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Deixis in Michael Jackson's Texts

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Zásady pro vypracování

Cílem bakalářské práce je prostudovat užití jazykových prostředků s deiktickou referencí, tj. odkazujících na mimojazykové okolnosti, v písních Michaela Jacksona. Student nejprve charakterizuje texty Michaela Jacksona s ohledem na globální kontext (kulturní, sociální, historický, politický) nezbytný pro interpretaci jejich zamýšleného významu. Dále na základě relevantní odborné literatury z oblasti pragmatiky definuje pojem deixe, popíše formální prostředky deixe, detailně se bude soustředit na kategorizaci deixe a vymezení situačního (faktory komunikační situace) a zkušenostního kontextu (širší okolnosti a předpokládané sdílené znalosti). Následně provede analýzu vybraných textů s cílem zmapovat kontexty výskytu deiktických výrazů, identifikovat jejich referenty a objasnit jejich vztah k mimojazykovým okolnostem. Na závěr shrne interpretace prostředků s deiktickou referencí z pohledu posluchače a zhodnotí jejich užití s ohledem na komunikační záměr interpreta, aktuální komunikační situaci a znalost širšího kontextu.

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ANNOTATION

The aim of this thesis is to identify referents of deictic expressions in Michael Jackson's texts. The thesis consists of ten chapters, whereas it is standardly divided into two parts. The first part provides theoretical knowledge necessary for the categorisation of deictic reference; the second part then presents findings in the texts; then the author enriches them with socio-cultural knowledge. The conclusion presents a summary dividing deictic expressions into respective categories.

KEYWORDS

pragmatics, context, deixis, deictic reference, analysis, Michael Jackson

ČESKÝ NÁZEV

Deiktické Výrazy v Textech Michaela Jacksona

ANOTACE

Cílem práce je identifikovat referenty deiktických výrazů v textech Michaela Jacksona. Práce čítá deset kapitol, přičemž je standardně rozdělena do dvou částí. První část poskytuje teoretické znalosti potřebné ke kategorizaci deiktických výrazů; druhá část pak vykreslí cíle, rámec a metodologii výzkumu, posléze představí Michaela Jackson v socio-kulturním kontextu, následně aplikuje poznatky ve vybraných textech zmíněného umělce a kategorizuje referenty jednotlivých deiktických výrazů. Závěr pak shrnuje získané poznatky.

KLÍČOVÁ SLOVA

pragmatika, kontext, deixe, deiktická reference, analýza, Michael Jackson

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I. Theoretical Background

INTRODUCTION

Deixes are everyday linguistic phenomena that are a crucial part of human communication and the basis of human understanding of how we, human beings, orient ourselves in space and time, and the very philosophical basis of understanding oneself, other people, and society.

Deixes are one of five “cornerstones” of language study alongside implicature, presupposition, speech acts and reference studied in pragmatics, the science devoted to studying language in use (Huang 2014, 2). However, agreement among linguists echoes through the linguistic literature that the study of deixis is critically undermined because of its complexity in use. Deictic words (*you, I, here, now, there, then*) are altogether understandable; nevertheless, the universality of the use makes them uneasy about interpreting without knowing the proper context.

Thus, the meaning of such words ought to be derivable from other words present in utterances or conversational/textual process; nonetheless, if utterances are motivated personally, psychologically, or emotionally, knowledge of linguistic context may not be enough. In that case, utterances must be enriched with reliable information that completes the messages, the semiotic pictures, of what the speaker wanted to transmit. This paper is focused on Rock & Roll Hall of Fame inheritance crafted by arguably the most successful entertainer in history, known as the King of Pop, Michael Joseph Jackson.

First of all, the author of this thesis will provide theoretical background about pragmatics and context; he will then put the scope of interest on Jackson’s life and lyrics. Later, the paper will focus on deictic reference and its categorisation. The second half of this thesis will provide a pragmatic analysis of Jackson’s texts, categorisation of individual deictic referents.

1. Pragmatics

Pragmatics is one of the three major linguistic disciplines alongside syntax and semantics. In comparison, syntax is a study of the relationships between linguistic forms and their arrangement in sentences; semantics studies relationships between linguistic forms and their connection to real-world entities. Finally, pragmatics is the study that connects linguistic forms to their users (speakers); in other words, pragmatics is interested in what is said,

moreover, how it is said, under what circumstances, like where, when, and by whom, and chiefly what is meant by the speakers. In other words, pragmatics studies how more gets communicated than is really said. It is the only discipline of those mentioned, which allows studying the intended meaning, speakers' assumptions, purposes, and goals mirrored in what they say. Huang (2014, 1) broadly defines pragmatics as "the study of language in use."

Additionally, the pragmatic approach also explores how listeners interpret what is said, but also what remains unsaid; Yule (1996, 3) called pragmatics "the study of speaker meaning" and also "the study of contextual meaning." In order to unravel the intended meaning, pragmaticists must enrich the utterances with appropriate contextual information, most importantly: the addressee, place and time of utterance, and circumstances under which were the utterances produced.

Yule (1996, 3-4) prompts that doing consistent and objective pragmatic analysis is a challenging discipline because it requires pragmaticists to make sense of what people bear in mind and what they want to convey by their utterances. Grundy (2008, 13) states that pragmaticists are interested in the contexts in which utterances occur because contexts help determine the meaning of not only what was said, but more importantly what was meant.

1.1. Context

As it was mentioned, context is a "cornerstone" of pragmatics/pragmatic research. Fetzer (2017, 259) highlights that context became an essential part of research in arts and humanities and social sciences; therefore, the scientific community cannot settle for one commonly shared definition. Nevertheless, Archer et al. distinguish two kinds of context. Firstly, it is the *linguistic context* (often called *cotext*), which is limited by what is grammatically expressed in utterances, thus can be understood by examination of preceding or following discourse as in example 1; secondly, it is a broader type: *socio-cultural context*, which includes all relevant situational variables needed for the correct interpretation of utterances as the identity of the speakers, their social role, attitudes, mental elements such as beliefs, as well as any relevant cultural, historical or political conditions. (2012, 7-8)

1. Her name is Natali. She is my sister. (author's example)

Additionally, Fetzer divides *socio-cultural context* into two categories *social context* and its sub-type *socio-cultural context*, the former comprises of participants, immediate physical surroundings including location and time of speech situation as in example 2; the latter type

(does not perceive the category of speaker, hearer and audience as an analytic prime, rather it) denotes speech-participants' social roles and their gender and ethnic identities as in example 3. Moreover, *socio-cultural context* is particularized by cultural variables like mono- or poly-chronic understanding of time, or mono- and multi-dimensional conceptualizations of participants (2014, 272-273).

2. I studied here almost five years now. (author's example)

3. Ich bin ein Berliner. (author's example)

Speaking of example 2, it can be interpreted correctly only with knowledge of *social context*—the sentence was uttered by the author of this thesis, Rudolf Lánský, while speaking about his education during March 2022—thus, the pronoun *I* stands for the author of this thesis, *here* means University of Pardubice and *now* is anchored to March 9th, 2022. On the other hand, example 3 can be understood two ways, without knowledge of *socio-cultural context* it is a sentence that could be uttered by anyone living in Berlin, or with knowledge of *socio-cultural context*, it refers to the speech given by John F. Kennedy on June 26th 1963 in West Berlin during Cold War. Additionally, Kennedy's intentions and message could be identified by the rest of the speech and his political intentions—and other variables of *socio-cultural context*.

In connection with Michal Jackson's texts, *co-text* would mostly identify participants of speech situations that were introduced earlier or were to be introduced soon by personal pronouns, while *social context* would be connected to actual time and immediate physical surroundings of individual recording sessions, which are not relevant to his lyrics usually; therefore the most relevant type of context would be the *socio-cultural* as more than is "just" expressed is needed to a faithful understanding of Jackson's motives, intentions and force hidden behind his lyrics.

2. Deictic Reference

The first significant chapter of this thesis is devoted to deictic reference and its types. In this critical chapter of the thesis, attention will be paid to deictic reference and the essential theoretical framework for the subsequent analysis will be provided. First, the general concept of deixis should be described, and then attention will be devoted to specific realisations of deictic reference in English.

2.1 General Remarks on Deixis

Deictic expressions (*deictics* for short), *indexicals* or *deixes* are universal linguistic phenomena present across all human languages (Huang 2014, 169). The technical term *deixis* is derived from the Greek word meaning “to point, to indicate, to show,” and expressions that are marked as *deictic* are literally used for “pointing via language.” Interestingly, at about the age of nine months, infants begin to *direct* adult attention to things by using deictic gestures such as gaze-following, pointing or holding up an object (Sidnell and Enfield 2014, 219). Later as they grow, they replace communicating by mere gestures with *pointing via language* through words like *this, that, here, there*; in fact, “any linguistic form used to accomplish this *pointing* is called a *deictic expression*” (Yule 1996, 9).

