



The Type of Deixis In A Rock Music Red Hot Chili Peppers and Gun's and Roses

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Abstract

Deixis, according to Stephen C. Levinson's influential theory, means how language uses specific expressions to point to things in the context of the surrounding situation. This research paper is entitled Type and Function of Deixis in A Rock Music Red Hot Chili Peppers & Gun`S And Roses. The theory that is used for this thesis is Deixis on the perspective of Stephen C Levinson. The objectives of this study are to find out the specific types of deixis used in selected songs of Red Hot Chili Peppers and Gun`s And Roses, as well as to examine the meaning and function in the selected songs of Red Hot Chili Peppers and Gun`s And Roses. The lyrics from Red Hot Chili Peppers and Guns N' Roses songs reflect a dynamic exploration of human emotions and experiences, highlighting the complexities of love, life, and self-discovery. These musical narratives, akin to the theory of deixis proposed by Stephen C Levinson, invite listeners to delve into the nuances of meaning.

Keywords Red Hot Chili Pepper, Guns and Roses, Stephen C Levinson, Deixis.

A.INTRODUCTION

Rock music, with its dynamic fusion of rhythm, melody, and lyrics, stands as a powerful medium for artistic expression, captivating audiences with its diverse themes and emotive storytelling. Within this vibrant musical landscape, songs become narratives that transcend mere entertainment, delving into profound reflections on life, society, and human experiences. In this study, we focus on iconic rock tracks from renowned bands like Red Hot Chili Peppers and Guns N' Roses, exploring the intersection of linguistic elements, particularly deixis, within the lyrical fabric of these songs.

One such song, "Californication" by Red Hot Chili Peppers, is emblematic of the band's ability to blend social commentary with infectious melodies. Set against the backdrop of California's glamorous allure and cultural contradictions, the song serves as a commentary on the superficiality of Hollywood and the media industry. A song about the deterioration of society, this reflects how the world is becoming very superficial and plastic, much like California. The Red Hot Chili Peppers formed in Hollywood and are quite familiar with the quirky nature of life in Los Angeles (Song Facts, 2024). The juxtaposition of vivid imagery

and introspective lyrics creates a nuanced exploration of the Californian lifestyle and its impact on the human psyche.

Moving to Guns N' Roses, their classic hit "Sweet Child O' Mine" takes a more personal and intimate turn. The lyrics, rich with personification and emotional expressions, revolve around the singer's admiration for a special someone. Axl Rose wrote the lyrics for Sweet Child o' Mine. The song was about his future wife, Erin Everly, the daughter of one of the Everly Brothers. The marriage lasted nine months (WGPU, 2023). The song taps into nostalgia and the complexities of personal relationships, using a blend of vivid descriptions and evocative language to create a poignant narrative.

Examining the deeper meaning embedded in these songs unveils layers of social commentary, personal reflections, and emotional landscapes. The analysis encompasses deixis, a linguistic phenomenon explored by Stephen C. Levinson, which involves words or expressions that depend on context for their meaning. Levinson's theory provides a framework to understand how deixis operates in language, unraveling the nuanced ways in which words gain significance based on the context of their use.

As people delve into deixis within these rock songs, they unravel the threads connecting linguistic choices to broader themes. Person deixis, time deixis, place deixis, social deixis, and discourse deixis emerge as essential components, shaping the narrative and influencing the listener's interpretation (Levinson, 1983). The relationship between language and meaning is particularly pronounced in the context of deixis, offering a lens through which we can dissect the lyrical nuances of these iconic songs.

The significance of deixis in song lyrics lies in its capacity to establish connections, evoke emotions, and shape the overall impact of the narrative (Levinson, 1983). Through deixis, listeners are drawn into a more intimate engagement with the lyrics, as personal pronouns, temporal markers, and spatial references create a shared space between the artist and the audience. This study aims to unravel the intricate interplay between deixis and rock music, shedding light on how linguistic elements enhance the storytelling prowess of these iconic songs.

