk and Jazz and Rock and put it into Hip-Hop and still be one of the baddest.. (bad word) the rhyme and makeup. *You* know I'm saying like really spits up.

In the above-mentioned quotation, the pronouns *you* and *your* seem not to point to any specific addressee. It can be noticed in the context of Anderson Paak’s speech above in which the pronoun *you* might refer to any of the audience who listens to Anderson Paak’s speech, especially those who deal with the Hip-Hop music in particular.

Datum 25

Tyler’s Acceptance Speech for Best Rap Album in Grammy Awards 62

In this part, the second-person deictic expression is found in Tyler's acceptance speech for winning Best Rap Album in Grammy 62. The Second Person Deixis is marked in the italicized pronoun *you* in the lines of the quotation as below:

That's my mom if *you* all wondering... Hello. All right so I don't know if I'm be up here again so bear with me... Okay, one to my mother. *You* did a great job raising this guy. Two, to the Clancy's my manager, my managers. *You* guys took a seed and watered it and I thank *you* for trusting my ideas. Three, *you* all don't got to feel obligated to clap all the time...

...to the new fans to the old ones, all the crazy stuff I do I never fully felt accepted in rap and stuff. So, for *you* all always stand by me and get me here, I really appreciate that.

And I don't know if he's here but I really want to thank Pharrell Williams because again growing up feeling left-of-center to a lot of stuff that I saw on TV, that man has allowed me to be comfortable with myself and has opened up doors at *you* guys cannot imagine before I met him and when I met him. So, thank *you*, P. I love *you* all.

In the first line of the quotation, the pronoun *you* in the initial part "That's my mom if *you* all wondering" refers to the audience as the addressee. Then, the pronoun *you* in the statement "*You* did a great job raising this guy" refers specifically to Tyler's mother who stood on the stage with him as the addressee. In the rest of the first line of the quotation, the pronoun *you* is found to point to Tyler's managers and refer back to the audience as the addressees respectively.

In the second line of the quotation, the pronoun *you* seems to refer in particular to those identified as always standing by Tyler and getting him winning the nomination. Afterwards, the pronoun *you* in the phrase "doors at *you* guys cannot imagine" in the last line of the quotation belongs to the audience as the addressee in particular. Lastly, the pronoun *you* in the latter part of the last line refers particularly to Pharrell Williams as the addressee even though Tyler did not know whether Pherrel Williams came to the event or not.

Datum 26

Lil Nas X & Billy Ray Cyrus's acceptance speech for Best Music Video of the Year in Grammy Awards 62

In this part, the acceptance speech of the Best Music Video of the Year winner in Grammy Awards 62 was represented by Calmatic as the director. The quotation of Calmatic's speech can be seen as below:

Calmatic (director): Yo, yo, yo, this is wow right now, yo, wooh. Man, first of foremost, *you* know, I got it thank God, man. *You* know without these guys (Candice Dragonas, Melissa Larsen, and Saul Levitz, producers), *you* know none of this would be possible... *you* know, trust *your* creative ideas. This song and this music video is a perfect example of trusting *your* ideas and trusting that they can change the world. Thank *you*.

In the quotation of Calmatic's speech above, the Second Person Deixis is marked in the italicized pronouns *you* and *your*. In the initial part of the quotation, the pronoun *you* is used in the discourse marker "you know" to refer to the audience in general. Then, the pronoun *your* in the quotation seems to refer in particular to nonspecific addressees in a particular context. Lastly, the pronoun *you* is also found in the last part of the quotation referring back to the audience in general.

Datum 27

Finneas' acceptance speech for Producer of the Year, Non-Classical in Grammy Awards 62

The second-person deictic expression can also be found in the opening part of Finneas's speech for winning Producer of the Year, Non-Classical in 62nd Annual Grammy Awards. It is represented in the short quotation "You guys can go

home now. It's done. *You've* made it.” In the quotation, the Second Person Deixis is found in the italicized pronoun *you*. The pronoun *you* might refer in particular to the addressees identified as the ones who have contributed to Finneas' achievement.

Other than that, the pronoun *you* as the second-person deictic expression can also be noticed in the short quotation of the last part of Finneas's speech “And I love *you* all. Thank *you* so much.” The pronoun *you* in the quotation seems to refer to the audience as the addressee in general.

Datum 28

Billie Eilish's acceptance speech for Song of the Year in Grammy Awards 62

In this datum, the Second Person Deixis is found in the acceptance speech of Finneas' sister, Billie Eilish, and Finneas himself as the producer for winning Song of the Year nomination in Grammy 62. The second-person deictic expression in their speech can be noticed in the italicized pronoun *you* in the quotation as below:

Billie: ...but I genuinely want to say I'm so grateful and I only want to say that I'm grateful and that I'm so honored to be here amongst all of *you*. I love *you* to my core. I grew up watching all of *you*. Thank *you* to my team, my mom, my dad, my best friends, Drew, Zoe, for keeping me alive to this day, Justin, Danny, Brandon, Michelle, Chelsea, Spencer. *You* say so, please (asking Finneas to go on the speech).

Finneas: *You* know, this is a really really big deal and we don't.. I have no idea what to say I didn't think we're going to win this at all... *You* know, we just make music in a bedroom together. We

still do that and they let us do that and I just this is to all of the kids who were making music in their bedroom today. *You're* going to get one of these.

In the quotation of Billie Eilish's speech, the pronoun *you* in the initial part of the quotation seems to refer in particular to the other nominees of the category who sit among the audience. Then, the pronoun *you* is also used to refer to the specific addressees identified as Billie's team, mom, dad, and best friends.

In the quotation of Finneas' speech, the pronoun *you* is found in the discourse marker "*you* know" to refer to the audience as the addressee in general. Even so, in the latter part of the quotation, the pronoun *you* is used to refer in particular to the addressees identified as the kids who make music in their bedroom like what Finneas and Billie did.

Datum 29

DJ Khaled, Nipsey Hussle & John Legend's acceptance speech for Best Rap/Sung Performance in Grammy Awards 62

In the next quotation, it can be seen that the Second Person Deixis is also found in the acceptance speech of Best Rap/Sung Performance winner in Grammy Awards 62. The acceptance speech was represented only by DJ Khaled and John Legend as Nipsey Hussle had already passed away.

DJ Khaled: First of all, God is the greatest. Thank *you*, God... I want to play my beautiful queen, Nicole, I just had a new baby boy a week ago. His name is Alam. It means "The World" in Arabic. And I also want to pick up my other son Asahd. I love *you* so much, Daddy be home.

John Legend: I want to thank all of *you* for supporting us and for lifting Nipsey's name up. *You* know, we all love him, we all miss him, It is terrible that we had to lose him so early. We thank his family for being here tonight with us. Thank *you* for allowing us to use his legacy and lift it up in song tonight and we're just honored to be here tonight.

In the quotation of DJ Khaled's speech, the Second Person Deixis is marked in the italicized pronoun *you*. The pronoun *you* in the initial part of the quotation refers to God as the addressee in particular. In the latter part of the quotation, the pronoun *you* used by DJ Khaled refers to Asahd identified as his first son as the addressee.

Shifting to the quotation of John Legend's speech, the italicized pronoun *you* also belongs to the second-person deictic expression. In the initial part of the quotation, the pronoun *you* seems to refer to all the audience as the addressee, especially those who support them and lift Nipsey Hussle's name up. Then, the pronoun *you* in the discourse marker "you know" points to the audience as the addressee in general. Lastly, the second person pronoun *you* in the latter part of the quotation points to Nipsey Hussle's family who also stand on the stage as the addressee in particular.

Datum 30

Billie Eilish's acceptance speech for Album of the Year in Grammy Awards

62

The second-person deictic expressions found next are in Billie Eilish's acceptance speech for Album of the Year in 62nd Annual Grammy Awards. In Billie Eilish's speech, the second-person Deixis is marked in the italicized second person pronouns within the quotation below.

...Can I just say that I think Ariana deserves this. Thank *you* next got me through some s*** (bad word) and I think it deserves like more than anything in the world. I love *you* so much (referring to

Ariana). I'm not going to waste *your* time. I'm really not. I love *you*. Thank *you* for this... (shifting to Finneas' speech) Thank *you*.

In the quotation above, the second-person deictic expressions are found in the second person pronoun *you* and *your*. The pronoun *you* in the initial part of the quotation belongs to Ariana Grande identified as the particular addressee. Then, the pronoun *your* in the quotation seems to refer in general to the audience in the sense of their belonging of time. Lastly, the pronoun *you* in the latter part of the quotation also seems to refer to the audience in general.

Datum 31

Lizzo's acceptance speech for Best Pop Solo Performance in Grammy Awards 62

In the opening of Lizzo's speech in Grammy Awards 62 "Thank *you*. Thank *you* to the Academy first of all", the italicized pronoun *you* is noticed as the second-person deictic expression referring to the Recording Academy as the addressee. Afterwards, the other second-person deictic expressions can also be found in the rest of Lizzo's speech in the quotation as below:

... *you* know, this whole week, *you* know, I'll be lost in my problems, stressed out, and then in an instant all of that can go away and *your* priorities really shift and today all of my little problems that I thought were big as the world were gone and I realize that there's people hurting right now and *you* guys create beautiful music, *you* guys create connectivity, and as I'm speaking to all *you* all in this room, we need to continue to reach out. This is the beginning of making music that moves people again, making music that feels fu***** (bad word) good that liberates people... (the rest of the speech will be represented in the next sections as it is not significant to the present analysis)

In the quotation above, the Second Person Deixis are marked in the italicized second person pronouns *you* and *your*. In the discourse marker "*you* know", the pronoun *you* refers in general to the audience as the addressee to

whom Lizzo spoke. However, the pronoun *your* used by Lizzo does not seem to refer to the audience or any other addressee but refer to herself, especially to her sense of belonging towards priorities.

While most of the Second Person Deixis found in this study refers to the addressee outside the Deictic Center, the use of the pronoun *your* in Lizzo's speech is found to point to Lizzo herself localized within the Deictic Center. Lastly, the pronoun *you* in the latter part of the quotation refers back to the audience on the bench as the addressee, especially to the musicians identified to create beautiful music and connectivity.

Datum 32

Billie Eilish's acceptance speech for Best New Artist in Grammy Awards 62

The last finding of Second Person Deixis of the study can be seen in Billie Eilish's acceptance speech for winning Best New Artist category in Grammy Awards 62. The second-person deictic expressions are marked in the italicized second person pronouns within the quotation below:

... I forgot to thank my touring team in the last one so I want to thank *you* guys for helping me put on a show that I actually like. Thank *you* to Brian and Nicole and everybody on my team...

...I know that all the other artists that were in this category. I love *you* all. *You* guys are amazing. *You* deserve just as much as I do and I know *your* fans are hardcore and they're going to fight for you, Guys and they love you and they're going to talk s*** (bad word) about me for years because of this. So, I love all fandoms, thank *you* to the fans, *you* guys make this worth it. So, thank *you*.

In the quotation of Billie Eilish's speech above, the Second Person Deixis can be noticed in the italicized pronouns *you* and *your*. The pronoun *you* in the initial part of the quotation refers to the specific addressees identified as those

who has helped Billie to put on a show, the ones whose names are mentioned by Billie as Brian and Nicole, and everybody grouped in Billie Eilish's team.