Typical linguistic expressions employed as deictics are demonstratives (e.g., *this, that*), first- and second-person pronouns (e.g., *you, me, I*), adverbs of time and space (e.g., *here, now*), motion verbs (e.g., *come, go*), and tense markers (e.g., *-ed*), as stated by Huang (2014, 169). Although the meaning of deictic expressions seems to be a bit vague, Stapleton states that even though deictics do not have constant meaning, they are an irreplaceable element in human communication as their meaning continually shifts depending on where and when are those expressions used, and of course, by whom. (2017, 9) Hence, three basic categories of deixes are *spatial, temporal* and *personal*.

As shown above, the meaning of deixis constantly shifts between interlocutors during different speaking situations. To identify the meaning of semantically vague expressions, it is of vital importance to identify the deictic centre.

2.2 Deictic centre

Yule describes the *deictic centre* as the zero-point of the three major categories of deixis, i.e. person, time and space. In addition, Yule alleges that the deixis is a self-centred phenomenon organised in an egocentric way, put differently: every speaker perceives themselves as a deictic centre in an “I-here-now” relation. In other words, the deictic centre can be described, firstly, as the person who is speaking, secondly, as the time in which the words are uttered, and lastly, the place of production is understood as a part of the deictic centre as well. (1996, 9-10)

Moreover, Culpeper and Haugh add that the deictic centre is not only “I-here-now” of the speaker but more accurately “speaking voice in the particular situation,” such as an

individual, a group of people or a character in a book. On the other hand, they point out that in the face to face communication deictic centre continually switches between participants in communicative situations. (2014, 21-22)

2.3 Proximal and Distal Deixis

Yule divides deictic reference into two categories *proximal* and *distal*. This basic categorisation is anchored in a shared context of speakers. He states that *proximal terms* are those which are bound close to the speaker, and as examples, he proposes expressions *this*, *here* and *now*. On the other hand, there are *distal terms* that signal distance from the speaker; those are *that*, *there* and *then*. He concludes that deictic reference is generally interpreted from the viewpoint of the deictic centre (the speaker) and their distance to the entities speakers refer to. (1996, 9-10)

On the other hand, Culpeper and Haugh mention that although distal and proximal expressions typically convey physical spatial relations, sometimes they are used to channel temporal relations or target one's attention. (2014, 28-29)

Cruse adds that the English language used to have a three divisional system with additional expression *yonder*, which further divided *distal terms* into *there* meaning "near to the addressee" and *yonder* meaning "not near either to the addressee or to the deictic centre." Such a system became obsolete in English, nevertheless, is kept in other languages for example Spanish. On the contrary, the Turkish language has also a three divisional system but divides distal expressions into "*visible*" and "*invisible* or *out of sight*" which reflects the nature of gestural/symbolic notions of deixis. (2004, 320-321)

2.4 Gestural and Symbolic Deixis

Huang agrees that the most basic categorisation of deictic expressions is anchored in a shared context. Nonetheless, he divides deictic reference into *gestural use* and *symbolic use*. He adds that the interpretation of gestural deictics is understandable only in the shared physical context, where it is commonly accompanied by physical demonstration like pointing, gaze-following or eye contact. On the contrary, symbolic deictic expressions rely on shared background knowledge of interlocutors present during the speech event. Thus, Huang concludes that gestural use is the basic use, while symbolic use is the extended use (2014, 172). Additionally, Culpeper and Haugh add that *gestural use* relies on deictic gestures like

pointing, while *symbolic use* is supported by general spatio-temporal knowledge of interlocutors or extralinguistic knowledge in various contexts (2014, 22-23).

The symbolic use of the phenomenon deixis has three basic categories, namely, those reflecting person, time and space, which will be discussed upon. Nevertheless, linguists defined more categories of deixis, respectively, social deixis, emotional deixis, and lastly, discourse/textual deixis. All of the mentioned categories are going to be discussed in the following chapters.

3. Personal Deixis

The first category of deictic reference to be described is that of person. Huang (2014, 174) explains that the phenomenon encodes interlocutors within a speech event by grammatical category of the first and second person that is reflected in *personal pronouns*. Yule (1996, 10) and Grundy (2008, 19) point out that although the meaning of the pronouns *I* and *you* is clear and should not be problematical at all, to understand these deictic expressions, it is essential to comprehend that each participant in conversation constantly switches from being *I* to being *you* and vice versa, in other words, the meaning of *you* and *I* depends on who utters it, because the reference is effected each time it is uttered, as in example 4.

4. A: “Hi, how are **you**?”

B: “**I**’m good, thank you. How are you?”

A: “I’m fine, thank **you**.” (author’s example)

Grundy (2008, 26) adds that referents of these lexical items are determined in the context of face-to-face conversation, which enables them to have potentially infinite numbers of referents. Personal pronouns and their linguistic features are described in the following chapters.

3.1. Personal Pronouns

According to Huang, personal pronouns are exhibited in a three-way distinction: the first-person, the second-person, and the third person. The first-person pronouns commonly refer to a speaker and show grammatical categories of number and case. The second person pronoun *you* is potentially ambiguous as it is not influenced by grammatical number; thus, can refer to one or more addressees. Speaking of the third-person pronouns, they are marked by number and case, and their singular forms (*he, she, it*) show the grammatical category of gender.

(2014, 175) These categories and their specifics are now going to be described in further detail in the following chapters.

3.1.1. First-Person Pronouns

The first-person pronouns are semantically closed category represented by pronouns *I* and *we*, but their simplicity hides their complexity of use. On the one hand, the first-person pronoun *I* functions as grammaticalisation of the speaker and speakers' reference to themselves (the deictic centre). On the other hand, the first-person pronoun *we* may indicate more meanings, thus become ambiguous. Therefore, Yule (1996, 11) distinguishes between two types: an *exclusive we* and an *inclusive we*.

Firstly, *inclusive we* contains speaker and addressee as in example 5; secondly, *exclusive we* incorporate speaker and others but excludes the addressee as in example 6 where the addressee is an outsider of the reference of the pronoun *we*.

5. "We need help."
6. "We need your help."
7. "We clean after ourselves in here.

Finally, example 7 shows Yule's clarification that the English language does not grammaticise different use of the pronoun *we*, therefore in example 7, there is a potential opportunity for the hearer to decide what was communicated; either the hearer concludes that he or she is a member of the group to whom the rule in example 7 applies, or he/she is an outsider of the reference, thus, is not an addressee of the utterance, in other words not a member of the group referred as *we*. (1996, 11-12).

Cruse adds that the pronoun *we* is rarely used by a plurality of persons, which means although there is one speaker, he or she represents the group to which he or she refers as *we*, therefore Cruse distinguishes between the *representative* use and the *true* use of plural pronouns. (2004, 320)

3.1.2. Second-Person Pronoun

The second-person encodes speaker's reference to the addressee. Simply because the pronoun *you* is not semantically affected by number or gender, i.e. *neutralised*, it can become ambiguous, thus refer to one or more addressee(s) (Stapleton 2017, 9). Other languages

outside English, for example, French, Czech and German, use *singular you* and *plural you* to encode social contrast between speakers (Yule 1996, 10).

Grundy presents the fact that English is missing the *TV Distinction*; hence, *you* is used in a wider range of social contexts than in most other languages. For example, French has two second-person forms: *tu* and *vous*, second-person singular form *tu* is used when talking with friends or during informal occasions, whereas second person plural form *vous* is used to show respect to the person addressed during formal circumstances; (interestingly TV Distinction got its name from French T standing *tu* and V meaning *vous*.) In contrast, German has a similar formal/informal distinction; however, the formal address is derived from the feminine third-person singular pronoun *sie*, which, written as *Sie*, stands for formal reference to the addressee. For clarification, follow example 8. (2008, 26-27)

- | | |
|---------------------------------|---------------------------------|
| 8. 8.1 What's <u>your</u> name? | no T/V distinction in English |
| 8.2 Wie heißt <u>du</u> ? | German T-pronoun (familiar use) |
| 8.3 Wie heißen <u>Sie</u> ? | German V-pronoun (formal use) |

English example 8 is ambiguous without further context; hence sentence in example 8.1 can be asked anyone without differentiation whether the circumstances are formal or informal; while in German, this question must be specified according to social setting and then projected in the use of personal pronouns (and their predicates) as in examples 8.2 and 8.3.