B.RESEARCH METHOD

This study employs a qualitative analytical approach to explore deixis within the lyrics of selected rock songs. The research focuses on iconic tracks, namely "Californication" by Red Hot Chili Peppers, as well as "Sweet Child O' Mine" by Guns N' Roses. The methodological

framework involves a systematic analysis of deixis types, including person deixis, time deixis, place deixis, and discourse deixis.

C.FINDINGS AND DISCUSSION

1.Californication: A Linguistic Tapestry of Cultural Critique

In the tapestry of rock music, the Red Hot Chili Peppers' song "Californication" stands out not only for its sonorous melodies but also for its incisive lyrics that offer a cultural critique. Within this lyrical landscape, deixis plays a pivotal role in shaping the connection between the narrative and the listener (Levinson, 1983).

Californication

Stanza 1

Psychic spies from China try to steal your mind's elation
And little girls from Sweden dream of silver screen quotation
And if you want these kind of dreams it's Californication (Levinson,

Person deixis is prominently featured, as evident in the line "Psychic spies from China try to steal your mind's elation." Here, the use of the possessive pronoun "your" establishes a direct link between the listener and the implied narratives of espionage and mental invasion. The employment of person deixis continues with the line "And little girls from Sweden dream of silver screen quotation," where the word "girls" refers specifically to individuals, emphasizing the dreams of young females from a particular geographical origin. Furthermore, time deixis is artfully integrated, with the contemplation of the fleeting nature of fame and societal values. The repetition of "Californication" serves as a discourse deixis, acting as a central motif guiding the listener through the labyrinth of cultural commentary. This intricate interplay of deixis in "Californication" unveils how linguistic choices contribute to the vivid portrayal of a society grappling with the consequences of its own cultural trajectory.

Stanza 5

Marry me, girl, be my fairy to the world, be my very own constellation
A teenage bride with a baby inside getting high on information
And buy me a star on the boulevard, it's Californication
"A teenage bride with a baby inside getting high on information"

This quotation contain one type of deixis, social deixis. The term "bride" can be considered an example of social deixis. Social deixis refers to language elements that point to social roles, relationships, or positions within a society. In this context, the term "bride" is used to describe a young woman who is married, emphasizing a specific social role. The use of "bride" suggests

a particular life stage and societal expectation associated with marriage. The term carries social and cultural connotations related to matrimony and the responsibilities that come with it. The mention of a "teenage bride" adds an extra layer, highlighting the youthfulness of the individual and potentially alluding to societal norms or expectations regarding early marriages.

Sweet Child O’ Mine: Personal and Temporal Reverie

In stark contrast to the critical reflection in "Californication," Guns N' Roses' "Sweet Child O’ Mine" employs deixis to evoke a sense of personal nostalgia and temporal reverie. Within this lyrical landscape, deixis plays a pivotal role in shaping the connection between the narrative and the listener (Levinson, 1983).

Sweet Child O`Mine

Stanza 1	
<u>She's</u> got a smile that it seems to <u>me</u>	L1
<u>Reminds</u> me of childhood memories	L2
Where everything was as fresh as the bright blue sky	L3
Now and then when I see her face	L4
She takes me away to that special place	L5
And if I stare too long, I'd probably break down and cry	L6

Person deixis takes center stage, inviting the listener into the singer's personal realm with lines like "She's got a smile that it seems to me." The use of "she" and "me" creates a direct and intimate connection, making the listener feel like a participant in the singer's emotional journey. Place deixis is subtly embedded in the song's imagery, with the reference to a "smile that it seems to me" suggesting a specific visual and emotional landscape associated with the singer's memory. Time deixis is elegantly utilized throughout the song, with the overarching theme of reminiscing about "childhood memories." The word "reminds" acts as a temporal marker, guiding the listener through the singer's reflective journey. In "Sweet Child O’ Mine," deixis serves as a linguistic tool to transport the audience to a personal and emotional realm, showcasing the versatility of deixis in conveying intimate narratives.