Afterwards, the pronoun *you* in Billie's statement "I love *you* all. *You* guys are amazing. *You* deserve just as much as I do" refers in particular to the other nominees in the category as the addressee, while the following pronoun *your* also belongs to them in the sense of belonging. Lastly, the pronoun *you* in the latter part of the quotation seems to refer to the fans in general as the context points out that Billie talks about the fandoms and the fans in the closing part.

c. Third Person Deixis

Datum 1

Tori Kelly's acceptance speech for Best Gospel Album in Grammy Awards

61

The Third Person Deixis also belongs to one of the mostly used Deixis found in the present study. It comes up in the form of words or phrases used to refer to any spoken referents. However, this study limits the findings of the Third Person Deixis which the referents can be clearly identified. The first finding of Third Person Deixis in this study can be found in the quotation of Tori Kelly's acceptance speech below.

... I want to thank Kirk Franklin because the fact that *he* just took me under *his* wing and really just saw the passion that I had for gospel and just for the Lord and just *he* really saw what I wanted to do this and *he* just completely took me under *his* wing and made it happen and so Kirk I love you so much.

In the quotation above, the third-person deictic expressions are found in the use of third person pronouns *he* and *his*. The pronoun *he* in the quotation

refers to Kirk Franklin as the referent localized outside the Deictic Center. Kirk Franklin did not seem to attend the Grammy and Tori Kelly used the pronoun *he* to refer to him as the one who is being spoken. Whereas, the possessive pronoun *his* refers to Kirk Franklin's belonging towards the thing identified as wing that is supposed to be figurative.

Besides, the Third Person Deixis is also found in the use of indefinite pronoun *everybody* in the short quotation of Kelly's speech "and again just *everybody* who's been in my life. You know you are and your support has always meant so much to me probably more than you know." The indefinite pronoun *everybody* does not refer to any particular person rather might point to anybody in Kelly's life, especially those who have given Kelly support.

Datum 2

Brandi Carlile's acceptance speech for American Roots Album in Grammy Awards 61

The next Third Person Deixis is rarely found in Brandi Carlile's acceptance speech for winning American Roots Album in Grammy Awards 61. The third-person deictic expressions can only be noticed in the short quotation of her statement "Duffy McSwiggin *my agent* from day one, Chip Hooper rest *his* soul, Elliot Graffman, Paul Guttman, Jason Anderson, Trina Shoemaker. Thank you very much."

In the quotation, the italicized words are marked as the Third Person Deixis. The noun phrase *my agent* refers to the referent who is being spoken

identified as Duffy McSwiggin. Lastly, the possessive pronoun *his* seems to refer to the other referent being spoken identified as the late of Chip Hooper's belonging towards soul.

Datum 3

Chris Cornell's acceptance speech for Best Rock Performance in Grammy Awards 61

In this datum, the Third Person Deixis is found in the speech of two Chris Cornell's daughters. The acceptance speech for Best Rock Performance in Grammy 61 was represented by those two daughters of Chris Cornell's as Chris Cornell had already passed away.

Daughter: ... *he* would be proud and honored. *He* was known for many things. *He* was a rock icon, the Godfather of grunge and the creator of a movement whose contribution to music history made a lasting impact across genres and generation. *He* was also one of the greatest poets of his time whose voice's soaring unforgettable vocals made *him* the vocals of generation why you touch the heart of millions. The most important thing *he* is known for 4 to us is for being the greatest father in our hero.

Other daughter: *His* voice was *his* vision and *his* music was *his* peace thank you so much to the recording Academy, Universal Music Group, Ron Laffitte, Brent Smith, Michael Cooper, and thank you to our mom, *his* love, *his* music and *his* savior who continues to carry out our father's legacy, and a huge thank you to *his* fans for the loud love and support. This is for you Daddy and we love you so much."

In the quotation of the first daughter's speech, the third-person deictic words can be noticed in the italicized pronouns *he* and *him*. Those third person pronouns refer to the late of Chris Cornell as the one being spoken. Afterwards, the other third-person deictic word can also be found in the quotation in the other daughter's speech. The third-person deictic word is marked in the italicized pronoun *his* within the quotation.

The pronoun *his* used by the other daughter refers to Chris Cornell in the sense of belonging attached to him towards voice, vision, peace, love, and fans. Even so, the pronoun *his* in the statement “and thank you to our mom, *his* love, *his* music and *his* savior who continues to carry out our father's legacy” seems to refer to their mother’s possession. It is shown by the context in which the phrase “our mom” precedes the pronoun *his* to be its referent regardless of the ungrammatical use for a female referent.

Datum 4

Daniel Caesar and H.E.R’s acceptance speech for Best R&B Performance in Grammy Awards 61

The next Third Person Deixis can be rarely found in the short quotation of Daniel Caesar’s speech “H.E.R. couldn’t make it here *she’s* um *she’s* getting ready to kill *her* performance tonight.” Within the quotation, the italicized pronouns *she* and *her* are marked as the third-person deictic words. The pronoun *she* in the initial part refers to the non present referent being spoken identified as Gabriella Sarmiento Wilson whose stage name is H.E.R. Afterwards, the pronoun *her* in the latter part of the quotation also points to the same referent in the sense of belonging towards the thing identified as performance.

Datum 6

Lady Gaga’s acceptance speech for Best Pop Duo or Group Performance in Grammy Awards 61

The other Third Person Deixis is also rarely found in Lady Gaga's speech in 61st Annual Grammy Awards. The third-person deictic word is only noticed in the short quotation of her speech "I wish Bradley was here with me right now. *He's* at the baptist over in the UK. I know *he* wants to be here. Bradley, I loved singing this song with you." Within the quotation, the italicized pronoun *he* is the only Third Person Deixis found in Lady Gaga's speech. The pronoun *he* refers to Bradley Cooper, Lady Gaga's partner at that time, as the non present referent being spoken localized outside the Deictic Center.

Datum 7

Dan + Shay's acceptance speech for Best Country Duo/Group Performance in Grammy Awards 61

In Dan and Shay's acceptance speech in 61st Annual Grammy Awards, the third-person deictic words can be seen in the quotation below:

Dan Smyers: ... My heart is beating out of my chest. We had no expectations to win this. So many people to thank, thank you to the Recording Academy, *everybody* who voted for us, all the incredible artist in our category...

Shay Mooney ... My parents (are) watching right now at home. I love you guys, mom and dad, Gabby, Erica, my little boy *he's* too. *He* probably doesn't know what's going on right now while I'm on the TV but I love you, Asher. It's my beautiful wife, Hannah. Thank you so much.

From the quotation above, the Third Person Deixis is noticed in the italicized pronouns *everybody* and *he*. The indefinite pronoun *everybody* in the quotation of Dan's speech might refer to each of the voters who have voted for them as the referent being spoken. Lastly, the third person pronoun *he* in the quotation of Shay's speech refers in particular to Shay's little boy as the referent being spoken.

Datum 8

Kacey Musgraves' acceptance speech for Best Country Album in Grammy Awards 61

In Kacey Musgraves' acceptance speech for winning Best Country Album in Grammy Awards 61, the Third Person Deixis is found in the short quotation "and I really want to thank Jason Owen, *he's* been there since day one, my manager, *he* believes so big, *he* dreams so big, and *he* can help me achieve anything." The Third Person Deixis in the quotation can be noticed in the italicized pronoun *he*. The pronoun *he* refers in particular to Jason Owen who is identified as Kacey Musgraves's manager as the referent who is being spoken.

Datum 9

Kacey Musgraves' acceptance speech for Album of the Year in Grammy Awards 61

In this part, the third-person deictic expression is found in the other speech of Kacey Musgraves' as she also won Album of the Year nomination in Grammy Awards 61. The third-person deictic expression can be noticed in the short quotation "and I know that winning this doesn't make my album any better than anybody else is in that category. *They're* all so good." The italicized plural pronoun *they* is identified as the third-person deictic expression referring in particular to the other nominees of the category as the referents.

Other than that, the Third Person Deixis is also noticed in the other short quotation “I’m very lucky to have a team that is very trustworthy, very incredible, and they’re honest with me.” In that quotation, the italicized plural pronoun *they* refers to different referents identified as the grouped members of Kacey Musgraves’ team.

Datum 10

This Is America’s acceptance speech for Record of the Year in Grammy Awards 61

The acceptance speech for Record of the Year in Grammy 61 was represented by Ludwig Goransson as the producer of *This Is America* song. The Third Person Deixis is found in Ludwig Goransson’s speech in the quotation below:

As a kid growing up in Sweden, loving American music I always dreamt of migrating here and work with (billing) artist like Donald Glover. I really wish *he* was here with us right now because this is all this is truly *his* vision and *he* deserves this credit.

In the quotation above, the third-person deictic expressions are found in the italicized pronouns *he* and *his*. The third person pronoun *he* points to Donald Glover whose stage name is Childish Gambino as the singer in the song titled *This Is America*. Whereas, the possessive pronoun *his* also points to Donald Glover the referent in the sense of belonging towards the thing identified as vision.

Datum 11

H.E.R. (Gabriella Sarmiento Wilson)’s acceptance speech for Best R&B Album in Grammy Awards 61

The other third-person deictic expression can also be found in H.E.R.'s speech for winning Best R&B Album in Grammy Awards 61. It can be noticed in the short quotation "and *everybody* at the label and Fleck. I have no words. I'm shout out to call Cerry Spotify, Apple Music, *everybody* that was a part of this." In the quotation, the Third Person Deixis comes up in the form of indefinite pronoun *everybody*. The pronoun *everybody* in the initial part of the quotation refers to each of the grouped members in the label as the referent being spoken. Whereas, the pronoun *everybody* in the latter part seems to refer generally to all of those who have contributed in the process of achieving the R&B award.

Datum 12

High On Fire's acceptance speech for Best Metal Performance in Grammy Awards 61

The Third Person Deixis in the form of indefinite pronoun *everybody* is also rarely found in Matt Pike's speech as the frontman of High On Fire group for winning Best Metal Performance in Grammy 61. It can be seen in the short quotation "Thank you, you know, to the Academy like to thank Kurt Ballou, Brian (Sours), Allan (Galches), our girls, families, our crew, *everybody* who's got us through this and yeah thanks a lot." In the quotation, the indefinite pronoun *everybody* seems to refer to all of those who have contributed in the process of making the achievement which is winning the Best Metal Performance nomination.

Datum 13

Childish Gambino's acceptance speech for Best Music Video in Grammy Awards 61

In this part, the Third Person Deixis is found in the acceptance speech of Childish Gambino for winning Best Music Video nomination in Grammy 61. The speech was represented by Hiro Murai as the director and Ibra Ake as the producer.

Hiro Murai: Thank you so much. This is amazing. I (slept) this on behalf of Donald Glover and *everyone* who worked on the production, Doomsday Entertainment, Danielle Hinde, producer Jason Cole, creator producers Ibra, Fam, choreographer Sherrie Silver, and my parents. Didn't work on the video but *they* worked on me a lot so thank you (making joke and the audience laughed).

Ibra Ake: I think I just want to give a special shout out to *a family member* we lost last year, Donald Glover Sr. and special thanks to Fam for making all this possible too. (For ya), thank you.

In the quotation of Hiro Murai's speech, the italicized plural pronoun *they* is identified as the third-person deictic expression. It refers in particular to Hiro Murai's parents as the referents who are being spoken. Afterwards, the noun phrase *a family member* in Ibra Ake's speech is identified as the next third-person deictic expression. The phrase *a family member* refers deictically to the late of Donald Glover Sr., the father of Childish Gambino's, as the non present referent who is being spoken.