According to Stapleton, Culpeper and Haugh, the English language used to have such a system (TV Distinction) until the 17th century, where the pronoun *thou* was a second-person singular pronoun as in 8.2, usually used during informal occasions, and *you* was second-person plural similarly to German example 8.3. (Stapleton 2017, 7; Culpeper and Haugh 2014, 24-25) As mentioned shortly before, this system became obsolete and was abandoned. Modern English indicates differences in social status between speakers through honorifics, which are going to be described in the chapter Social Deixis (Chapter 4).

3.1.3. Third-Person Pronouns

Needless to say, Huang pinpoints that third-person pronouns differ from two before-mentioned categories, as they are not directly participating in the speaker-addressee pair, and they are marked by case, number, and unlike first- and second-person, by semantic (or grammatical) *gender*. The English language features three genders in third-person singular

pronouns: *masculine* (used for male referents, e.g. *he, him*), *feminine* (used for female referents, e.g. *she, her*), and *neuter* (e.g. *it*), which is used, either for further unspecified or non-human referents. (2014, 178)

Culpeper and Haugh (2014, 24) prompt that third-person pronouns are not generally *deictic*, but rather *anaphoric*, i.e. they do not refer to extralinguistic context, but they preferably refer to linguistic context; put differently, they refer to what was mentioned previously in the text in case of *anaphoric reference*; or, in case of *cataphoric reference*, to what is going to be mentioned. Therefore third-person pronouns are not commonly part of the deictic reference, rather a co-textual reference be it *anaphoric* or *cataphoric reference*.

3.2. Non-Deictic Use of *You*

As described in the chapter about personal pronouns, the pronoun *you* is usually used deictically. Nonetheless, Grundy (2008, 24) mentions that *you* can also be used as a general reference without identifying concrete addressee(s), as in example 9.

9. With a book like this, you never know whether to read every chapter or skip one or two.
(adapted from Grundy 2008, 24)

Example 9 does not pick any concrete addressee; in fact, the use of *you(r)* is generalised, and no referent can be identified. Therefore Grundy (2008, 24) classifies this use as a non-deictic reference.

After describing Person Deixis and non-deictic use of usually deictic elements, the discussion will now move to the category of social deixis which can be understood as a sub-type of personal deixis.

4. Social Deixis

Sometimes linguists, for example, Yule (1996, 10), treat social deixis as a subcategory of person deixis, which seems understandable because those phenomena are closely connected as they are concerned with addressing people. Nevertheless, Modern English relies on the system of vocatives as a part of social deixis that encodes social identities and relationships between speakers, addressees, and third party referents, as stated by Culpeper and Haugh (2014, 25). Moreover, social deixis commonly demonstrates other information about the speaker-addressee pair like social class, age, sex, profession, ethnic group, and kin

relationship (Huang 2014, 208). Additionally, social deixis mirrors formal settings, i.e. the degree of formality (Culpeper and Haugh 2014, 26).

As Culpeper and Haugh prompt, vocatives are related to personal deixis and social deixis as they accomplish reference(s) to the addressee(s). He adds that they are separated from the body of utterance by commas and do not form part of the arguments of predicates. He then proceeds to group vocatives into two types, *calls* (or *summonses*) and *addresses*. Calls have an initial position in utterances and are gestural in nature, as in example 10. Whereas addresses have symbolic character and are parenthetical, i.e. they can be inserted anywhere in the sentence, as in examples 11 and 12. (2014, 25-27)

10. Mommy, mommy, it's Michael Jackson! (Michael Jackson 2001 "Privacy")

11. I'm afraid, Sir, we are closing. (adapted from Yule 2014, 181)

12. I'm afraid we are closing, Sir. (author's example; inspired by Yule 2014, 181)

After describing Social Deixis and Vocative, the thesis will now focus on categorising Social Deixis.

4.1. Categories of Social Deixis

Archer et al. (2012, 26-27) divide social deixis into two categories, namely: *absolute* and *relational*. Speaking of absolute social deixis, it accommodates gender referents that are fixed across contexts (e.g., *Miss*, *Ms*, *Mrs*, *Mr*); additionally, Huang (2014, 209) includes titles reserved for authorised recipients (e.g., *Your Majesty*, *Mr. President*, *Professor*) to the absolute social deixis. While absolute social deixis is bound to the formality of setting and formal relation of speakers, relational social deixis is determined by speakers, referents, and addressees. Thus there are more categories, which are divided by Culpeper and Haugh (2014, 25-26) as follows:

- I. *Endearments* (e.g., *baby*, *babe*, *sweetie*, *love*, *honey*) are commonly used to address close (female) family members or are typically used between sexual partners.
- II. *Family/Kinship terms* (e.g., *mum*, *dad*, *mummy*, *daddy*, *grandma*, *grandpa*). Those are usually addressed among family members referring to an older generation.
- III. *Familiarisers* (e.g., *bro*, *mate*, *folks*, *guys*). These are typically used among men to show solidarity or affiliation.
- IV. *First names*, which are also divided into two categories, firstly, *proper names* (e.g., *Michael*, *Tomas*) that are used between friends, family members, and other people

who acquired acquaintanceship; secondly, *familiarised* or *shortened* versions of first names (e.g., *Mike, Tommy, Tom*).

- V. *Title and surname* (e.g., *Mr. Jackson, Mrs. Graham*). This combination typically marks more distance between interlocutors and conveys a more respectful tone.
- VI. *Honorifics* (e.g., *sir, madam*). These are relatively rare in English as they mark asymmetrical relationships between speakers and occur mainly during formal settings.

Moreover, as the last category, Culpeper and Haugh (2014, 25-26) mention “*other*,” which is limited only by the creativity of the speaker (e.g., *Hello, lazy! Hey, you naughty*). Before moving to the next category of deixis, the author will comment upon an unorthodox element covered by social deixis.

4.2. N-word

Although it is defined as a racial slur, in the context of the African-American community, it may be used as a familiariser. Thus, if members of Black race use it among themselves, only then can be the word “nigger” or its variant “nigga” understood not in a derogatory sense but as a form of social deixis (Cepollaro 2017, 168-169), as in example 13 in which rapper Notorious B.I.G. uses n-word towards Jackson.

13. And I know my nigga Mike like that (taken from Appendix 19)

As both entertainers have African-American ancestors, the n-word reference is recognised as a familiariser rather than a racial slur. Thus instead of derogatory sense, this address is understood as a sign of respect, brotherhood or friendship. The discussion will continue with the non-deictic use of social deixis.

4.3. Non-Deictic Use *Baby*

The only element that is going to be shortly discussed is the word *baby*. It is either used as a form of endearment or used as a reference to a child, like in example 14.

14. If you can't feed your baby/ Then don't have a baby/ (...)/ You'll be always tryin'/ To stop that child from cryin' (Appendix 8)

In order to distinguish between endearment and human offspring, the author of this thesis used linguistic context, which enables to resolve what is communicated.

Having discussed person and social deixis, the thesis shall now discuss another category of deictic reference, which will be spatial deixis.

5. Spatial Deixis

Culpeper and Haugh (2014, 28) draw that spatial deixis typically expresses physical relation between the *deictic centre* (the speaker) and the referent(s). So this phenomenon, often called *place deixis*, is relevant to the concept of distance as in *proximal* and *distal deixes*. In contemporary English, spatial deixis includes adverbs *here* and *there* and demonstratives *this* and *that* alongside their plural forms *these* and *those* (Fillmore 1975, 43). Additionally, according to Grundy (2008, 28), some demonstrative adverbial expressions, which can be only understood from the speaker's point of view in connection with the location of the utterance (e.g. *up, down, behind, ahead, on your left, in this house* etc.) are part of spatial deixis as well. Furthermore, some verbs, such as *come* and *go*, are understood as unique elements of spatial deixis (Yule, 2011, 12). Nevertheless, given the limited space of this thesis, motion verbs are excluded from the analysis, and the author will focus solely on deictic adverbs of space.

Culpeper and Haugh (2014, 29) stated that the English language contained other spatial indexicals encoding distance (e.g. *hither, hence, thither, thence, whither, whence, yonder*). However, these expressions became archaic and are not used anymore in Contemporary English; as Grundy (2008, 28) concludes: the number of single-word deictics has reduced, although some native speakers may sporadically use them.