Deixis and Meaning Construction

To delve deeper into the significance of deixis, it is essential to consider Stephen C. Levinson's 1983 theory, which posits that deixis involves words or expressions whose interpretation relies on contextual factors, such as the identity of the speaker, the listener, and the surrounding physical and social environment. In "Californication," the strategic use of deixis constructs a cultural critique by drawing attention to specific individuals ("little girls

from Sweden") and personalizing the narrative through possessive pronouns ("your mind's elation"). The theory aligns with Levinson's proposition that deixis is a fundamental aspect of language, providing a means for individuals to navigate and convey meaning within specific contexts.

In "Sweet Child O' Mine," Levinson's theory finds resonance in the intricate web of deixis that contributes to the song's emotional depth. The first-person perspective denoted by "I" and the second-person reference of "you" establish a personal connection, aligning with Levinson's 1983 assertion that deixis is a tool for participants in communication to understand their roles and relationships. Furthermore, the use of "childhood memories" as a temporal deixis underlines Levinson's idea that deixis plays a crucial role in anchoring language to the temporal dimension, allowing individuals to situate events within a broader framework.

Why Deixis Matters

The importance of deixis in these songs lies in its capacity to enhance lyrical resonance. In "Californication," deixis contributes to the creation of a shared experience between the singer and the listener by involving them in a cultural critique. The use of person deixis fosters a sense of personal connection, making the critique feel immediate and relevant (Levinson, 1983). The repetition of "Californication" as a discourse deixis reinforces key themes and guides the listener through the song's narrative structure. In "Sweet Child O' Mine," deixis serves a different purpose by immersing the listener in the singer's emotional world. The use of person deixis creates an intimate bond, allowing the listener to empathize with the singer's reflections on love and nostalgia. The temporal deixis, manifested in the reflection on "childhood memories," adds depth to the emotional journey, making it a shared exploration of the past.

In conclusion, deixis in rock song lyrics serves as a linguistic palette that artists deftly wield to convey cultural critiques, personal narratives, and emotional landscapes (Levinson, 1983). Through the comparative analysis of "Californication" and "Sweet Child O' Mine," the versatility of deixis emerges as a fundamental element in constructing meaning and enhancing the overall impact of rock music lyrics. By aligning with Stephen C. Levinson's theory, this exploration sheds light on how deixis operates within the rock music genre, contributing to a deeper understanding of its role in shaping lyrical narratives and resonating with listeners on both cultural and personal levels.

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Deixis Unveiled: A Comprehensive Exploration through Stephen C. Levinson's Theoretical Lens

Introduction to Deixis

Deixis is the most visible method in which the link between language and situation is expressed in language structures (Levinson, 1983). Levinson's theory of deixis emphasizes the importance of context in understanding how deixis is used within pragmatics.

According to Levinson (1983), deixis entails matching one's speech to the context that is available to both the speaker and the listener. Levinson is a linguist who proposed a theory of deixis that includes five types of deixis: person deixis, time deixis, place deixis, discourse deixis, and social deixis, Levinson (1983).

Foundations of Deixis

At the heart of deixis lies the recognition that language is not a static entity but a dynamic system intricately tied to the context in which it operates. Deictic expressions, the linguistic elements embodying deixis, encompass words such as personal pronouns ("I," "you," "he," "she"), demonstratives ("this," "that"), temporal expressions ("now," "then"), and spatial expressions ("here," "there"). These expressions derive their meaning not from inherent semantic content but from their relationship to the situational context, including the identities of the speaker and listener, the temporal setting, and the spatial location (Levinson, 1983). Levinson's theoretical framework elucidates the multifaceted nature of deixis, shedding light on how individuals utilize and interpret these linguistic tools in the intricate dance of communication.