Datum 14

Silk City & Dua Lipa's acceptance speech for Best Dance Recording in Grammy Awards 61

The speech for winning Best Dance Recording in Grammy 61 was represented by Diplo as one of Silk City members. In Diplo's speech, the Third

Person Deixis can be noticed in the short quotation “All right. Thank you guys so much *everybody* involved in this song, Mark and Dua, I have to rehearse *they* couldn't make it down here but Dua for the amazing records to give us *her* voice.” The italicized pronouns are marked as the third-person deictic words.

In the quotation of Diplo's speech, the indefinite pronoun *everybody* seems to refer in particular to each of those who are involved in producing the song *Electricity*. Then, the plural pronoun *they* points particularly to Mark Ronson and Dua Lipa, Diplo's partners, as the non present referents being spoken. In the latter part of the quotation, the possessive pronoun *her* points in particular to Dua Lipa's belonging towards voice.

Datum 15

St. Vincent (Annie Clark) and Jack Antonoff's acceptance speech for Best Rock Song in Grammy Awards 61

In the acceptance speech for Best Rock Song nomination in Grammy 61, the Third Person Deixis can be identified in the short quotation of St. Vincent's speech “I want to thank my family so much, people who worked on the record, Laura Sisk *she's* in the house.” In the quotation, the italicized pronoun *she* is marked as the third-person deictic word. It refers in particular to Laura Sisk who is identified as one of those who worked on the record as the non present referent.

Datum 16

“Weird Al” Yankovic’s acceptance speech for Best Boxed or Special Package in Grammy Awards 61

In Alfred Matthew Yankovic (Weird Al)’s speech in 61st Annual Grammy Awards, the Third Person Deixis can be found in the short quotation “I want to thank my longtime drummer Jon “Bermuda” Schwartz and my longtime wife Suzanne Yankovic happy anniversary, honey. *They* deserve this award or just as much as I do.” The third-person deictic word is rarely found as it can only be identified in the italicized pronoun *they*. The pronoun *they* refers in particular to Yankovic’s drummer, John “Bermuda” Schwartz, and Yankovic’s wife, Suzanne Yankovic as the non present referents localized outside the Deictic Center.

Datum 17

Vampire Weekend’s acceptance speech for Best Alternative Music Album in Grammy Awards 62

For the nomination of Best Alternative Music in 62nd Annual Grammy Awards, the acceptance speech was represented by Ezra Koenig as the guitarist of Vampire Weekend. The Third Person Deixis can be found in his short speech “Thank you. That’s it and really. Thank you and *everybody* else is not with us. Look at this crew. Look at this crew, people. Thank you.” In Ezra Koenig’s speech, the indefinite pronoun *everybody* is marked as the only Third Person Deixis. The indefinite pronoun *everybody* seems to refer to all the grouped members who did not attend the stage as the non present referents outside the Deictic Center.

Datum 20

Tool's acceptance speech for Best Metal Performance in Grammy Awards 62

The next Third Person Deixis is found in the acceptance speech of Tool group as the winner of Best Metal Performance in Grammy Awards 62. The speech was represented by Dany Carey as the drummer and Justin Chancellor as the bassist of the group.

Dany Carey (drummer): I'd like to thank as artists we know we're all influenced by the people that come before us and for me it's *all the great "Drum God"* has supposed that come before and I do my best to channel *them* every time I'm working, namely John Bonham, Tony Williams, and recently my good friend, Neil Peart.

In the quotation of Dany Carey's speech, the third-person deictic expressions can be noticed in the noun phrase *all the great "Drum God"* and the object pronoun *them*. Both seems to refer to the same referents identified as John Bonham, Tony Williams, and Neil Peart as drummers who might have influenced Dany Carey as an artist or drummer.

Afterwards, the Third Person Deixis is also found in the short quotation of Justin Chancellor's speech "and I want to thank Joe Parisi for *his* time and patience, couldn't have done it without *him*. Thanks *everyone*, keep making awesome music. Love you." In the quotation, the pronouns *his*, *him*, and *everyone* are marked as the third-person deictic expressions. The pronouns *his* and *him* refer to the same referent identified as Joe Parisi, while the indefinite pronoun *everyone* seems to point to the audience, especially to the musicians as the referents localized outside the Deictic Center.

Datum 21

Anderson .Paak's acceptance speech for Best R&B Album in Grammy Awards 62

In Anderson Paak's speech for winning Best R&B Album in Grammy 62, the third-person deictic words can be seen in the quotation below:

Hey, honestly I was sweating bullets just could have went anywhere. Shout out *everybody* in the category awesome. This is a win for R&B. We (are) just going to keep it at my house if you don't mind.

... all amazing producers and writers that helped contribute on this thing that's on *everybody's* energy put together to make something like this. I want to thank Dr. Dre and *everyone* at Aftermath. I want to thank Jimmy Iovine for and *both of them* for telling me things I don't want to hear but that I need to hear. So, I really appreciate it. Thank you to the committee.

The third-person deictic words are identified in the indefinite pronouns *everybody* and *everyone* as well as the noun phrase *both of them*. The pronoun *everybody* in the first line of the quotation refers particularly to the other nominees of R&B Album category in 62nd Annual Grammy Awards. However, the pronoun *everybody* in the second line of the quotation might refer to those who made contribution in making the album, especially the producers and writers.

Afterwards, the pronoun *everyone* in the second line of the quotation seems to point to the grouped members of Aftermath Entertainment as the referents being spoken. Lastly, the noun phrase *both of them* seems to deictically point to Dr. Dre and Jimmy Iovine as the referents as their names are mentioned before the use of the noun phrase *both of them*.

Datum 22

Cage The Elephant's acceptance speech for Best Rock Album in Grammy Awards 62

For Best Rock Album winner in Grammy Awards 62, the acceptance speech was represented by Brad Schultz as the guitarist and Matt Shultz as the lead vocals of Cage The Elephant group.

Brad Shultz (guitarist): ...Christine Zebrowski *she* deals with so much of (Matt shouted: our c*** (bad word) and I wanted to just say this is been one of the hardest years.

Matt Shultz (lead vocals): And I wanted to say that God is love, love is alive for *everybody* who's out there and struggling going through things. Don't give up hope. This year was the highest level of teen suicide that our country has seen and I just want to say love is alive, love will remain forever. Thank you guys so much.

In the quotation of Brad Shultz speech, the italicized pronoun *she* is identified as the third-person deictic word referring to Christine Zebrowski as the referent being spoken. Afterwards, the third-person deictic word is also found in the quotation of Matt Shultz's speech marked in the italicized pronoun *everybody*. The indefinite pronoun *everybody* seems to refer to people in general as the addressee, especially those identified to struggle going through things when the level of teen suicide was rising in that year.

Datum 23

Dan + Shay's acceptance speech for Best Country Duo/Group Performance in Grammy Awards 62

In the acceptance for Best Country Duo/Group Performance in Grammy 62, the Third Person Deixis is found in the quotation of Dan's Smyers's speech "Thank you to our team Warner Music Nashville, Jason Owen, Sandbox

Management, Scooter Braun, Scooter Braun Projects, *everybody*, the Recording Academy, *everybody* who voted for us.” In the quotation, the italicized indefinite pronoun *everybody* is marked as the third-person deictic expression. The pronoun *everybody* which is mentioned earlier seems to refer to the grouped members in Scooter Braun Project the referents. Afterwards, the pronoun *everybody* in the phrase “*everybody* who voted for us” seems to deictically point to every voter of Dan and Shay for winning the nomination.

Datum 24

Anderson .Paak and Andre 3000’s acceptance speech for Best R&B Performance in Grammy Awards 62

For the acceptance speech of Best R&B Performance winner in Grammy Awards 62, the speech was represented by Anderson Paak. In Anderson Paak’s speech, the Third Person Deixis is rarely found as it can be noticed in the quotation “*Everybody* knows how hard it is to get Andre to do anything and to win a Grammy for this song, R&B songs”. The indefinite pronoun *everybody* is marked as the Third Person Deixis. It does not seem to refer to any specific referent as it might only be used to emphasize how hard it was to make Andre 3000 (Andre Lauren Benjamin) do the things mentioned.

Datum 25

Tyler’s Acceptance Speech for Best Rap Album in Grammy Awards 62

In Tyler's speech for winning Best Rap Album category in 62nd Annual Grammy Awards, the third-person deictic expressions can be noticed in the quotation below:

And I don't know if *he's* here but I really want to thank Pharrell Williams because again growing up feeling left-of-center to a lot of stuff that I saw on TV, that man has allowed me to be comfortable with myself and has opened up doors at you guys cannot imagine before I met *him* and when I met *him*. So, thank u, P. I love you all.

In the quotation, the italicized pronouns *he* and *him* are marked as the third-person deictic expressions. The pronoun *he* in the initial part of the quotation refers to Pharrell Williams as the referent even though it is unknown whether he was around the stage or not. Lastly, the two pronouns *him* found in the latter part of the quotation refer to the same referent localized as the object of action identified as meeting.

Datum 26

Lil Nas X & Billy Ray Cyrus's acceptance speech for Best Music Video of the Year in Grammy Awards 62

In the acceptance for Best Music Video of the Year in Grammy 62 represented by Calmatic as the director, the Third Person Deixis can be noticed in the quotation "trust your creative ideas this song and this music video is a perfect example of trusting your ideas and trusting that *they* can change the world". The italicized pronoun *they* in the quotation is marked as the third-person deictic word referring to the ideas that can come up from any person to be the referent outside the Deictic Center.

Datum 27

Finneas' acceptance speech for Producer of the Year, Non-Classical in Grammy Awards 62

The next Third Person Deixis can be found in Finneas' acceptance speech for winning Producer of the Year, Non-Classical nomination in Grammy Awards 62. It can be noticed in the short quotation "I'd like to thank John, Sam, (Riback), Justin and *everybody* at Darkroom and Interscope for believing in us this entire duration and for letting us make homemade music." The indefinite pronoun *everybody* found in the quotation is marked as third-person deictic expression referring to each of the grouped members in Darkroom label and Interscope records.

The other finding can be found in the short quotation "This award belongs to my sister Billy, for *her* trust, for *her* vision and I couldn't have dreamed of more wonderful collaborator." The object pronoun *her* in the quotation is marked as the third-person deictic expression which refers to Billie Eilish, Finneas' sister as well as collaborator, as the referent in the sense of belonging towards trust and vision.

Datum 28

Billie Eilish's acceptance speech for Song of the Year in Grammy Awards 62

In the acceptance speech for Song of the Year nomination, the speech was delivered by Billie Eilish and Finneas for winning the song *Bad Guy* in that

nomination. The third-person deictic expressions can be found in the quotation of Billie's speech below.

Oh, my God. So many others deserve this. I am sorry. Thank you so much. This is my first Grammy. I never thought this would ever happen in my whole life. I grew up watching *them* and this is my brother Finneas and *he's* my best friend.

In the quotation above, the italicized pronouns *them* and *he* are marked as the Third Person Deixis. The pronoun *them* seems to refer to the other nominees as the referents as it is indicated in the statement of the initial part "So many others deserve this." Besides, the pronoun *he* in the latter part of the quotation points to Finneas as the referent who also came to the stage with her and delivered the speech. In Finneas' speech, the Third Person Deixis can be noticed in the quotation below.