5.1. Deictic projection

In considering spatial deixis, Yule points out that from the speaker's perspective, location can be fixed physically but psychologically as well; he then encloses an example when speakers that are temporarily away from their home but still refer to their home location by *here*, as if they were present there at the moment of speaking. Yule describes it as *deictic projection*, which became more common nowadays, as there are more possibilities thanks to technological development. For example sentence "*I am not here now*," would not naturally make sense, but thanks to answering machines, this sentence becomes understandable in the context of a phone call. (2011, 12)

5.2. Emotional Deixis

Archer et al. (2012, 27) describe that the use of *this/that* and *these/those* can signal the speaker's attempt to identify with the viewpoint of the addressees or distance away from their perspective. Yule (2011, 13) further clarifies that, on the one hand, physically close objects are usually treated as psychologically close; on the other hand, when speakers wish to mark something as psychologically distant, although it may be physically close, they tend to use the *distal* form of demonstrative pronouns like in examples 16 and 17, contrary to examples 15 and 18.

15. "I love this cake." (an example written by the author)

16. "I hate that taste. (an example written by the author)

17. "I do not like those curtains." (adapted from Archer, Aijmer, Wichmann 2012, 26)

18. "I like these curtains." (author's example; inspired by Archer and col. 2012, 26)

The concept of psychological distance and the mentioned use of pronouns *this/that* and *these/those* are labelled under the term *emotional deixis*. Although spatial and emotional deixes were described together in one chapter, they are separated in the analysis. Furthermore, *there* and *that* may vary in use, as will be shown below.

5.3. Non-Deictic Use of *There* and *That*

Traditionally deictic expression *there* is commonly used in *existential clauses* to signal the existence of something or to present new information. In that case, *there* is described as a function word that transmits no locative meaning at all.

19. There's a magic that must be love (taken from Appendix 2)

Moreover, *there* behaves as a grammatical subject rather than an adverbial. Such use is demonstrated in example 19. (Biber et al. 1999, 943-944)

The second expression that is going to be discussed is the non-deictic use of *that*. First and foremost, it is important to mention that expression *that* can be used deictically as either part of Spatial Deixis (Chapter 5.), Emotional Deixis (Chapter 5.2.) or Discourse Deixis (Chapter 7.). Nonetheless, according to Yaguchi, *non-deictic that* can be used as a pronoun connecting two clauses (example 20) or as a conjunction (example 21) (2001, 1125-1126).

20. You see a sight that almost stops your heart (taken from Appendix 6)

21. You know that love survives (taken from Appendix 2)

The non-deictic use of *that* is marked in the analysis, nonetheless, is not counted. The thesis will now be devoted to the Temporal Deixis.

6. Temporal Deixis

Temporal deixis is concerned with the human understanding of time. As Archer, Aijmer and Wichmann explain, “temporal deictic terms are understood relative to the speaker’s utterance time.” In addition, they can be fixed upon the present (e.g. *now*), look backwards (e.g. *yesterday*), or lead forward to the future (e.g. *tomorrow*). (2012, 27) Time is also referred to by absolute time indicators, which can be either *calendrical* or *non-calendrical*. Calendrical usage is anchored in naturally given time units (e.g. *parts of the day*, *days of the week*, *months*), whereas *non-calendrical usage* is bound to fixed points of interest (e.g. *fortnight*). (Huang 2014, 182) Additionally, Huang sums that this phenomenon is grammaticalised via adverbial expressions (e.g. *now*, *then*), the combination of deictic component (e.g. *this*, *next*, *last*) and non-deictic component (e.g. *Monday*, *summer*) in demonstrative expressions (e.g. *this Monday*, *last summer*); adjectival phrases (e.g. *last month*, *next year*), and tense markers (e.g. *-ed*, *will*, *going to*). Nonetheless, given the limited space of this thesis, verbs marked by tense are excluded from the analysis. (2014, 185)

Speaking of everyday face-to-face communication, Huang presents two terms the *coding time* of utterance that is the moment of speaking, and the *receiving time* of the utterance, which is the moment of reception by the addressee(s). He then points out, coding and receiving times are identical during face-to-face communication, i.e. coding and receiving time are in *deictic simultaneity*. However, speaking of lyrics, songs, letters and pre-recorded media programmes, when the coding time is not supposed to be identical with receiving time, it is up to the speaker to decide whether the deictic centre will be bound to him or her; or if it is bound the receivers of such messages. Thus, whether, for example *now*, that is used by the speaker in the lyrics is bound to speaker’s coding time, or should be understood by the audience/listeners as *hearer’s now* during the moment of reception, i.e. the receiving time, depends on the understanding of the members of the audience themselves. (Huang 2014, 182-183)

Yule mentions that *now* is the proximal term, and its opposite is the distal term *then*. He notes that the expression *then* can refer to both past and future (2011, 14). Given examples

present *now* referring to coding time (example 22) and *now* pointing to the receiving time (example 23). The expression *then* bound to the past is present example 24, and reference to the future made by the expression *then* is present in example 25.

22. Now, I've learned that love needs expression (coding time; taken from Appendix 4)

23. You got to stand up!/ (...) / Stand up and lift yourself now (receiving time; taken from Appendix 11)

24. November 22nd, 1963? I was in Scotland then. (*then* referring to the past; adapted from Yule 2011, 14)

25. Dinner at 8:30 on Saturday? Okay. I'll see you then. (*then* referring to the future; adapted from Yule 2011, 14)

To conclude, for the analysis is truly important to understand whether temporal deictics used in the lyrics are closer to speakers' *coding time* or whether the expressions are closer to the audience's *receiving time*.

6.1. Non-Deictic Use of *Then*

Other uses of the word *then* are summarised by Cambridge Dictionary. It can be used to introduce a sequence of events (example 26), or to present some additional information (example 27). Lastly, the combination of *if* and *then* is used to present a logical assumption (example 28). (Cambridge Dictionary 2021)

26. Left the bloodstains on the carpet/ And then you ran into the bedroom (taken from Appendix 12)

27. Here's our bedroom and then we have two more. (adapted of Cambridge Dictionary)

28. If you can't feed your baby/ Then don't have a baby (taken from Appendix 8)

These uses of the expression *then* are non-deictic, thus, excluded from the analysis. After the description of temporal deixis, only the last category is missing, Discourse Deixis, which is now going to be discussed.

7. Discourse Deixis

Fillmore states that discourse deixis is concerned with the choice of lexical items referring to some aspects of ongoing discourse. Moreover, he thinks of discourse deixis as a category closely bound to temporal deixis, "as any discourse can be thought of as a point in time," in

other words, “the time at which the portion of discourse is either encoded or decoded.” (1975, 73)

Additionally, as Archer et al. (2012, 27) describe, discourse deictic reference can be *anaphoric* (refer to its antecedents), *cataphoric* (refer to following discourse), and *exophoric* (refer outside the discourse, to extralinguistic knowledge).

Typical expressions representing discourse deixis in written discourse are *earlier*, *later*, *above*, *below*, and noun-phrases like *the following chapter* or *the last chapter*. However, in face-to-face communication, the usual discourse deixes are *this* and *that* used as in examples 29 and 30.

29. Let me tell you this. Nobody likes pickles except you. (author’s example)

30. You shouldn’t have said that! (author’s example)

For the purpose of the analysis, it is crucial to distinguish whether, for example, the pronoun *it* is used to refer to a single noun/ a noun-phrase (as in example 31) and is non-deictic or if it refers to a portion of the discourse, thus, is deictic (as in example 32).

31. It ain't too much stuff/ It ain't too much/ It ain't too much for me to jam (Michael Jackson 1991 “Jam”)

32. What you have just witnessed could be the end of a particularly terrifying nightmare/ It isn't./ It's the beginning (Michael Jackson 2001 “Threatened”)

The sentence in example 31 could be rephrased, as “*To jam ain’t hard for me*” then pronoun *it* refers to one noun phrase, therefore, is understood as an anaphoric/cataphoric reference thus non-deictic. On the other hand, in example 32, the pronoun *it* refers to a whole sentence (*What you have just witnessed*); therefore, it is understood as an element of discourse deixis. Therefore, it is important to distinguish, whether the pronoun *it* is referring to a single noun phrase (non-deictic) or to a sentence, a verse or longer chunks of the discourse (thus deictic).

7.1. Non-Deictic Use of *It*

Biber et al. described three non-deictic uses of the pronoun *it*. Firstly, it can serve as an empty subject or object in sentences where no participants are to fill the subject/object role, as in example 33. Secondly, *it* can serve as an object or subject in extra-posed clauses (example

34). Finally, *it* can be found as a subject of cleft sentences, in which *it* serves to place focus on individual sentence elements (example 35.) (Biber et al. 1999, 332)

33. It is cold. (empty it; adapted from Biber et al. 1999, 332)

34. It is not surprising that 90 per cent of the accidents are caused by excess speed.
(anticipatory it; adapted from Biber et al. 1999, 332)

35. Oh Peter, it is today you are going up to Melbourne, isn't it? (subject in cleft construction; adapted from Biber et al. 1999, 332)

The individual categories of deixis that were described will now be analysed in the lyrics that were chosen from Jackson's albums.