Person Deixis

A cornerstone of Levinson's theory is the exploration of person deixis, which involves the use of personal pronouns to denote the participants in a communicative exchange. The choice of pronouns, such as "I," "you," and "he/she," carries rich social and interpersonal implications (Levinson, 1983). Levinson contends that person deixis is inherently tied to the speaker's and listener's identity within the communicative context. The speaker uses personal pronouns to convey information about the participants in the discourse, and the listener relies on these cues to interpret the message accurately.

In the realm of person deixis, distinctions between the first person (the speaker), the second person (the listener), and the third person (entities not directly involved in the communicative act) are crucial. Levinson emphasizes that the use of personal pronouns is not

merely a grammatical choice but a strategic linguistic tool employed to manage social relationships and convey the speaker's perspective. Consider the sentence, "I can't believe you said that." The speaker's use of "I" and "you" establishes a clear delineation between the speaker's perspective and the listener's actions, creating a nuanced interpersonal dynamic.

Time Deixis

Temporal deixis, another facet illuminated by Levinson's theory, involves the use of linguistic elements to anchor communication in the temporal dimension. Time, a fluid and abstract concept, becomes linguistically tangible through expressions like "now," "then," "today," and "tomorrow." Levinson contends that temporal deixis is a crucial aspect of language, allowing individuals to situate events and actions within the broader framework of time (Levinson, 1983).

One of Levinson's notable contributions is the concept of relative time reference. Deictic expressions related to time derive their meaning from the temporal perspective of the speaker and listener within a specific communicative context. For instance, the statement "I'll call you later" gains significance when interpreted within the shared understanding of the speaker and listener regarding what constitutes "later." Levinson's theory underscores the dynamic nature of temporal deixis, highlighting how individuals negotiate temporal reference points in their communicative exchanges.

Place Deixis

Spatial/place deixis, elucidated within Levinson's theoretical framework, involves the use of linguistic elements to denote spatial relationships and locations. Expressions such as "here," "there," "this," and "that" are instrumental in establishing spatial reference points within discourse (Levinson, 1983). Levinson's exploration of spatial deixis recognizes the inherent connection between language and the physical environment, emphasizing how individuals utilize spatial expressions to convey meaning in relation to their immediate surroundings.

One key aspect of spatial deixis is the deictic center, which serves as the point of reference for spatial expressions. The deictic center is often anchored to the speaker's location, influencing the interpretation of spatial deictic expressions. Consider the sentence "Pass me that book." The interpretation of "that" depends on the shared knowledge of the speaker and listener regarding the spatial arrangement of objects in their immediate environment.

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Levinson's theory highlights the dynamic and context-dependent nature of spatial deixis, underscoring its role in mapping the linguistic landscape onto the physical world.

Discourse Deixis

Discourse deixis, an integral dimension of Levinson's theory, involves linguistic elements that contribute to the organization and cohesion of larger discursive structures. Expressions such as "this," "that," "these," and "those" act as discourse deixis, linking various segments of a narrative and creating a cohesive thread within the discourse (Levinson, 1983). Levinson's exploration of discourse deixis sheds light on how these linguistic elements serve as reference points that guide the listener through the unfolding narrative.

One noteworthy aspect of discourse deixis is the role of anaphora and cataphora. Anaphoric references involve the use of deixis to refer back to something mentioned earlier in the discourse, creating continuity and coherence. Cataphoric references, on the other hand, anticipate something that will be elaborated later in the discourse, serving as a preview or introduction. Levinson's theory emphasizes how discourse deixis operates as a narrative stitching tool, contributing to the overall structure and flow of language in extended discourses.

Social Deixis

Levinson's exploration of deixis extends to the realm of social deixis, which involves linguistic elements that convey information about social roles, relationships, and hierarchies. Expressions such as honorifics, titles, and terms of address play a crucial role in signaling social dynamics within communicative interactions (Levinson, 1983). For example, Mr, Ms, Sir, Madam, Etc. Levinson's theory underscores how social deixis is a vital aspect of language, allowing individuals to navigate the intricacies of social structures and convey respect, familiarity, or formality in their linguistic choices.