I want to thank my girlfriend, my best friends, our entire team. You know, we just make music in a bedroom together. We still do that and *they* let us do that and I just this is to *all of the kids* who were making music in *their* bedroom today. You're going to get one of these.

In the quotation of Finneas's speech, the italicized expressions are marked as the Third Person Deixis. The pronoun *they* might refer to the referents which are mentioned earlier, such as Finneas' girlfriend, best friends, and Billie and Finneas' entire team. Whereas, the phrase *all of the kids* and the possessive pronoun *their* might deictically refer another young musicians who make music in bedroom like what they did to win the Grammy.

Datum 29

DJ Khaled, Nipsey Hussle & John Legend's acceptance speech for Best Rap/Sung Performance in Grammy Awards 62

The next Third Person Deixis is found in Best Rap/Sung Performance winner's acceptance speech in Grammy 62. The speech was represented by DJ Khaled and John Legend excluding Nipsey Hussle as he had already passed away.

In DJ Khaled's speech, the Third Person Deixis can be noticed in the quotation "I just had a new baby boy a week ago. *His* name is Alam. It means "The World" in Arabic." The italicized pronoun *his* refers to DJ Khaled's boy in the sense of possession towards the name Alam. Afterwards, the third-person deictic expressions can also be found in the italicized pronoun in the quotation of John Legend's speech as below.

John Legend: Thank you *everyone*. ...I want to thank all of you for supporting us and for lifting Nipsey's name up. You know, we all love *him*, we all miss *him*, It is terrible that we had to lose *him* so early. We thank *his* family for being here tonight with us. Thank you for allowing us to use *his* legacy and lift it up in song tonight and we're just honored to be here tonight.

In the quotation above, the indefinite pronoun *everyone* belongs to the audience in general as the referents. Then, the object pronoun *him* points to the late of Nipsey Hussle as the referent localized as the object of actions identified as loving, missing, and losing. Lastly, the possessive pronoun *his* also refers to Nipsey Hussle in the sense of belonging towards family and legacy that he left.

Datum 32

Billie Eilish's acceptance speech for Best New Artist in Grammy Awards 62

The last finding of Third Person Deixis in the present study can be found in Billie Eilish's speech for winning the other nomination which is Best New

Artist in Grammy 62. The third-person deictic expressions of her speech can be noticed in the quotation as below.

OK, I forgot to thank my touring team in the last one. So, I want to thank you, guys for helping me put on a show that I actually like. Thank you to Brian and Nicole and *everybody* on my team. Mainly, I think the fans deserve everything. I feel like *they* have not been talked about enough tonight because *they're* the only reason any of us are here at all...

I know that all the other artists that were in this category. I love you all. You guys are amazing. You deserve this just as much as I do and I know your fans are hardcore and *they're* going to fight for you guys and *they* love you and *they're* going to talk s*** (bad word) about me for years because of this. So, I love all fandoms, thank you to the fans, you guys make this worth it. So, thank you.

In the first line of the quotation, the italicized pronouns *everybody* and *they* are marked as the third-person deictic expressions. The pronoun *everybody* in the phrase “*everybody* on my team” points to each of the grouped members of Billie’s team, while the pronoun *they* refers to the fans as the referents that are being spoken. However, the pronoun *they* in the second line of the quotation refers to the fans of the other nominees’ only.

2. Temporal Deixis

Datum 2

Brandi Carlile’s acceptance speech for American Roots Album in Grammy Awards 61

Some findings have pointed out that Temporal Deixis is used many times in the acceptance speech of 61st and 62nd Annual Grammy Awards. In this part, the Temporal Deixis is found in Brandi Carlile’s speech for winning American Roots Album in Grammy 61. It can be noticed in the short quotation of her speech “Duffy McSwiggin my agent from *day one*, Chip Hooper rest his soul, Elliot Graffman, Paul Guttman, Jason Anderson, Trina Shoemaker. Thank you very

much.” The italicized phrase *day one* might refer to the early period of the process on which Brandi Carlile started making her album that would in turn win the Grammy. It might also refer to the early period of Brandi Carlile’s career in music industry.

Datum 5

Cardi B’s for Best Rap Album in Grammy Awards 61

The next Temporal Deixis is found in Cardi B’s speech for winning Best Rap Album in Grammy 61. It can be noticed in the short quotation “we have to get this album done so I could shoot these videos while I’m not showing and it was very *long night*”, the italicized phrase *long night* is marked as the Temporal Deixis. The phrase *long night* might refer to the long period of time required by Cardi B to accomplish the videos in her album that in turn won the Grammy nomination.

Datum 8

Kacey Musgraves’ acceptance speech for Best Country Album in Grammy Awards 61

In Kacey Musgraves’ speech for winning Best Country Album in Grammy 61, the Temporal Deixis can be noticed in the short quotation “and I really want to thank Jason Owen, he’s been there since *day one*, my manager, he believes so big, he dreams so big, and he can help me achieve anything and I just I love you Jason. Thank you.” The phrase *day one* is marked as the Temporal Deixis which might

refer to the early period of process in making the album that won the Grammy or of Kacey's career.

Datum 10

This Is America's acceptance speech for Record of the Year in Grammy Awards 61

The other finding of Temporal Deixis can be noticed in the acceptance speech for Record of the Year in Grammy 61 represented by Ludwig Goransson as the producer of *This Is America*. It can be seen in the quotation "No matter where you're born or what country you're from, you connect with This Is America. It speaks to people. It connects right to your soul, calls out injustice, celebrates life, and reunites us all *at the same time*." The italicized phrase *at the same time* might refer to the constructed time coverage which includes all the listeners of *This Is America* song as if they were at an exact same time.

Datum 11

H.E.R. (Gabriella Sarmiento Wilson)'s acceptance speech for Best R&B Album in Grammy Awards 61

In H.E.R.'s speech for winning Best R&B Album in 61st Annual Grammy Awards, the Temporal Deixis can be found in the short quotation "I have so many people to thank. I really I'm speechless *right now*. I'm holding back tears." The italicized phrase *right now* seems to refer to the exact time on which H.E.R. spoke to the audience localized within the Deictic Center.

The other Temporal Deixis is also found in the short quotation “I wouldn't be here *today* if it wasn't for you, guys and there's so many other people to name.” The italicized adverb *today* is marked as the Temporal Deixis that refers to the day on which Gabriella or H.E.R. delivered the speech on the stage while achieving the Grammy trophy.

Datum 12

High On Fire's acceptance speech for Best Metal Performance in Grammy Awards 61

The finding of Temporal Deixis in the acceptance speech Best Metal Performance winner in Grammy 61 is found in Jeff Matz's speech as one of High On Fire's members. The Temporal Deixis can be noticed in the quotation “Like to thank my parents and family Kurt Ballou, Brian (Sours), Greg Wilkinson for engineering the album and a shout out to our good friend and manager Nick John who passed away *last year* thank you very much.” In the quotation, the italicized phrase *last year* is marked as the Temporal Deixis. It refers to a year before Jeff Matz spoke on the stage of 61st Annual Grammy Awards held in 2019. Hence, the phrase *last year* refers to 2018 on which Nick John passed away.

Datum 15

St. Vincent (Annie Clark) and Jack Antonoff's acceptance speech for Best Rock Song in Grammy Awards 61

In the acceptance speech for Best Rock Song winner in Grammy 61, the Temporal Deixis can be found in St. Vincent's speech. The Temporal Deixis is marked in the italicized phrase within the quotation of St. Vincent's speech opening as follows:

Annie Clark (St. Vincent): Hi, thank you so much. This is great. I want to say a big thank you to my friend up here, Jack Antonoff . We made a record together that I'm so proud of. And I think this is *the first time* that I've given a thank-you speech so here goes.

In the quotation above, the phrase *the first time* belongs to the time on which St. Vincent presented a thank-you speech for Jack Antonoff as her partner on the stage. It is known from St. Vincent's statement that she had never conveyed her gratitude to Jack Antonoff before the time she uttered it directly on the stage.

Datum 16

"Weird Al" Yankovic's acceptance speech for Best Boxed or Special Package in Grammy Awards 61

The other finding of Temporal Deixis is found in "Weird Al" Yankovic's speech for winning Best Boxed or Special Package in Grammy 61. It can be noticed in the quotation below.

Well. I hope I haven't been too obvious this. I've kind of been playing *the long game*. I never really wanted to be a recording artist. I did it for 40 years just so *one day* I could win a Grammy for being an art director so I'm glad. I'm glad my hard work finally paid off. Thank you.

I want to thank my *longtime* drummer Jon “Bermuda” Schwartz and my *longtime* wife Suzanne Yankovic happy anniversary, honey. They deserve this award or just as much as I do and I *now* relinquish the rest of our time to the real MVPs here, Annie and Meghan.

In the first line of the quotation, the italicized phrase *the long game* refers deictically to the 40 years for Yankovic being an art director. Afterwards, the phrase *one day* belongs to the time that he finally won the Grammy which occurred in 61st Annual Grammy Awards on that night.

Afterwards, the adjective *longtime* in the phrases “my *longtime* drummer” and “my *longtime* wife deictically refers to the long period of time that has been undergone for both Jon “Bermuda” Schwartz and Suzanne Yankovic to be “Weird Al” Yankovic’s drummer and wife respectively. Lastly, the adverb *now* points to the exact time on which Yankovic delivered the speech on the stage localized as within the Deictic Center.

Datum 18

Tanya Tucker’s acceptance speech for Best Country Song in Grammy Awards 62

The next finding of Temporal Deixis is found in Tanya Tucker’s acceptance speech for winning Best Country Song in Grammy 62. In the short quotation “I have so few people to thank for the *last year* when a big big long wild ride for me”, the italicized phrase *last year* is marked as the Temporal Deixis. The phrase *last year* refers to a year before Tanya Tucker delivered her speech in 62nd Annual Grammy Awards held in 2020. Hence, the phrase *last year* in Tanya Tucker’s speech deictically points to the year of 2019.

Datum 20

Tool's acceptance speech for Best Metal Performance in Grammy Awards 62

The Temporal Deixis is also found in Dany Carey's speech as the drummer of Tool band for winning Best Metal Performance in Grammy 62. It can be seen in the short quotation of his speech "my lovely mother of my children, about to be children, just a child *right now*", the italicized phrase *right now* is marked as the Temporal Deixis. The phrase *right now* refers to the exact time on which Dany Carey conveyed the speech on the stage localized as within the Deictic Center.

Datum 23

Dan + Shay's acceptance speech for Best Country Duo/Group Performance in Grammy Awards 62

In the acceptance speech for Best Country Duo/Group Performance in Grammy 62, the Temporal Deixis is found in Shay's speech "Well. Dan, Imma let you start cuz I can't breathe *right now*." The italicized phrase *right now* is marked as Temporal Deixis. It refers to the exact time on which Shay delivered his speech localized within the Deictic Center.

The Temporal Deixis is also found in the italicized adverbs in Dan's speech "I want to like put my heart up to this microphone, you can literally hear it beating out of my chest *right now*. This is one of the coolest moments *ever*." The adverb *right now* refers to the exact time on which Dan conveyed his speech

localized within the Deictic Center, while the adverb *ever* might refer to the span of time Dan has undergone throughout his life.