II. Practical Part

1. Aims, Scope and Methodology of the Analysis

The analysis aims to introduce the use of deictic expressions in eighteen chosen texts from Michael Jackson's discography. Nonetheless, it is crucial to mention that the interpretation of individual deictic elements is based on the subjective understanding of the author of this thesis, even though he tried to depersonalise himself and provide objective analysis and explanation of individual referents. Nevertheless, some ambiguous references are debated but their interpretations are left to the readers of this thesis.

1.1. Scope of the Analysis

The core of this paper is based on eighteen song lyrics chosen from Michael Jackson's six solo albums released between 1979 and 2001. The lyrics are listed in the individual appendices, and they were taken from the official booklets as well as the websites AZLyrics.com, Genius.com; since they were mostly incomplete, the author of this thesis transcribed missing lyrics with the help of a *cappella*¹ and *multitrack*² versions in order to provide full wording of the lyrics as they can be heard from the recordings.

The list of analysed songs is as follows: "Don't Stop 'Til You Get Enough," "Rock With You," "Workin' Day and Night," "She's Out of My Life," taken from the album *Off The Wall* (released 1979); "Beat It," "Thriller," "Billie Jean," "Wanna Be Startin' Something" collected from the *Thriller* album (r. 1982); "Dirty Diana," "Liberian Girl," "Man In The Mirror," "Smooth Criminal" gathered from the *BAD* album (r.1987); "Heal the World," and "Black or White," taken from the *Dangerous* album (r. 1991); "Stranger In Moscow," "This Time Around" and "They Don't Care About Us" present on the *HIStory: Past, Present and Future, Book I* album (r. 1995); and lastly "Unbreakable," taken from the *Invincible* album (r. 2001).

1.2. Methodology

The lyrics of 16 presented songs are analysed from a pragmatic point of view, whereas the main focus is concentrated on the use of deictic reference and its referents. The author of this

¹ *a cappella versions* are those with no instruments, containing only vocals

² *multitrack versions* are different mixes of songs where for example, background vocals are taken into the foreground while the main vocal track is turned down

thesis focuses on the interpretation of deictic expressions and the frequency of the individual deictic categories.

Additionally, because of the repetitive character of the lyrics, the author decided to focus solely on those references present in verses, bridges, pre-choruses and ad-libs. The majority of the choruses are treated, for their repetitive character, once per song as the repetition would critically raise the number of deictic references in each song, but would not add new referents only raise the number of those already presented. For a detailed overview of the number of the deictics, see individual Appendices.

1.3. Michael Jackson in Context

Michael Jackson was born seventh of nine children in Gary, Indiana. His father, Joseph Jackson, wanted to pursue his dream of becoming famous musician; nonetheless, he understood the talent of his children and became a manager of a group formed by his sons The Jackson 5, later The Jacksons. Speaking of Michael, since the age of five he accompanied his brothers on bongos, then became a frontman of the group, thanks to his voice, showmanship and his dancing skills. Slowly, the group was becoming more known as Joseph Jacksons with his sons travelled talent shows in Indiana and other states. After being noticed by Motown managers, they became part of the recording company and shortly after The Jackson 5 released three consecutive number one hits, cementing their success and becoming sensation not only in the United States, but also across the rest of the world.

As great as it sounds, it must be mentioned, that Michael himself adored the amount of love and respect he and his brothers got; nevertheless he spoke also about “its other side of the coin.” Since the age of five, he worked every day really hard being it: demanding choreography, numerous recording sessions or live performances during late nights. In his words, he never had a childhood as he grew up in public eye and the whole content of his days was work. He insisted he loved it, nonetheless he felt like he never had a time to be a proper child, to grow up, thus he felt lonesome and alienated from the rest of the world.

1.3.1. Off The Wall Era

Tired of his fathers’ control, then eighteen years old, Jackson wished for creative freedom and a solo project that would sound like nothing he recorded with his brothers. Therefore he joined forces with producer Quincy Jones with whom he produced his first authentic solo

album. Finally, in 1979, the album was released; it contained carefree lyrics mostly about love, dancing, enjoying freedom, and also about a broken heart.

1.3.2. Thriller Era

In late 1982, Jackson released his next album, *Thriller*. It contained altogether similar lyrical topics as his preceding album, with the addition of messages conveying non-violence in the song *Beat It*; and disclaiming fatherhood of his alleged son in *Billie Jean*. That album happened to become the most selling album in history, while Jackson revolutionised the genre of music videos.

1.3.3. BAD Era

In 1987, Jackson prepared his first solo tour to promote his *BAD* album, for which he wrote the vast majority of the songs. Lyrically, it was similar to preceding releases, yet again with added topics such as, overcoming one's limits, making a change in one's life for a better world and desire for privacy. As Jackson's fame grew, his lyrical intentions and messages were moved also to new dimension as he tore down the third wall between him and audience to promote greater good and not yet just another "pop song."

1.3.4. Dangerous Era

Jackson's reign as the King of Pop continued in the '90s with his *Dangerous* album. This album contained most of the already once presented topics enriched with new subjects as he promoted healing the world, uniting people together, and refusing racism and tabloid journalism.

After years of not giving interviews, Jackson invited Oprah to his Neverland Ranch for a live interview in 1993. He demented tabloid reports that accused him of skin bleaching; he opened up about a rare skin condition named "vitiligo," which destroys skin pigmentation on a cellular level.

Later that year, Jackson was accused of improper conduct with children and was exhorted to let his home, the Neverland Ranch, be searched. By the end of 1993, Jackson sends a message to the public:

Don't treat me like a criminal because I'm innocent. I have been forced to submit to a dehumanising and humiliating examination by the Santa Barbara

County Sheriff Department and the Los Angeles Police Department earlier this week. They served a search warrant on me, which allowed them to view and photograph my body parts, including my penis, my buttocks, my lower torso and any other area that they wanted to. (...) The warrant further stated that I had no right to refuse the examination or photographs, and if I failed to cooperate with them, they would introduce that refusal at any trial as an indication of my guilt. (...) It was a nightmare, but if this is what I have to endure to prove my complete innocence, so be it. (YouTube 2013)

Obviously, this message correlates with Jackson's later 1995 release introduced in the next chapter, interestingly, the name itself *HIStory* can be read as *his history*, in other words, Jackson's story told in his own words.

1.3.5. HIStory Era

Even though the media dissected and manipulated the accusations in order to tear Jackson's public image, the people were on Jackson's side (Grant 2001, 170). As an answer to sensationalistic journalism, Jackson released *HIStory: Past, Present and Future: Book I* (*HIStory* for short). It became the most personal album yet; topics like victimisation, solitude, Jackson's childhood, environmentalism, and not giving up are major ingredients of his 1995 release.

Shortly after its release, Jackson was forced to censor parts of the song "*They Don't Care About Us*," as it allegedly contained anti-semitic lyrics. The lyrics "jew me, sue me" and "*kick me, kike me*" were misinterpreted, and Jackson was forced to overdub mentioned lyrics. Frankly, other pejorative words (like "*fuck, fucking or nigga*") present on different *HIStory* songs were preserved, not even noticed by the censors.

1.3.6. Invincible and This Is It Era

At the beginning of the new millennium, in October 2001, Jackson released *Invincible*, which happened to be his final album, lyrically analogous to Jackson's evolution as an artist, mixing before mentioned subjects of previous releases, reaching from *Off The Wall* lovesongs to *HIStory* social criticisms. As Jackson's record company failed to promote the album, Jackson decided to promote it himself. Jackson organised two concerts on September 7th and 10th, but he cancelled the rest of the coming tour after the attack on the World Trade Centre.

Speaking of new millennium, in 2003, Santa Barbara police raided Jackson's home, the Neverland Ranch, due to an accusation of misconduct with children. After a lengthy trial, Jackson was acquitted with all fourteen charges on 13th June 2005. Eventhough declared innocent, media, especially tabloids, were trying to feed on Jackson's torn public image and repeated the same refuted stories. Then, Jackson kept his life private and spent most of the time fathering his three children.

In the beginning of 2009, Jackson announced his comeback, tour named *This Is It*, which ought to be, in his own words, "the last curtain call." Nonetheless, the tour had to be cancelled after Jackson was killed by his personal physician on 25th June 2009.

Preceding lines ought to provide context about Jackson's life and the motivation that had driven him to produce lyrics present on his six major albums. The thesis will now focus on the researched linguistic phenomenon of deictic reference.