One key concept within social deixis is politeness theory, which posits that individuals strategically employ linguistic elements to negotiate social norms and expectations. Levinson's theory acknowledges that deixis, particularly in the form of social deixis, is a dynamic tool used to signal and respond to social cues. For instance, the choice between formal and informal pronouns in languages that make this distinction reflects the speaker's acknowledgment of social hierarchies and relationships.

The Role of Context in Deixis

A fundamental tenet of Levinson's theory is the centrality of context in deixis. Context, both linguistic and extralinguistic, plays a pivotal role in shaping the interpretation of deictic expressions (Levinson, 1983). Levinson emphasizes that deixis involves an inferential process where interlocutors draw on the available contextual cues to fix the reference of deictic expressions. The dynamic interplay between linguistic and extralinguistic context creates a rich tapestry within which deixis operates, allowing for flexible and nuanced communication.

Linguistic context involves the immediate linguistic elements that provide cues for interpreting deictic expressions. Levinson's theory recognizes the role of linguistic context in deixis, highlighting how the surrounding words and expressions contribute to the establishment of reference points. For instance, the sentence "I'll see you tomorrow" gains specificity and meaning through the temporal context provided by "tomorrow."

Extralinguistic context encompasses the broader situational factors that influence deixis. This includes the physical environment, the identities of the participants, their shared knowledge, and the cultural norms that shape their communicative interactions. Levinson's pragmatic insights underscore the dynamic interplay between linguistic and extralinguistic context, illustrating how deixis operates as a mechanism for coordinating meaning within diverse communicative settings.

Applications of Levinson's Theory

Levinson's theoretical framework for deixis finds intriguing applications in the analysis of song lyrics, where linguistic choices play a pivotal role in conveying meaning and eliciting emotions. Drawing on Levinson's insights, this section explores how deixis operates within the context of song lyrics, with a focus on two iconic songs: "Californication" by the Red Hot Chili Peppers and "Sweet Child O' Mine" by Guns N' Roses.

In "Californication," deixis serves as a linguistic palette for cultural critique. Person deixis, particularly the use of personal pronouns, contributes to the creation of a shared experience between the singer and the listener (Levinson, 1983). The repetition of "Californication" as a concept anchors the discourse in a specific socio-cultural critique. Temporal deixis, evident in phrases like "it's understood that Hollywood sells," adds depth to the exploration of cultural transformation over time. Levinson's theory offers a lens through which we can appreciate how deixis operates as a tool for social commentary within the song.

"Sweet Child O' Mine," on the other hand, weaves a narrative rich in person deixis, as the singer reflects on a personal connection and experiences. The phrase "her hair reminds me

of a warm, safe place" encapsulates both person deixis and spatial deixis, creating an intimate and evocative image. Levinson's 1983 insights into deixis help illuminate the nuanced ways in which language, particularly deictic expressions, contributes to the emotional resonance and storytelling within the song.

Conclusion

In conclusion, Stephen C. Levinson's theoretical framework has significantly enriched our understanding of deixis as a dynamic linguistic phenomenon. From person deixis to time, place, and discourse deixis, Levinson's 1983 insights provide a robust foundation for comprehending the intricate ways in which language operates within diverse communicative contexts. The application of Levinson's theory to song lyrics underscores the versatility and relevance of deixis in conveying complex narratives, emotions, and cultural critiques. As we navigate the multifaceted landscape of language, deixis stands out as a dynamic force, shaping and guided by the rich tapestry of contextual cues within which communication unfolds. Through Levinson's pragmatic lens, deixis emerges not merely as a grammatical feature but as a nuanced and adaptive tool that breathes life into the expressive power of language.