Datum 26

Lil Nas X & Billy Ray Cyrus's acceptance speech for Best Music Video of the Year in Grammy Awards 62

The next Temporal Deixis is found in the speech of Best Music Video of the Year winner in Grammy 62 represented by Calmatic as the director. It can be noticed in the short quotations of Calmatic's speech "Yo, yo, yo, this is wow *right now*, yo, wooh" and "I'm just I'm just so overwhelmed with love *right now*, man." The italicized pronoun *right now* in both quotations is marked as the Temporal Deixis. It refers to the exact time on which Calmatic conveyed the speech on the stage localized within the Deictic Center.

Datum 27

Finneas' acceptance speech for Producer of the Year, Non-Classical in Grammy Awards 62

In Finneas' speech for winning Producer of the Year, Non-Classical in Grammy 62, the Temporal Deixis is noticed in the quotation below:

... My heart is beating so fast *right now*. I know I have *a short amount of time* before the organist or the xylophone starts to play me off. I would like to thank my managers Danny and Brandon for being incredible advocates for myself and my sister *all of these years*.

I'd like to thank John, Sam, (Riback), Justin and everybody at Dark Room and Interscope for believing in us *this entire duration* and for letting us make homemade music. I want to thank my girlfriend for being so kind and letting me play the same song *17 times on every car ride* so I can get it right *the next time*.

In the first line of the quotation, the italicized phrase *right now* refers to the exact time on which Finneas delivered the speech localized within the Deictic Center. Then, the italicized phrase *a short amount of time* might refer to the limited time that Finneas had for delivering the speech. Afterwards, the italicized phrase *all of these years* might refer to the previous few years that Finneas and her sister, Billie Eilish, had undergone in their collaboration.

In the second line of the quotation, the italicized phrase *this entire duration* might refer to the deadlines given to Finneas and Billie Eilish to accomplish the music or the song. Then, the italicized phrase *17 times on every car ride* seems to refer to the frequent time on which Finneas played his creation of music while being in the car with his girlfriend. Lastly, the italicized phrase *the next time* seems to refer to each time Finneas played the same music once more time.

Datum 28

Billie Eilish's acceptance speech for Song of the Year in Grammy Awards 62

In the acceptance speech for Song of the Year in Grammy 62 represented by Billie Eilish as the singer and Finneas as the producer, the Temporal Deixis is found in the quotation below:

Billie: Thank you to my team, my mom, my dad, my best friends, Drew, Zoe, for keeping me alive *to this day*, Justin, Danny, Brandon, Michelle, Chelsea, Spencer...

Finneas: ...I want to thank my girlfriend, my best friends, our entire team. You know, we just make music in a bedroom together. We still do that and they let us do that and I just this is to all of the kids who were making music in their bedroom *today*. You're going to get one of these.

In the quotation of Billie Eilish's speech, the Temporal Deixis is marked in the italicized phrase *to this day*. The phrase *to this day* might refer to the sequence of time leading up to the proximity towards the Deictic Center which is the time "now". Afterwards, in the quotation of Finneas' speech, the italicized adverb *today* is also marked as the Temporal Deixis. The adverb *today* might point to the recent time on which the other young musicians were also making music in bedroom like what Finneas and Billie Eilish did.

Datum 29

DJ Khaled, Nipsey Hussle & John Legend's acceptance speech for Best Rap/Sung Performance in Grammy Awards 62

In the acceptance speech of Best Rap/Sung Performance winner in Grammy 62, the Temporal Deixis is found in the quotation of John Legend's speech below:

You know, we all love him, we all miss him, It is terrible that we had to lose him so early. We thank his family for being here *tonight* with us. Thank you for allowing us to use his legacy and lift it up in song *tonight* and we're just honored to be here *tonight*...

We've seen so much tragedy *today* and *last year* and so much has gone on but let's love each other, let's love our families, this hold each other tight. God bless.

In the quotation, the italicized adverbs are marked as the Temporal Deixis. The adverb *tonight* in the first line of the quotation belongs to the night on which John Legend delivered his speech on the stage. Afterwards, the adverb *today* in the second line of the quotation might point to the recent day that much tragedy meant by John Legend occurred. Lastly, the adverb *last year* might point to a year

before 62nd Annual Grammy Awards which is 2019 on which much tragedy meant by John Legend had occurred.

Datum 30

Billie Eilish's acceptance speech for Album of the Year in Grammy Awards

62

The next finding of Temporal Deixis is found in the acceptance speech for Album of the Year winner in Grammy 62 presented by Finneas. In the short quotations of Finneas' speech "Thank you again to our team, to our family, to people that have supported us *from the beginning*" and "We didn't think it would win anything *ever*", the italicized expressions are marked as the Temporal Deixis. The phrase *from the beginning* might refer to the early period of time of Finneas and Billie Eilish' career, while the adverb *ever* might point to the span of time that Finneas had undergone.

Datum 31

Lizzo's acceptance speech for Best Pop Solo Performance in Grammy

Awards 62

In Lizzo's speech for winning Best Pop Solo Performance in Grammy 62, the Temporal Deixis can be found within the quotation as below:

... You know, this whole week, you know, I'll be lost in my problems, stressed out, and then in an instant all of that can go away and your priorities really shift and *today* all of my little problems that I thought were big as the world were gone and I realize that there's people hurting *right now* and you guys create beautiful music, you guys create connectivity, and as I'm speaking to all you all in this room, we need to continue to reach out, this is *the beginning* of making music that moves people again, making music that feels f***** (bad word) good that liberates people...

In the quotation, the italicized expressions are marked as the Temporal Deixis. The adverb *today* refers to the day on which Lizzo came to the stage of Grammy Awards 62 identified as Monday, while the adverb *right now* refers to the exact time on which Lizzo conveyed her speech on the stage localized within the Deictic Center. Lastly, the phrase *the beginning* seems to refer to the point of time on which the intended actions of making music got started.

Datum 32

Billie Eilish's acceptance speech for Best New Artist in Grammy Awards 62

The last finding of Temporal Deixis in the study is found in Billie Eilish's speech for winning Best New Artist nomination in Grammy 62. It can be noticed within the quotation below:

... I forgot to thank my touring team *in the last one* so I want to thank you guys for helping me put on a show that I actually like. Thank you to Brian and Nicole and everybody on my team. Mainly, I think the fans deserve everything. I feel like they have not been talked about enough *tonight* because they're the only reason any of us are here at all. So, thank to the fans...

In the quotation, the Temporal Deixis can be noticed in the italicized phrase *in the last one* and adverb *tonight*. The phrase *in the last one* refers deictically to the time on which Billie conveyed the speech for different nomination as she is identified to win more than one nomination in 62nd Annual Grammy Awards. Lastly, the adverb *tonight* refers to the night on which the winners of each nomination delivered their speech on the stage of 62nd Annual Grammy Awards.

3. Spatial Deixis

Datum 4

Daniel Caesar and H.E.R's acceptance speech for Best R&B Performance in Grammy Awards 61

In the acceptance speech for Best R&B Performance in Grammy Awards 61, the Spatial Deixis is found in the short quotation of Daniel Caesar's speech "H.E.R couldn't make it *here* she's um she's getting ready to kill her performance tonight. So, cheers." The italicized adverb *here* in the quotation is marked as the Spatial Deixis localized within the Deictic Center. It refers to the stage in which Daniel Caesar delivered his speech and achieved the award representing H.E.R. (Gabriella Santino Wilson) as his partner that could not attend the stage due to another agenda.

Datum 8

Kacey Musgraves' acceptance speech for Best Country Album in Grammy Awards 61

The other finding of Spatial Deixis is found in Kacey Musgraves' acceptance speech for winning Best Country Album in Grammy Awards 61. The Spatial Deixis can be noticed in the short quotations "I made this record with these two guys *right here*, Ian Fitchuk, Daniel Tashan" and "Thank you so much to my family, my sweet husband is *down here*, Ruston, I love you." In the initial part of the quotation, the italicized phrase *right here* points to the exact position on the stage in which her producers accompanied her to deliver the speech. Then,

the italicized phrase *down here* in the second quotation points to the exact location on the bench in which Ruston Kelly sit down to look on her delivering the speech on the stage.

Datum 10

This Is America's acceptance speech for Record of the Year in Grammy Awards 61

For the acceptance speech of *This Is America* song as Record of the Year winner in Grammy 61, the Spatial Deixis can be found in the quotation of Ludwig Goransson's speech opening as below:

Ludwig Goransson (producer): As a kid growing up in Sweden, loving American music I always dreamt of migrating *here* and work with (billing) artist like Donald Glover. I really wish he was *here* with us right now because this is all this is truly his vision and he deserves this credit.

In the quotation above, the italicized adverb *here* is marked as the Spatial Deixis. However, the adverb *here* comes up twice in the quotation and refers to different referents. The adverb *here* in the initial part of the quotation refers to the country of America as Goransson stated that he grew in Sweden and dreamt of migrating to work with Donald Glover (Childish Gambino). Afterwards, the adverb *here* in the latter part of the quotation refers to the stage of 61st Annual Grammy Awards in which Goransson represented on delivering the speech for winning Record of the Year nomination.

Datum 11

H.E.R. (Gabriella Sarmiento Wilson)'s acceptance speech for Best R&B Album in Grammy Awards 61

In H.E.R.'s speech for winning Best R&B Album in Grammy 61, the Spatial Deixis is found in the short quotation of her statement "I wouldn't be *here* today if it wasn't for you, guys and there's so many other people to name." In the quotation, the italicized adverb *here* is marked as the Spatial Deixis. The adverb *here* refers to the stage in which H.E.R. achieved the trophy and delivered the speech localized within the Deictic Center.

Datum 14

Silk City & Dua Lipa's acceptance speech for Best Dance Recording in Grammy Awards 61

In the acceptance speech for Best Dance Recording in Grammy 61, the Spatial Deixis is found in the opening of Diplo's speech "All right. Thank you guys so much everybody involved in this song, Mark and Dua, I have to rehearse they couldn't make it *down here* but Dua for the amazing records to give us her voice." In the quotation, the italicized phrase *down here* is marked as the Spatial Deixis. It refers deictically to the stage in which Diplo delivered his speech representing his partners, Mark Ronson and Dua Lipa, who could not attend the stage.

Datum 15

St. Vincent (Annie Clark) and Jack Antonoff's acceptance speech for Best Rock Song in Grammy Awards 61

The next Spatial Deixis is found in St. Vincent and Jack Antonoff's speech for winning Best Rock Song in 61st Annual Grammy Awards. The italicized

adverbs within the quotation of their speech below are marked as the Spatial Deixis.

St. Vincent: Hi, thank you so much. This is great. I want to say a big thank you to my friend *up here*, Jack Antonoff . We made a record together that I'm so proud of. And I think this is the first time that I've given a thank-you speech so here goes. I want to thank my family so much, people who worked on the record, Laura Sisk she's *in the house*, badass female engineer Catherine Mark, Lars Stalfors, and thank you to the John Silva team, the Sam Office, Tom Elmhirst. Thank you so much.

Jack Antonoff: I just there's no one on Earth I could ever dreamed about being a part of and being so proud as Annie (St. Vincent) is the best we have. That's what I really think. Thank you so much. And my family's *here*, my parents and my sister and Tyler Childs. It's really great honor.

In the quotation of St. Vincent's speech, the phrase *up here* refers deictically to the exact location in which Jack Antonoff stood on the stage. Whereas, the phrase *in the house* points deictically to Laura Sisk's house. Lastly, in the quotation of Jack Antonoff's speech, the adverb *here* seems to refer deictically to the bench in which his parents, sister, and Tyler Childs took their seats.