2. Findings

In total eighteen songs from Jackson's six studio albums are analysed. The songs contain 5987 words and 1159 of them are deictic references; which counts for circa 19.4 per cent. The most common category of deictic reference is personal deixis (876 words = 75.58%), followed by social deixis (132 words = 11.39%), the third and fourth most common category is discourse deixis (51 words = 4.4%) and temporal deixis as they count the same frequency (51 words = 4.4%). The last categories are emotional deixis (34 words = 2.93%) and spatial deixis (9 words = 0.78%), finally, there are also special uses of *this* and *here* which are understood as a mix of spatial and emotional deixis and are not easily distinguishable in any of those two categories mentioned, therefore the last category presented is a mixture of spatial and emotional deixis that contain relations bound to the physical realm, yet its understanding is purely up to the audience (present 6 times = 0.52%). Findings are rounded to an integer and are presented in the chart below.

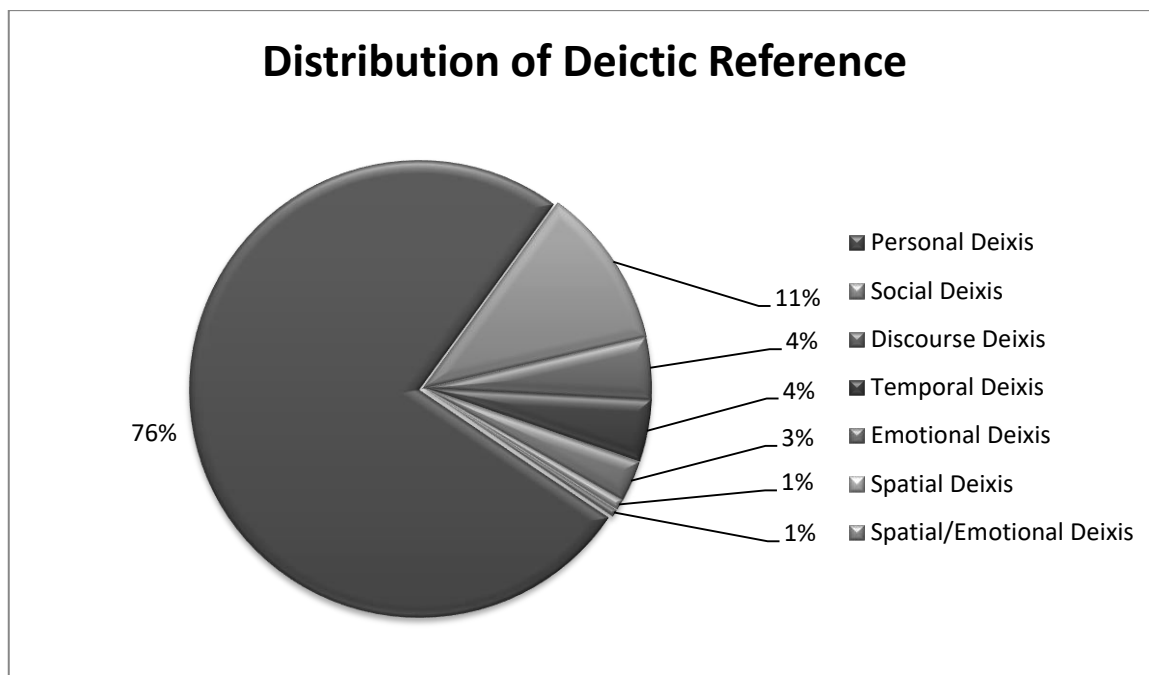


Chart 1. Distribution of Deictic Reference

Personal and social deixis are the most common categories probably because they are important in storytelling and referencing the participants and identifying the deictic centre, in other words, personal and social deixes let the listeners understand who is a storyteller, who is the addressee and in what relationship are the referents involved; put differently, these two mentioned categories make sense of who is who and help listeners to orient in the lyrics. Other categories of deictic reference are much less present; nonetheless, discourse deixis which refers to chunks of ongoing discourse/lyrics is the third most common deictic reference and it also helps the audience to orient in the stories told by the singer. Interestingly, temporal and spatial deixes are quite uncommon in Jackson’s lyrics as they are usually dependent on the social context during face to face communication, especially the time and immediate physical surroundings of utterance, but in socio-cultural context time and space does not seem that relevant. Nonetheless, it must be mentioned, that the final decision whether Jackson should be understood as the definitive deictic centre of all of his songs is up to the audience/listeners, their knowledge of socio-cultural context and their interpretation of Jackson’s lyrics, his life and other socio-cultural variables.

2.1. The Use of Personal Deixis in the Lyrics

Personal deixis was found 876 times and is present in every single one of the chosen songs; therefore, the following chapter is divided into four subchapters according to the deictic element collected from the texts.

2.1.1. The Use of the Pronoun *I*

The following table presents an overview of deictic reference represented by the use of the first-person singular personal pronoun *I*, its deictic centres and quantity present in chosen lyrics. Jackson used *I* and its forms 436 times in total; 242 times projected himself into different social roles, discussed below and 142 times he could be identified as the deictic centre. Speaking of other deictic centres, rapper Notorious B.I.G. referred via personal deixis to himself 32 times and rapper L.T.B. used *I* and its forms 4 times. Via reported speech Jackson spoke for other interlocutors like Dirty Diana (Appendix 9) and his lover from Appendix 10. Lastly, an unknown voice probably of a policeman appeared once.

Personal Deixis	Deictic center	Quantity
I, me, my, mine	MJ's deictic projection to certain social roles	242
	Michael Jackson	142
	Notorious B.I.G.	32
	reported speech	15
	L.T.B.	4
	police man	1
		sum = 436

Table 1. The Use of the Pronoun *I*

The first category to be described is the speaker, who is not further defined, thus cannot be reliably identified as Michael Jackson. Most probably, these are social roles in which Jackson projected himself in the lyrics as, for example, a boyfriend, a lover, a man, or other possible roles. There is no additional information outside his voice that could connect the speaker with the real Michael Jackson. Such a use of the pronoun *I* and its forms (*me*, *my*, *mine*, *myself*) can be found in the earlier albums (examples 1-3) as well as later in his career (examples 4-5) when Jackson was not sending personal messages in the lyrics.

1. I won't be complaining, no no/ 'Cause your love is alright (Appendix 1)
2. She's out of my life/ And I don't know whether to laugh or cry (Appendix 4)
3. All through the night/ I'll save you from the terror on the screen (Appendix 6)
4. In my heart I feel you are all my brothers (Appendix 13)
5. I took my baby on a Saturday bang (Appendix 14)

In these examples, there are no clues that would unequivocally point to Jackson as an undeniable deictic centre; rather a boyfriend or a lover in examples 1, 2, 3 and 5 and possibly a preacher or “just a human being” in example 4; simply, there are not enough clues that could be directly connected with Jackson as well. Therefore these are understood as not complete personal references towards Michael Jackson.

On the other hand, there are lyrics in which Jackson identifies himself with some additional information or is identified by other speakers. Examples, mostly from *HIStory* and *Invincible* albums, point to Jackson with contextual information like having a wife and children (example 6), him fighting with tabloid media, being exposed to scrutiny and mendacious accusations (example 7). More examples can be found in Appendices 15, 16, 17 and 18.

6. I have a wife and two children who love me/ I am the victim of police brutality
(Appendix 17)

7. They really got to get me/ Use me/ Accuse me (Appendix 16)

Outside those mentioned uses of the first-person singular, Jackson also uses *I* as an omnipresent storyteller (example 8) or during reported speech to speak for other interlocutors (examples 9, 10).

8. He came into your apartment/ I don't know! / Left the bloodstains on the carpet/
I don't know! (Appendix 12)

9. I wait for the day/ When you have to say/ “I do,”/ And I'll smile and say it too
(Appendix 10)

10. She said, “I'm all yours tonight.” (Appendix 9)

There are also other deictic centres outside Jackson present, namely, a voice of a policeman from Smooth Criminal (example 11), rapper L.T.B. (example 12) and rapper Notorious B.I.G. who is present two times: in example 13 when he was present in a recording studio, while example 14 was mixed posthumously by Jackson’s producer Teddy Riley and Jackson himself.

11. “OK, I want everybody to clear the area right now!” (Appendix 12)

12. Where your blood comes from/ Is where your space is/ I've seen the bright get
duller/ I'm not going to spend my life being a color (Appendix 14)

13. If I was dead broke and smokin'/ I'd probably be by my lonesome (Appendix 16)

14. I rely on Bed-Stuy to shut it down if I die/ Put that on my diamond bezel, you're messing with the devil (Appendix 18)

To conclude, the use of the pronoun *I* is not solely restricted to be used by the speaker to refer to him- or herself. Jackson also projects himself in different social roles, becomes an undefinable omnipresent speaker, and speaks for others via deictic projection and reported speech.