Definition of Deixis:

Deixis, as expounded by Stephen C. Levinson, constitutes a foundational element of language where the interpretation of certain words and expressions hinges on contextual cues. Levinson categorizes deixis into distinct types, each contributing to the context-dependent nature of linguistic communication. Person deixis involves pronouns like "I," "you," and "he/she," relying on participants' identities for interpretation. Spatial deixis, utilizing terms like "here" and "there," derives meaning from shared physical or conceptual space. Temporal deixis, encompassing words like "now" and "then," locates events in time within the conversation. Discourse deixis, employing expressions such as "this" and "that," contributes to narrative cohesion. Social deixis incorporates elements conveying information about social roles and relationships. Levinson's theory emphasizes the dynamic interplay between linguistic and extralinguistic context, portraying deixis not merely as a grammatical facet but as a nuanced tool vital for effective communication across diverse contexts (Levinson, 1983).

Types of Deixis:

Deixis encompasses several types, each serving a distinct function in language. The primary types of deixis include:

1. **Person Deixis:**

- **First Person:** Involves the speaker or speakers ("I," "we").
- **Second Person:** Refers to the listener or listeners ("you").
- **Third Person:** Pertains to entities or individuals not directly involved in the conversation ("he," "she," "it," "they").

2. **Spatial Deixis:**

- **Demonstratives:** Indicates the location of entities in relation to the speaker ("this," "these," "here") or the listener ("that," "those," "there").
- **Spatial Adverbs:** Includes adverbs conveying spatial information ("above," "below," "near," "far").

3. **Temporal Deixis:**

- **Temporal Adverbs:** Specifies the timing of events in relation to the moment of speaking ("now," "then," "today," "tomorrow").
- **Tense:** Involves verb conjugations indicating the temporal aspect of an action, such as past, present, or future.

4. **Social Deixis:**

- **Terms of Address:** Reflects social relationships and formality ("Mr.," "Mrs.," "Dr.," "Sir," "Ma'am").
- **Honorifics:** Conveys respect or politeness, often influenced by cultural norms ("Mr.," "Mrs.," titles, honorific prefixes).

5. **Discourse Deixis:**

- **Anaphora and Cataphora:** Involves reference to elements within the discourse, with anaphora referring to earlier elements ("this is interesting; that is not") and cataphora referring to subsequent elements ("if you want it, this is yours").
- **Deictic Expressions:** Phrases that rely on the context for interpretation ("the following," "the aforementioned").

Understanding these types of deixis is crucial for analyzing language use in various contexts, as they contribute to the precision, coherence, and effectiveness of communication (Levinson, 1983). Each type serves as a linguistic tool for navigating the complexities of conveying meaning in different situations.

Relationship between Deixis and Music Lyric:

Deixis, within the realm of music lyrics, serves as a potent linguistic tool that forges a profound and intimate connection between the artist's narrative and the listener's experience . Person deixis, encapsulated in pronouns like "I," "you," and "we," establishes a direct, personal link, fostering a sense of intimacy and relatability (Levinson, 1983). Spatial deixis, conveyed through demonstratives and adverbs, contributes to the song's imagery, allowing listeners to envision the depicted scenes (Levinson, 1983). Temporal deixis, manifested in adverbs and verb tenses, introduces a temporal dimension, shaping the chronological sequence of events (Levinson, 1983). The emotional impact is intricately woven through discourse deixis, where anaphoric and cataphoric references guide listeners through the song's emotional trajectory. Additionally, discourse deixis aids in narrative cohesion, employing repetitive themes and motifs as markers for structure and emphasis (Levinson, 1983). Social deixis, involving terms of address and honorifics, reflects nuanced social dynamics, enriching the portrayal of relationships within the song (Levinson, 1983). Overall, deixis in music lyrics provides artists with a versatile means of expression, allowing for the creation of narratives that are not only musically captivating but also linguistically rich and emotionally resonant. This dynamic interplay between deixis and lyrics contributes to the enduring impact and universal appeal of songs across diverse audiences.