Datum 16

“Weird Al” Yankovic’s acceptance speech for Best Boxed or Special Package in Grammy Awards 61

In “Weird Al” Yankovic’s speech for winning Best Boxed or Special Package in Grammy 61, the Spatial Deixis is found in the latter part of his speech presented as below:

I want to thank my longtime drummer Jon “Bermuda” Schwartz and my longtime wife Suzanne Yankovic happy anniversary, honey. They deserve this award or just as much as I do and I now relinquish the rest of our time to the real MVPs *here*, Annie and Meghan.

The italicized adverb *here* in the quotation above is marked as the Spatial Deixis. The adverb *here* refers deictically to the stage in which Yankovic stood with his partners, Annie Stoll and Meghan Foley.

Datum 18

Tanya Tucker's acceptance speech for Best Country Song in Grammy Awards 62

The other finding of Spatial Deixis is found in Tanya Tucker's speech closing for winning Best Country Song in Grammy 62. The Spatial Deixis can be noticed in the short quotation "Bring my flowers now while I'm living. Thank you to all my fans *out there on the road* that have always brought me flowers." In the quotation, the italicized phrase *out there on the road* is marked as the Spatial Deixis. The phrase *out there on the road* does not seem to refer literally to a road in which the fans brought the flower for her. Rather, the phrase *out there on the road* might refer metaphorically to the road in the video clip of her song *Bring My Flowers Now* in which Tanya Tucker rides a horse and two girls seem to sow flowers throughout the road.

Datum 19

Gary Clark Jr.'s acceptance speech for Best Rock Performance in Grammy Awards 62

In Gary Clark Jr.'s speech for winning Best Rock Performance in Grammy 62, the Spatial Deixis can be noticed in the quotation as below:

Wow. Just real quick I want to thank you all in studios in Austin, Texas. Jacob, Steven, Joseph, (Poland) for a holding me down, producing, writing, engineering, my wife Nicole holding it down while I'm *in the studio*, my team Warner, Scooter Weintraub, Pam Adams, you know, my band live *in the studio* and everybody who's paid attention and show love, you know, that's all I got. Appreciate. Thank you.

In the quotation above, the Spatial Deixis is marked in the italicized phrase *in the studio*. The phrase *in the studio* might refer deictically to the room in which Gary Clark Jr. and his band plays and records their music or songs.

Datum 23

Dan + Shay's acceptance speech for Best Country Duo/Group Performance in Grammy Awards 62

The next finding of Spatial Deixis can be found in Dan and Shay's speech for winning Best Country Duo/Group Performance in Grammy 62. The Spatial Deixis is marked in the italicized phrases within the quotation below:

Dan Smyers: Thank you to my wife Abby who's in the crowd down there for inspiring this song, for inspiring every song that we write, for inspiring everything we do in our lives, Shay's wife Hannah was *at home* in Nashville, we love you... Man, this is an absolute dream come true. We've always dreamed of being *up here* on this stage. So, thank you all so much for making this happen.

Shay Mooney: It's seriously unbelievable. Alicia Keys, you are unbelievable. I want to thank Joseph Jonas, all of our friends watching *back home*, my wife we're about to have our second baby...

In the quotation of Dan's speech, the phrase *at home* seems to refer deictically to Hannah's house in the city of Nashville. Whereas, the phrase *up here* might point to the stage of Grammy Awards in which Dan and Shay's have dream of being there has come into reality. Lastly, in the quotation of Shay's speech, the phrase *back home* seems to point to the houses or dwellings in which their friends live.

Datum 25

Tyler's Acceptance Speech for Best Rap Album in Grammy Awards 62

In Tyler's speech for winning Best Rap Album in Grammy 62, the Spatial Deixis is found in the short quotations "So, for you all always stand by me and get me *here*, I really appreciate that" and "And I don't know if he's *here* but I really want to thank Pharrell Williams." In those quotations, the italicized adverb *here* is marked as the Spatial Deixis. The adverb *here* in the first quotation refers deictically to the stage of 62nd Annual Grammy Awards in which Tyler conveyed his speech for winning Best Rap Album category. However, the adverb *here* in the second quotation might refer to the event itself or the bench as Tyler did not know whether Pharrell Williams came to the event or not.

Datum 27

Finneas' acceptance speech for Producer of the Year, Non-Classical in Grammy Awards 62

In Finneas' speech for winning Producer of the Year, Non-Classical nomination in Grammy 62, the Spatial Deixis is found in the quotation "I absolutely didn't think I was going to win this and none of the online polls did either and I'm very grateful to be *up here* and I love you all thank you so much." The italicized phrase *up here* in the quotation is marked as the Spatial Deixis which refers to the exact location on the stage in which Finneas stood and delivered his speech.

Datum 28

Billie Eilish's acceptance speech for Song of the Year in Grammy Awards 62

The next finding of Spatial Deixis is found in Billie Eilish's speech for winning Song of the Year in Grammy 62 accompanied by his brother as well as his producer, Finneas. The Spatial Deixis can be noticed in the quotation of their speech as below:

Billie: ...I feel like I joke around a lot and I never take anything seriously at these kind of things but I genuinely want to say I'm so grateful and I only want to say that I'm grateful and that I'm so honored to be *here* amongst all of you...

Finneas: ...You know, we just make music in a bedroom together. We still do that and they let us do that and I just this is to all of the kids who were making music *in their bedroom* today. You're going to get one of these.

In the quotation of Billie Eilish's speech, the italicized adverb *here* is marked as the Spatial Deixis. The adverb *here* might refer to the event of 62nd Annual Grammy Awards as it is followed by the phrase "amongst all of you". That is, the Spatial Deixis *here* seems to not only point to the stage in which Billie conveyed the speech but also the entire hall or event which includes all of the artists. Lastly, in the quotation of Finneas' speech, the phrase *in their bedroom* is marked as the Spatial Deixis. The phrase *in their bedroom* seems to refer deictically to the room for sleeping and making music that might be used by another young musicians to make their music.

Datum 29

DJ Khaled, Nipsey Hussle & John Legend's acceptance speech for Best Rap/Sung Performance in Grammy Awards 62

In the acceptance speech for Best Rap/Sung Performance category in Grammy 62, the Spatial Deixis is found in the quotation of John Legend's statement "We thank his family for being *here* tonight with us. Thank you for allowing us to use his legacy and lift it up in song tonight and we're just honored to be *here* tonight." In the quotation, the italicized adverb *here* is marked as the Spatial Deixis. It refers to the stage in which Nipsey Hussle's family were also present.

Datum 30

Billie Eilish's acceptance speech for Album of the Year in Grammy Awards

62

In Billie Eilish's speech for winning Album of the Year in Grammy 62, the Spatial Deixis is found in the quotation of her speech opening "Please, sit down. Can I just say that I think Ariana deserves this. Thank you next got me through some s*** (bad word) and I think it deserves like more than anything *in the world*." In the quotation, the italicized phrase *in the world* is marked as the Spatial Deixis. It might refer deictically to the real world with its all natural features in which people live.

Datum 32

Billie Eilish's acceptance speech for Best New Artist in Grammy Awards 62

The last finding of Spatial Deixis is found in the other speech of Billie Eilish's for winning Best New Artist category in Grammy 62. It can be noticed in

the quotation of her statement “Mainly, I think the fans deserve everything. I feel like they have not been talked about enough tonight because they're the only reason any of us are *here* at all. So, thank to the fans.” In the quotation, the adverb *here* is marked as the only Spatial Deixis. It might refer deictically to the stage of 62nd Annual Grammy Awards in which the winners of each nomination delivered their acceptance speech.

B. Discussion

After presenting the classification of Deixis using the theory of Keenan and Anderson (1985), the data are analyzed further using the theory of Indexicality to point out the signification of the deictic expressions used in the acceptance speech of 61st and 62nd Annual Grammy Awards.

1. Index of Honorific in Brandi Carlile’s Use of Deictic Word *my* in Grammy Awards 61 Acceptance Speech

The first-person deictic word *my* found in Brandi Carlile’s speech seems to signify how Brandie Carlile made an involvement towards her band, parents, and spirit animals in figurative sense referring to Dave and Jennings. The deictic word *my* which is interpreted as the sense of involvement in Brandie Carlile’s speech occurs as Hughes and Tracy (2015) stated that utterance can be framed over layers of context to interpret Indexicality. The deictic word *my* can be understood as how Carlile constructed a bond of involvement to those related to her personal life and the achievement process. By constructing the involvement, it can be seen that the

deictic word *my* used by Brandie Carlile indexes the honorific towards the ones previously mentioned.

2. Index of Honorific in Chris Cornells' Daughters' Use of Deictic Words *my* and *our* in Grammy Awards 61 Acceptance Speech

As stated in the findings section, Chris Cornell's acceptance speech was represented by his two daughters as he had already passed away. In the daughters' acceptance speech, the use of first-person deictic word to express honorific is seen in the use of possessive pronouns *my* and *our*. By using those possessive pronouns, the daughter might attempt to keep the bond of relationship with the late of their father and preserve the imaginary engagement with him in a constructed proximity. It is similar with the use of deictic expressions to express condolences in the study held by Giaxoglou (2015). However, the study conducted by Giaxoglou (2015) as the previous study does not present the use of the First Person Deixis as the part of the analysis.

3. Index of Honorific in Lady Gaga's Use of Deictic Word *we* in Grammy Awards 61 Acceptance Speech

The signification of the deictic word *we* has already been investigated in the study conducted by Mulderrig (2012). The study points out that the deictic word *we* is used to make an inclusion for a political agenda. However, the findings of the first-person deictic word *we* in the present study is found to index an honorific made by the speakers of the acceptance speech.

In this part, the finding of the use of the first-person deictic word *we* points out that Lady Gaga as the speaker made an inclusion towards the other artists. It can be noticed in the quotation “I'm so proud to be a part of a movie that addresses mental health issues. There's so important and a lot of artists deal with that and *we* got to take care of each other.” The use of pronoun *we* as the First Person Deixis that implies the inclusion made by Lady Gaga might index the honorific towards the fellow artists who did not stand on the stage.

4. Index of Honorific in Dan Smyers' Use of Deictic Word *we* in Grammy Awards 61 Acceptance Speech

The first-person deictic word *we* that indexes the honorific is also found in Dan Smyer's speech in Grammy Awards 61. The plural pronoun *we* in the statement “*we* are all family” implies that Dan made an inclusion towards the members of Nashville and Country Music. The inclusion of the pronoun *we* seems to be made to include the referents in the sense of belonging like in a family in order to give them respect.

5. Index of Honorific in St. Vincent (Annie Clark) and Jack Antonoff's Use of Deictic Word *we* in Grammy Awards 61 Acceptance Speech

The deictic word *we* found next is in the speech of Jack Antonoff's in Grammy Awards 61. As stated in the findings section, the pronoun *we* in Jack Antonoff's speech is quite different with the one in Annie's speech. While in Annie (St. Vincent)'s speech, the pronoun *we* refers to Annie and Antonoff as

partners, the pronoun *we* in Jack Antonoff's speech refers to Jack Antonoff himself and the grouped members of the team and excludes Annie or St. Vincent.

The purpose of the exclusion towards St. Vincent as one of the referents of the pronoun *we* might be to emphasize St. Vincent as a single-particular entity, localized to be outside of the Deictic Center. Notably, the exclusion made by Antonoff in the use of the pronoun *we* towards St. Vincent might refer to the index of honorific for St. Vincent who actually stood together with him on the stage.