2.1.2. The Use of the Pronoun *We*

In the theoretical part, the first-person plural pronoun *we* is divided into *exclusive* and *inclusive* categories. The table below sums the use of *exclusive* and *inclusive we* and identifies referents. The most common interpretation of *inclusive we* could be Jackson and his love interest found in Appendices (1, 2, 3 and 10) followed by Jackson and a broad audience in Appendices (13, 15 and 17). *Inclusive we* was found in three songs lyrics, while Jackson connected with the audience in Appendix 12 and excluded addressee, Annie; in Appendices (7 and 14) he connected with his love interest and excluded other addressees.

Personal deixis	Interpretation	Quantity
inclusive we, us, our	Jackson and his love interest	13
	Jackson and audience	12
exclusive we, us	Jackson and audience	4
	Jackson and his love interest excluding addressees	3
		sum = 32

Table 2. The Use of the Pronoun *We*

Two following chapters present inclusive *we* and exclusive *we* in more depth, discussing their included or excluded referents in more detail.

2.1.2.1. Inclusive *We*

Inclusive *we* contains the speaker and the addressee(s) which commonly marks Jackson and his love interest as in following examples (15–16).

15. Sensation lovely where we're at/ So let love take us through the hours
(Appendix 1)

16. You know that love survives/ So we can rock forever, on (Appendix 2)

In the following example, Jackson includes not only the listener or the audience, but most probably the whole world under the term *we*, as he conveys messages that are important to him, namely, the importance of unification across nations, countries and governments, and the restoration of the planet Earth (example 17).

17. Heal the world we live in, save it for our children (Appendix 13)

In example 18, Jackson includes the listener in the speaker-addressee pair after revealing his personal feelings about fame and isolation in the preceding lyrics as if Jackson confessed to the audience.

18. We're talkin' danger/ We're talkin' danger, baby (Appendix 15)

Finally, in example 19, Jackson incorporates “all oppressed facets of humanity,” according to Rossiter (2012, 220); thus, anybody who resonates with the message can relate to it; and no further distinction can be made. Although some listeners could argue that Jackson sang about the African-American minority in the United States, the author of this thesis agrees with Rossiter’s understanding.

19. All I wanna say is that/ They don't really care about us (Appendix 20)

Additionally, below are Jackson’s own words that he shared, when asked about meaning of the song *They Don’t Care About Us*:

The song is in fact about the pain of prejudice and hate and is a way to draw attention to social and political problems. I am the voice of the accused and the attacked. I am the voice of everyone. I am the skinhead, I am the Jew, I am the Black Man, I am the White Man. I am not the one who was attacking. It is about the injustices to young people and how the system can wrongfully accuse them. (MichaelJackson.com 2020)

2.1.2.2. Exclusive We

The exclusion of the addressee appears in three examples in the analysed lyrics. *We* is understood as the speaker and Billie Jean, excluding the listener, in example 20. *We*, in example 21, stands for the speaker and the audience, excluding the addressee, Annie. Lastly, example 22, *we* is understood as the speaker and his girlfriend, excluding the one asking the question, “*Is that girl with you?*”

20. She told my baby we'd danced till three (Appendix 7)
21. Annie, are you OK?/ Will you tell us that you're OK (Appendix 12)
22. "Boy, is that girl with you?"/ Yes, we're one and the same (Appendix 15)

To conclude the use of the pronoun *we*, including both *inclusive we* and *exclusive we*, the pronoun *we* is used thirty-two times, and it marks four different groups of referents. The most common referents labelled with the word *we* are the speaker and his love interest. Jackson also uses *we* in connecting with the audience or even with the whole human race. Lastly, the use of *exclusive we* preponderates the use of *inclusive we*.

2.1.3. The Use of the Pronoun *You*

The following table gives an overview of deictic reference made by the use of the second-person personal pronoun *you*, its interpretation and quantity present in chosen lyrics. Jackson uttered *you* 339 times, which is divided into six basic categories present in the table below and discussed in the actual chapter. Nonetheless, the most common reference done by *you* is the audience (either his fans, general public or Jackson's detractors), followed by concrete female addressees and unspecified female ones. Unspecified male addressees are referred to almost in the same figures as Jackson made reference to himself; lastly, Jackson's 1993 accusers are directly confronted 13 times. Additionally, two speakers used the pronoun *you* or its forms, namely, Vincent Price in his rap verse (in Appendix 6) used *y'all's* once referring to the broad audience and rapper Notorious B.I.G. used *you* and *your* in Appendix 18 targeting broad audience as well.

Personal Deixis	Interpretation	Quantity
you, your, yours, yourself, y'all's	audience	152
	concrete female addressee	81
	unspecified female interest	60
	unspecified male addressee	22
	Michael Jackson	16
	1993 accusers	13
		sum = 344

Table 3. The Use of the Pronoun *You*

As mentioned (in Chapters 3.1.2. and 3.2.), the pronoun *you* can be ambiguous in different contexts; therefore, the following lines are devoted to mapping the use of it in Jackson's lyrics.

Quite a common reference made by *you* is to refer to Jackson's further unspecified female love interests as in examples 23 and 24.

23. Girl, when you dance/ There's a magic that must be love (Appendix 2)

24. Now is the time/ For you and I to cuddle close together, yeah (Appendix 6)

More frequent use of *you* refers to concrete female addressees such as Billie Jean (example 25), Dirty Diana (example 26), Annie (example 27) and Liberian Girl (example 28), when the speaker address mentioned female addressees.

25. She was more like a beauty queen from a movie scene/ I said, "Don't mind, but what do you mean, I am the one..." (Appendix 7)

26. But I was too blind to see/ That you seduce every man (Appendix 9)

27. Annie, are you OK? (Appendix 12)

28. Liberian girl/ You came and you changed my world (Appendix 10)

The reference made towards further unspecified male addressee(s) is present in examples 29 and 30. While example 29, may be understood as the reference to the audience with the message of anti-violence; speaking of example 30, the unspecified referent behind *you* may in all likelihood be interpreted as the individuals who accused Jackson in 1993, namely Evan Chandler and his lawyer Tom Sneddon.

29. They told him, "Don't you ever come around here/ Don't wanna see your face, you better disappear" (Appendix 5)

30. You really want to use me/ And then falsely accuse me/ This time around don't treat me like spit (Appendix 16)

The pronoun *you* is also used to refer to the broad audience; in other words, the listeners may be chosen to become the referent of the pronoun *you* as in examples 31–33. Frankly, it is up to the audience whether they decide they are part of the reference; nonetheless, it is highly probable that Jackson did not want to release "just another pop anthem," but inspire people, help those in need and achieve social change which he often mentioned.

31. If you can't feed your baby/ Then don't have a baby/ And don't think maybe/ If you can't feed your baby (Appendix 8)

32. If you wanna make the world a better place/ Take a look at yourself and then make that change (Appendix 11)

33. In my heart I feel you are all my brothers (Appendix 13)

A different use is present in examples 34–35 when Jackson uses the pronoun *you* in combination with a reported speech in order to make reference to himself or to mention what he had been said by others.

34. People always told me, “Be careful of what you do...” (Appendix 7)

35. She said, “I have to go home/ 'Cause I'm real tired you see/ But I hate sleepin' alone. Why don't you come with me?”(Appendix 9)

The most common referents of the pronoun *you* are broad audience and listeners done by either Jackson or featured artists, followed by a reference to a female addressee that could be labelled as a lover or a love interest. Fewer times, the reference is made to a further unspecified male addressee and, surprisingly, reference to the speaker himself is present sixteen times in three different Appendices (7, 9, and 14) and is mediated via reported speech. To sum up, the pronoun *you* is ambiguous and its interpretation, thus the understanding of Jackson's lyrics, may differ as it is completely up to the audience; even though the author of this thesis endeavoured to explain the understanding of Jackson's lyrics.

2.1.4. The Use of Deictic Third Person Personal Pronouns (*She, He, They*)

Third-person personal pronouns are not so common in the lyrics, additionally, they usually refer anaphorically or cataphorically, thus are not deictic and are not part of the analysis. Nonetheless, there was found 64 third-person pronouns which referred deictically and are mapped in the table below.

Personal Deixis	Interpretation	Quantity
she, her	Jackson's love interest	10
	unspecified female referent	1
he, him	unspecified male referent	2
	1993 accusers	24
they, their	gang members	7
	unspecified group of people	7
	1993 accusers	9
	oppressors	4
sum = 64		

Table 4. The Use of Third-Person Personal Pronouns

The personal pronoun *she* and its form (*her*) are present in two texts (Appendix 4 and 8) and point to further unspecified female referents that can only be guessed as speaker's girlfriend, ex-girlfriend or as an unspecified female referent.