The Indications of Deixis in Californication and Sweet Child O`Mine

Deixis, as conceptualized by Stephen C. Levinson, plays a pivotal role in shaping the linguistic and emotional landscape of song lyrics, and its indications can be discerned in depth within two iconic rock songs: "Californication" by the Red Hot Chili Peppers and "Sweet Child O' Mine" by Guns N' Roses.

In "Californication," person deixis takes center stage, creating a direct connection between the lyrics and the listener. The opening line, "Psychic spies from China try to steal your mind's elation," utilizes the possessive pronoun "your," inviting the listener into the narrative. The use of "China" further anchors the listener in a specific cultural and geographical context, showcasing the interplay of person deixis and place deixis. As the song progresses, spatial deixis comes into play through phrases like "little girls from Sweden dream of silver screen quotation," introducing a vivid spatial dimension and cultural reference. The

multifaceted use of person and place deixis collectively contributes to the rich and layered storytelling within "Californication."

Temporal deixis in "Californication" is subtly embedded in the line "And Alderaan's not far away, it's Californication," referencing the fictional planet Alderaan from Star Wars. The use of "far away" introduces a temporal and spatial dimension, creating a sense of distance and time in the listener's mind. In "Sweet Child O' Mine," time deixis is evident in phrases like "Reminds me of childhood memories" and "Where everything was as fresh as the bright blue sky." The use of "reminds" and references to childhood memories transport the listener to a specific point in the past, illustrating the role of time deixis in conveying a nostalgic and reflective tone.

Discourse deixis, a key element in Levinson's theory, is prominently featured in both songs. In "Californication," the recurring theme of cultural decline and societal disillusionment acts as a cohesive element in the discourse. Phrases like "First born unicorn" and "Space may be the final frontier but it's made in a Hollywood basement" contribute to the ongoing narrative, creating recognizable signposts within the discourse. In "Sweet Child O' Mine," the repetition of the welcoming phrase "Sweet child o' mine" serves as a powerful refrain, guiding the listener through different sections of the song and creating a cohesive element in the discourse. The repetition of themes, such as reminiscing about childhood memories, adds further depth to the discourse deixis.

Moving on to "Sweet Child O' Mine" by Guns N' Roses, person deixis is intricately woven into the fabric of the lyrics. The recurring phrase "Sweet child o' mine" serves as a form of person deixis, acting as an affectionate term directed towards the person being described in the song. Pronouns like "she" and possessive adjectives like "my" ("my own") further emphasize a direct reference to specific individuals, exemplifying the personal and emotional nature of person deixis. The use of terms like "darlin'" in "But darlin' when I hold you" exemplifies a form of direct address, reflecting an informal and affectionate way of speaking to the individual. This creates a personalized and emotionally charged narrative, expressing admiration and a strong emotional bond with the person referred to as the "sweet child" or "darlin'."

Levinson's 1983 theory of deixis enhances our understanding of these rock songs, revealing how the deliberate use of linguistic elements contributes to the songs' emotional impact and narrative coherence. The intricate interplay of person, place, time, and discourse

deixis allows artists to create lyrics that resonate on a personal and collective level, showcasing the enduring power of deixis in shaping the language of music.

Conclusion

In summary, exploring deixis in the rock songs "Californication" and "Sweet Child O' Mine" reveals how specific words and expressions create a meaningful connection with listeners. Stephen C. Levinson's theory helps us understand the intentional use of language in these songs. "Californication" connects through references like "little girls from Sweden," adding layers to the story, while "Sweet Child O' Mine" uses endearing terms like "sweet child" for an emotional touch. Temporal markers in both songs, like references to Alderaan and "childhood memories," transport listeners through time, enhancing the emotional impact. Discourse deixis, a key part of Levinson's theory, guides us through the narratives, such as cultural decline themes in "Californication" and the repetition of welcoming phrases in "Sweet Child O' Mine." Levinson's theory enriches our understanding of how language, in the form of deixis, adds depth to music, emphasizing the enduring connection between words and emotions in songs.

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