6. Index of Honorific in Anderson .Paak's Use of Deictic Word *we* in Grammy Awards 62 Acceptance Speech

In the quotation "*We* just going to keep it at my house if you don't mind" from Anderson Paak's speech, the non referential index of honorific can be noticed in the use of deictic word in the form of possessive pronoun *we*. The plural pronoun *we* is used by Anderson Paak to make an inclusion towards the other nominees in the R&B category. It is similar with what was done in the study of Mulderrig (2012). In Mulderrig's study, the use of pronoun *we* as deictic word is aimed to make inclusion in political context. However, the use of pronoun *we* to make an inclusion in Anderson Paak's speech in Grammy Awards 62 appears to be different case. By making an inclusion using the pronoun *we*, it seems that Anderson Paak attempts to express honorific to the other nominees of the same category.

7. Index of Honorific in John Legend's Use of Deictic Word *we* in Grammy Awards 62 Acceptance Speech

In John Legend's speech in Grammy Awards 62, it is found that the referents of the plural pronoun *we* shifts depending on the context. As stated in the findings section, the pronoun *we* in the clauses "You know, *we* all love him, *we* all miss him, it is terrible that *we* had to lose him so early" and "*We've* seen so much tragedy today and last year and so much has gone on but let's love each other" belongs to John Legend, DJ Khaled, and all the addressees to whom he spoke, while in the clauses "*We* thank his family for being here tonight with us" and "*we're* just honored to be here tonight", the pronoun *we* might only belong to John Legend and DJ Khaled as the representations.

The transition of the pronoun *we* whose referents does not belong to the addressees to the pronoun *we* whose referents belong to the addressees seems to be made by John Legend to deliberately shift the target of referents. In Mulderrig's study (2012), it is implied that the transition of the referents reflects the semantic flexibility of the pronoun *we* which can be led to an inclusion whose referents depending on the context. The inclusion within the transition of the target referents in the use of pronoun *we* in John Legend's speech might index the honorific towards the addressees to whom John Legends spoke.

8. Index of Honorific in Tori Kelly's Use of Deictic Word *you* in Grammy Awards 61 Acceptance Speech

As found in the findings section, the use of second person pronoun *you* to refer to Kirk Franklin who did not attend the stage might index Kelly's attempt to express honorific to him. The pronoun *you* as deictic word which is usually referred to the addressee in proximal distance towards the speaker is used differently to refer to the one who is in distal distance or place. The use of pronoun *you* to refer to Kirk who is in distal distance seems to be the way Kelly was constructing proximity between herself and Kirk Franklin which implies the honorific value for Kirk as her partner in accomplishing the album. The honorific value is interpreted in a way that the second person deictic word can also refer to non referential index of honorific like what was found in the previous study conducted by Sari (2015).

9. Index of Honorific in Chris Cornell's Use of Deictic Word *you* in Grammy Awards 61 Acceptance Speech

From the quotations of the speech delivered by two daughters of Chris Cornell, the pronoun *you* which particularly referred to Chris Cornell is found to be the other finding. The use of pronoun *you* to refer to Chris Cornell who had no longer lived in the world might index the honorific made by the two daughters of Chris Cornell. The second person pronoun *you* which is usually addressed to the one(s) who is in proximal distance and identified as a living person is found to be used towards a person who has already passed away.

The use of pronoun *you* towards the late of Chris Cornell as the addressee might imply that the two daughters' of Chris Cornell attempt to make a constructed proximity towards him to keep the bond of engagement of the father-daughter relationship and at once express the sense of honorific towards him. The use of deictic words to engage with the one who has already passed away was also found in the previous study by Giaxoglou (2015). However, Giaxoglou's study excluded the findings of Person Deixis in the analysis.

10. Index of Honorific in Lady Gaga's Use of Deictic Word *you* in Grammy Awards 61 Acceptance Speech

The pronoun *you* as the Second Person Deixis to refer to Lady Gaga's partner, Bradley Cooper, is found to be an index of honorific towards an addressee who is not in proximal distance with the speaker. It can be noticed in Lady Gaga's utterance "Bradley, I loved singing this song with *you*", the second-person pronoun *you* seems to be used by Lady Gaga to construct an imagined proximity with her partner. The use of deictic word to refer to non present referent to construct an imagined proximity was also found in the study conducted by Giaxoglou's (2015).

The difference is that the deictic words in Giaxoglou referred to the referent who had already passed away. In the present study, the referent is a living person but did not appear to be a present referent who was distal to the speaker. However, the similarity is that the deictic word is used to make an imagined construction towards the referent. By making a construction of imagined

proximity, the use of the Second Person Deixis *you* in the present study indexes the non referential value of honorific made by Lady Gaga towards Bradley Cooper who did not attend the stage with her.

11. Index of Honorific in Tanya Tucker's Use of Deictic Word *you* in Grammy Awards 62 Acceptance Speech

The second pronoun *you* as the Second Person Deixis in the latter part Tanya Tucker's speech is noticed to point out the other finding of the analysis. It can be seen in the short quotation "And I just want to say that no matter how young or old *you* are never stop following *your* dreams. *You* can keep going." The Second Person Deixis *you* is found to point to the nonspecific addressees related to how Tanya Tucker shared her motivation to the nonspecific addressees. Such interpretation is acceptable as Hughes and Tracy (2015) stated that utterance might be framed over layers of context to interpret Indexicality. Therefore, the use of the Second Person Deixis *you* to refer to the nonspecific addressees might index the non referential value of honorific expressed by Tanya Tucker in the context of sharing motivation.

12. Index of Honorific in DJ Khaled's Use of Deictic Word *you* in Grammy Awards 62 Acceptance Speech

The second person pronoun *you* as the second-person deictic expression in DJ Khaled's speech is found to present the other distinct finding of the analysis. The pronoun *you* as the dietic expression in DJ Khaled's opening statement "First of all, God is the greatest. Thank *you*, God." refers distinctly to Allah (*Subhanahu*

wa Ta'ala) as the particular addressee as DJ Khaled is identified as a Muslim. In that part, the pronoun *you* indexes the honorific made by DJ Khaled unto Allah as the God of every Muslim. That is, the use of pronoun *you* to point to Allah is differed from the use of pronoun *you* referring to person as the relationship between a person and God exists in the context of spiritual realm.

13. Index of Honorific in Ibra Ake's Use of Deictic Expression *a family member* in Grammy Awards 61 Acceptance Speech

As stated in the findings section, the noun phrase *a family member* is used in Ibra Ake's speech to refer deictically to the late of Donald Glover Sr. The use of the phrase *a family member* as the Third Person Deixis seems to be the way Ibra Ake as the speaker commemorated Donald Glover Sr. who had passed away and constructed the sense of family engagement towards him. It is similar with what was found in the study conducted by Giaxoglou (2015) that the deictic expressions were used to commemorate a person who had already passed away. Thereof, the use of deictic expression *a family member* to refer to the late of Donald Glover Sr. might also index the non referential meaning of honorific made by Ibra to the referent who has no longer been alive in the world.

14. Index of Honorific in Tool's Dany Carey's Use of Deictic Expression *all the great "Drum God"* in Grammy Awards 62 Acceptance Speech

In Dany Carey's speech, the use of third-person deictic expression *all the great "Drum God"* is noticed as the Non referential Index of honorific. The use of the noun phrase *all the great "Drum God"* which deictically refers to the other

drummers indexes the honorific index made by Dany Carey. Those other drummers are identified as John Bonham, Tony Williams, and Neil Peart who might have influenced Dany Carey's career as an artist, especially as a drummer.

15. Index of Honorific in Billie Eilish's acceptance Use of Deictic Word *they* in Grammy Awards 62

In the findings section, it is found that the pronoun *they* in the quotation of Billie Eilish's speech refers to different referents as shown by the context. In the first line of the quotation, the pronoun *they* is noticed to refer to the fans in general as the referents which are being spoken. Even so, the second line of the quotation has pointed out that the use of pronoun *they* only refers to other nominees' fans as the particular referents. The shifting of referents of the same deictic word is similar to what was found in Mulderrig's study (2012) even though his study only investigates the shifting referents of the deictic word *we*.

In the present study, it can be noticed that the referents of the pronoun *they* shift from the fans in general into the fans of the other nominees' in particular. Hence, the shifting referents found in Billie's speech might imply the honorific index made by Billie Eilish as the winner of the category towards the fans of the other artists in the same category.

16. Index of Honorific in High Jeff Matz's Use of Deictic Expression *last year* in Grammy Awards 61 Acceptance Speech

In the findings section, it is found that the phrase *last year* is used to refer to a year before Jeff Matz delivered his speech in 2019. It means that the phrase

last year deictically refers to the year of 2018. It is noticed that Jeff Matz referred to that year on which Nick John, his manager, had passed away. The use of the phrase *last year* in his speech might be the way Jeff Matz referred to the moment of the death and made a constructed proximity between the time “now” in the Deictic Center and the time “last year” outside the Deictic Center. Such construction of proximity in the use of Temporal Deixis was also found in the study conducted by Giaxoglou (2015). Therefore, the constructed proximity in the use of the phrase *last year* in Jeff Matz’s speech might indicate the attempt to perpetuate the imagined bond with the late of Nick John and index the honorific through expressing the tribute like what Jeff Matz also did to the others mentioned on the speech.

17. Index of Honorific in “Weird Al” Yankovic’s Use of Deictic Expression *longtime* in Grammy Awards 61 Acceptance Speech

In “Weird Al” Yankovic’s speech, the phrase *longtime* is found to deictically refer to the long period of time undergone by Jon “Bermuda” Schwartz and Suzanne Yankovic to be “Weird Al” Yankovic’s drummer and wife respectively. The use of the phrase *longtime* might also indicate the honorific index made by Yankovic to both of them by asserting the length of time towards their engagement either as a partner in a group or a spouse in a family.

18. Index of Honorific in Kacey Musgraves' Use of Deictic Expression

***right here* in Grammy Awards 61 Acceptance Speech**

In Kacey Musgraves' speech for winning Best Country Album in Grammy 61, the use of Spatial Deixis is noticed to indicate the non referential meaning in its use for specific purpose. In the quotation "I made this record with these two guys *right here*, Ian Fitchuk, Daniel Tashan", the phrase *right here* is used to deictically refer to the exact location of where Ian Fitchuk and Daniel Tashan, her producers, stood on the stage. By referring to the exact position on the stage where those producers stood, the attention of the audience seems to shift on them. Thereof, the use of Spatial Deixis *right here* referring to the exact position of those producers might index the Non referential Index of honorific related to tribute expressed by Kacey towards them.

Afterwards, the use of the phrase *down here* in the quotation "Thank you so much to my family, my sweet husband is *down here*, Ruston, I love you" is also noticed to indicate the non referential meaning of honorific related to tribute expression. The phrase *down here* used by Kacey Musgraves is used to deictically refer to the exact location in which Ruston Kelly, his husband at that time, sit on the bench. By pointing to the exact location on the bench where he sit, the attention of the audience also seems to shift to him. Hence, the use of Spatial Deixis *down here* pointing to the exact location on the bench might also index the honorific made by Kacey Musgraves towards Ruston Kelly.

19. Index of Honorific in Jack Antonoff's Use of Deictic Expression *up here* in Grammy Awards 61 Acceptance Speech

As stated in the findings section, the adverb *here* in Jack Antonoff's speech seems to refer to the place in which Jack Antonoff's family and his manager, Tyler Childs, took a seat on the bench. It is also known that he also pointed them with his index finger when uttering "And my family's *here*, my parents and my sister and Tyler Childs." The use of the adverb *here* in Jack Antonoff's speech is quite distinct as it is usually used to refer to the place where the speaker spoke or stood within the Deictic Center.

Even so, the use of the adverb *here* in Jack Antonoff's speech does not refer to the stage in which he delivered the speech but to his family and manager who appeared to take a seat on the bench. The use of the adverb *here* referring to the place which is not Deictic Center might indicate how Jack Antonoff constructed the imagined proximity towards his family and manager in order to express honorific.

20. Index of Honorific in Tanya Tucker's Use of Deictic Expression *out there on the road* in Grammy Awards 62 Acceptance Speech

In Tanya Tucker's speech for winning Best Country Song in 62nd Annual Grammy Awards, the phrase *out there on the road* is found to be the Spatial Deixis which does not point to a literal place as the referent. The phrase *out there on the road* is noticed to refer metaphorically to the road in *Bring My Flowers*

Now video song in which Tanya rides a horse while two girls sow flowers throughout the road.

In the speech closing “thank you to all my fans *out there on the road* that have always brought me flowers”, it seems that Tanya Tucker attempted to position the fans as if they were on the road in the video of the song. Thereof, the use of the phrase *out there on the road* to relate the fans with the road in the video might index the honorific for the fans who always support her throughout her career.

21. Index of Honorific in Finneas’ Use of Deictic Expression *in their bedroom* in Grammy Awards 62 Acceptance Speech

In Finneas’s speech as the producer of the song, the Spatial Deixis *in their bedroom* might index honorific to the other young musicians who also make music in a bedroom. It is known in Finneas’ speech that he and his sister made music in a bedroom together and won the Grammy for their song. By relating to the bedroom as the referent of the Spatial Deixis, Finneas seems to attempt to bring the motivation that they could make achievement by doing the same thing as they did. It is reinforced by his statement “You’re going to get one of these” which might imply that he assured them that they would one day get the achievement.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter presents the conclusion and the suggestions of the study. After pointing out the findings and the discussions in the previous chapter, the conclusion as well as the suggestions are arranged based on the analysis of the data which are 61st and 62nd Annual Acceptance Speech using the theory of Deixis and Indexicality.

A. Conclusion

The conclusion consists of the result of the analysis. Based on the analysis in the findings and discussion sections, the present study concludes that the collected data from 61st and 62nd Annual Grammy Awards contained the types of Deixis formulated by Keenan and Anderson (1985), namely First Person Deixis, Second Person Deixis, Third Person Deixis, Temporal Deixis, and Spatial Deixis. Furthermore, the Deixis types embedded in the data also presents some other findings that involve the use of Non referential Indexicality in Piercian Semiotics modified by Silverstein (1976), specifically related to the non referential meaning of honorific.

Based on the analysis of the findings, all the types of Deixis are found in 16 data from 61st Annual Grammy Awards and 16 data from 62nd Annual Grammy Awards. Through the use of Deixis theory of Keenan Anderson (1985), the most dominant type of Deixis found in the data is First Person Deixis.

Afterwards, the following types found from the dominant to the rare ones are Third Person Deixis, Second Person Deixis, Temporal Deixis, and Spatial Deixis.

After analyzing the types of Deixis found in the data, the discussion section presents the findings of the Deictic expressions which are related to the Non referential Indexicality of honorific. It is found that First Person Deixis *we* are used to make an inclusion to refer to honorific index in the acceptance speech of Brandie Carlile, Lady Gaga, Dan Smyers, Annie Clark and Jack Antonoff, Anderson Paak, and John Legend. Then, the First Person Deixis *my* and *our* are used to refer to convey honorific to a person who has already passed away.

In the findings of Second Person Deixis, the deictic word *you* is used to refer distinctly to the ones who were in distal location from Deictic Center. It can be found in the acceptance speech of Tori Kelly and Lady Gaga when they seemed to convey honorific towards the referents. Then, the deictic expression *you* is also used to refer to the non present addressee which is the one who has already passed away. It is found in the acceptance speech of the daughters of the late of Chris Cornell when they attempted to convey the honorific towards him. In DJ Khaled's acceptance speech the deictic expression *you* is found to refer to Allah as the God of a Muslim to convey honorific in the context of spiritual realm.

Afterwards, the findings of Third Person Deixis is also found to refer to honorific index in the form of noun phrases *a family member* and *all the great "Drum God"* and the shifting referents of the pronoun *they*. The phrases are found in the acceptance speech of Ibra Ake and Dany Carey respectively. Those phrases

deictically point to the referents by implying their identities to convey the honorific. Whereas, the shifting referents of the pronoun *they* from general to specific referents is found to refer to the honorific index in Billie Eilish's speech.

Turning into the other findings of Temporal Deixis, the phrases *last year* and *longtime* are used to refer to the particular time and the length of time respectively. The phrases *last year* are used to construct the bond of relationship and to convey honorific towards the mentioned people in the speech. Those phrases are found in the acceptance speech of Jeff Matz and "Weird Al" Yankovic.

Meanwhile, the findings of Spatial Deixis comes up in the phrases *right here, up here, out there on the road, and in their bedroom* Those phrases are found in the acceptance speech of Kacey Musgrave, Jack Antonoff, Tanya Tucker, and Finneas respectively. The first-half phrases deictically refer to particular locations in which the ones to whom the speakers conveyed honorific stood and sit respectively, while the last-half phrases deictically refer to metaphorical and general places respectively to convey honorific to the ones whom the speakers intended to speak with.

To sum up, the findings point out that all the types of Deixis suggested by Keenan and Anderson (1985) are used to refer to the Non referential Index of honorific in Piercian semiotics concept modified by Silverstein (1976). The First Person Deixis is found as the most dominant type of Deixis used to refer to the honorific index. Subsequently, the following types from the more frequently to

the rarely used to refer to the honorific index are Second Person Deixis, Spatial Deixis, Third Person Deixis, and Temporal Deixis.

B. Suggestion

In this study, it is found that the concept of Deixis can be connected to Non referential Index embedded in Peircian Semiotics, specifically to the Non referential Index of honorific in the context of tribute. The non referential meaning of honorific in this study is found through analyzing the context of the speech which includes deictic expressions. Therefore, the future researchers whose interest is in the same area of study may use the present study as reference to conduct the other studies in relation to Deixis and Indexicality, including the other types of Non referential Indexicality: gender and social identity.

In addition, as pointed out in the previous section, the deictic expressions used in the 61st and 62nd acceptance speech are related to the Non referential Index of honorific in the context of tribute. However, the present study has weakness that is only focused on the specific area related to the object of the study. The future researchers may thereof conduct the other studies in the same topic using different objects of study, such as Billboard music awards, Emmy television awards, Oscar movie awards, or many other popular events which present acceptance speech. Thus, the next studies can fulfill the gap in the area of the study either related to the theory of Deixis and Indexicality or the object of study in the form of acceptance speech taken from many other popular events.

REFERENCES

- Anderson, J and Keenan, E. (1985). Deixis. In T, Shopen (Ed.) *Language Typology and Syntactic Description, Vol. 3.* (pp. 259-308). Cambridge: Cambridge University Press
- Anggraeny, K. (2018). *Deixis Used by Adeline in The Age of Adeline Movie* (Undergraduate Thesis). The State Islamic University of Sunan Kalijaga Yogyakarta
- Aulia, I. N. (2014). *Person Deixis in Bukan Empat Mata and Show Imah Talk Shows* (Undergraduate Thesis). The Indonesia University of Education
- Cutting, J. (2002). *Pragmatics and Discourse: A Resource Book for Students (2nd edition)*. New York: Routledge
- Fatahillah, W. (2016). *A Study of Person Deixis Used in "Ini Talk Show"* (Undergraduate Thesis). The Islamic State University of Sunan Ampel Surabaya
- Giaxoglou, K. (2015). Discourse, Context and Media. *Elsevier*, Vol. 9, 55-63
- Hamida, N. and Pandiya. (2015) Deixis in Pak Joko Widodo's Speech Text in Bandung Asian-African Conference 2015. *Ragam Jurnal Pengembangan Humaniora*, 15(1), 1-9
- Hanks, W. F. (1999). Indexicality. *American Anthropological Association*, 9(1/2), 124-126

- Hughes, J. M. F. and Tracy, K. (2015). *Indexicality*. New Jersey: John Wiley & Sons, Inc.
- Khalili, E. (2017). Deixis Analysis in A Tale of Two Cities written by Charles Dicken. *International Academic Institute for Science and Technology*, 4(3), 58-65
- Levinson, S. C. (1983). *Pragmatics*. England: Cambridge University Press
- Mason, J. (2002). *Qualitative Researching* (2nd edition). London: SAGE Publications
- Mulderrig, J. (2012). The hegemony of inclusion: A corpus-based critical discourse analysis of deixis in education policy. *Discourse and Society*, 23(6), 701-728
- Nugraha, D. S. (2015). *Deixis Analysis of The Novel The Twelfth Card (2005* (Undergraduate Thesis). The University of Muhammadiyah Surakarta
- Recording Academy / GRAMMYs. (n.d.). Retrieved November 10, 2020, from <https://www.youtube.com/grammy>
- Retnowaty. (2019). Deixis in Donald Trump's Speech to UN General Assembly. *Lingua Dikdaktika*, 13(2), 109-122
- Rosidin, A. (2020). *The Analysis of Social and Discourse Deixis in Movie "Troy" Script* (Undergraduate Thesis). The State Islamic University of Sunan Gunung Djati Bandung

- Rozy, F. (2014) *A Deixis Analysis of Advertisement in Nike's Shoes Slogan* (Undergraduate Thesis). The State Islamic University of Maulana Malik Ibrahim Malang
- Rusmana, D. (2014). *Filsafat Semiotika*. Bandung: CV Pustaka Setia
- Sari, R. (2015). Deixis Analysis through the Interaction Among the Students with Different Culture. *Transformatika*, 11(2), 41-48
- Sholichah, A. (2008). *A Discourse Analysis on The Deixis Used in "Indonesia This Morning" News Program of Metro TV Website* (Undergraduate Thesis). The State Islamic of Maulana Malik Ibrahim Malang
- Silverstein, M. (1976). Shifters, Linguistic Categories, and Cultural Description. In K. H, Basso and H. A, Selby (Eds) *Meaning in Anthropology* (pp. 11-55). Albuquerque: University of New Mexico Press
- Uddin, I. (2009). *A Deixis in the Writing Form of Advertisement Published in Jakarta Post* (Undergraduate Thesis). The State Islamic of Maulana Malik Ibrahim Malang
- Wahyuningtyas, A. (2004). *Deixis of Advertisements Published in Jakarta Post* (Undergraduate Thesis). The State Islamic of Maulana Malik Ibrahim Malang
- Williams, N. *Deixis; Deixis and Indexicals*. University of Colorado Boulder: n.p.,
10 April 2019



CURRICULUM VITAE

Muhammad Bintang Aldijana was born in Kediri on February 17, 1997. He graduated from SMAN 8 Kediri in 2015. He started his higher education in 2017 at the English Language and Letters Department of the Faculty of Humanities in Universitas Islam Negeri Maulana Malik Ibrahim Malang. During the study, he joined some of the organizations at the university, those are Advanced Debate Community and Taekwondo UIN Malang.