36. She's out of my life (Appendix 4)

37. You really can't make him hate her (Appendix 8)

The pronoun *he* and its form (*him*) can be found in three texts (Appendix 5, 8 and 16). It refers to an unnamed male character (example 38) whose story is Jackson telling through lyrics, then to an unspecified male referent (as in example 37 above) and to someone who tried to "get" the speaker (example 39), who was earlier recognized as either Evan Chandler or Tom Sneddon.

38. They told him, "Don't you ever come around here (Appendix 5)

39. He really thought he really had/ Get me, infect me (Appendix 16)

Finally, referents hidden under the personal pronoun *they* and its form (*their*) are an unspecified group of men but most probably gang members (example 40), then people in

general (example 41) and possibly policemen (example 42). Speaking of example 43, the reference was probably targeted again at Tom Sneddon and Evan Chandler, who conspired two accusations against Jackson in 1993; lastly, Jackson targets tabloid media or people who treat him unfair (example 44). Additionally, speaking of Appendix 8, *they* could probably refer to the *people of the street* or the people in general; Appendix 12 could refer to *Smooth Criminal* and *Annie* or the policemen unravelling the crime scene, lastly *they* in Appendix 14 could mean *people on the Saturday bang* or again people in general. Speaking of the reference made towards people in general, it could be discussed whether such reference is prototypically deictic, which is probably not, but the author of this thesis believes Jackson wrote and sang those lyrics with concrete people in his mind although they are not further specified. Nonetheless, although those further unspecified groups of people (from Appendices 8, 12 and 14) could be discussed how to be labelled further, the detailed distinctions cannot be made as there is a few or no clues at all; therefore, these references are marked as an *unspecified group of people* but are still deictic in the analysis.

40. They'll kick you, then they'll beat you, then they'll tell you it's fair (Appendix 5)

41. They eat off of you, you're a vegetable (Appendix 8)

42. So they came into the outway (Appendix 12)

43. They thought they really had control of me (Appendix 16)

44. They're throwing me in a class with a bad name (Appendix 17)

Clearly, personal pronouns may be quite blunt as they are commonly dependant on noun phrases to which they refer to; nevertheless, personal pronouns referring deictically were discussed and their use was interpreted.

As Personal Deixis was analysed, the discussion will now move to the next category of deictic reference.

2.2. The Use of Social Deixis

The second most frequent category is Social Deixis. There were found 132 expressions with five different referents mapped in the table below and discussed later in this chapter. The most common referents are Jackson's girlfriends or love interests, followed by three concrete female addressees. The third most common referent is audience marked by endearment *baby*, kinship term *brother* or racially marked familiariser *nigga*. The reference made back to the speaker/deictic centre is made through five different expressions and is quite uncommon. The

rarest social deixis is *Lord* which may refer to a Christian celestial being or it could be a swearword, then it would be not prototypically deictic.

Social Deixis	Interpretation	Quantity
baby/babe	Jackson's love interest / girlfriend	27
darling/darlin'		25
Liberian girl		7
girl		10
honey		1
sugar		1
Billie Jean		concrete fictional female addressee
Annie	25	
(Dirty) Diana	7	
baby/babe	audience	17
brother		2
nigga		1
baby	Michael Jackson	2
boy		1
Michael		1
Mike		1
nigga		1
Lord		celestial being
		sum = 132

Table 5. The Use of Social Deixis

The vast majority of presented expressions are proximal terms marking the speaker's close relation to mentioned referents and, frankly, even to his critics or referents which in socio-cultural context could be presumed negatively.

Beginning with the endearment *baby* or *babe* used towards Jackson's girl, female love interest or as a reference to his girlfriend presented in examples 45–47.

45. Thriller, oh baby, thriller(Appendix 6)

46. And then I ran to the phone/ Saying, "Baby, I'm alright." (Appendix 9)

47. But if you're thinkin' about my baby/ It don't matter if you're black or white
(Appendix 14)

Similarly, as above, the words *sugar*, *honey*, *darling* (or spelt *darlin'*) and *girl* are used to address his partner or love interest in a similar manner like the endearment *baby*.

48. Ooh my honey/ You got me workin' day and night (Appendix 3)

49. Keep on with the force/ Keep on darlin' (Appendix 1)

50. There ain't no second chance/ Against the thing with 40 eyes, girl (Appendix 6)

Endearments in the lyrics can be used differently from the mentioned usage as Jackson refers to the listener or audience by calling them *baby*, in which case the gender of the listener is not taken into consideration by the speaker. Jackson probably uses endearments towards his audience (example 51) in order to evoke close, intimate connection, as he reportedly voiced his love to his fans, even saying his fans helped him survive difficult times (YouTube 2019), or rather to emphasize the relationship with his fans by using endearment *baby*. On the other hand, Jackson even used endearments towards his critics as in example 52 probably for an ironic purpose—to show he is not afraid of his detractors—belittling them while staying relevant.

51. I'm living lonely, baby (Appendix 15)

52. Why can't you see that you'll never ever hurt me/ 'Cause I won't let it be, see I'm too much for you baby (Appendix 18)

In one example in the lyrics, the endearment *baby* is used during a reported speech to refer back to the speaker.

53. She's saying, "That's OK. Hey, baby, do what you please." (Appendix 9)

Moving to *family* and *kinship terms*, these are less frequent in the lyric. Nonetheless, their use is presented below. *Brother* in example 54 is used as a reference to the listener to indicate closeness.

54. You got to start with yourself, brother (Appendix 11)

55. I took my baby on a Saturday bang/ "Boy, is that girl with you?" (Appendix 14)

Speaking of the word *boy* in example 55, it refers to Jackson; nonetheless, it must be noted that when it is used by white people towards African-Americans, it can convey

negative connotation similar to the n-word because slaveholders used to say it in order to show superiority.

The following list presents references made by *proper names*. In examples 56–58, the names used are fictional characters; thus, neither *Billie Jean* nor *Dirty Diana* or *Annie* have real-world referents, unlike the name in example 59. The *Billie Jean* character is “composed of women he and his brother had been plagued over the years, who claimed they were carrying their children” (Jackson 1988, 41). The *Dirty Diana* character is about “a certain type of girl who hangs around concerts and clubs called groupie” (YouTube 2017). Furthermore, the *Annie* character was inspired by the CPR dummy, which is traditionally named Annie after the girl whose face was used as a model for the CPR dummies; later, while filming Jackson’s movie *Moonwalker*, the name was ascribed to a girl character (YouTube 2021). Lastly, in example 59, the deictic centre may be the before-mentioned beggar boy in the Moscow streets recognizing Jackson and calling him by his first name.

56. Don’t call me Billie Jean (Appendix 7)

57. Dirty Diana, no/Dirty Diana, let me be! (Appendix 9)

58. Annie, are you OK?/ So, Annie, are you OK? (Appendix 12)

59. Yeah, Michael! (Appendix 15)

The last category, which was branded by Culpeper and Haugh (2014, 25–26) as “*other*,” is any social deixis limited only by the speaker’s creativity. In the following examples, the referents are a girl from Liberia (example 60) and the godly figure important to Christianity, Jesus Christ (example 61).

60. I love you, Liberian girl. (Appendix 10)

61. Lord have mercy (Appendix 15)

The last paragraphs are devoted to social deixes used by Notorious B.I.G. featured in the songs *This Time Around* (Appendix 16) and *Unbreakable* (Appendix 18). Namely, example 62 presents verse from Appendix 16.

62. I'm'a killer nigga I ain't jokin'/ (...)/ Stay away from strangers/ So I won't slack/
And I know my nigga Mike like that, baby (taken from Appendix 19)

First of all, Notorious B.I.G. marks the audience or possibly himself by the n-word, and then uses a combination of a shortened first name and a racially marked familiariser

towards Jackson to show respect and sympathy. Additionally, speaking of the before mentioned combination, Jackson decided to let the racially marked familiariser in the lyrics, probably to end the tabloid discussion whether he decided to change his skin colour.

To sum up, social deixis is present 132 times in total. The most common social deixis is *baby/babe* referring to the speaker’s love interests or the listeners as well; followed by the name *Annie* and the noun phrase *Liberian girl*, then by the noun *girl* and other forms of endearments. More nouns and noun phrases were used in this category but were less common as their quantity was close to one use.

2.3. The Use of Discourse Deixis

The third most common category of deictic reference in the lyrics is that of discourse. The author of this paper divided discourse deixis into categories according to the deictic element present in the lyrics (*this*, *that* and *it*). Typically, discourse deixes refer to some portion of an ongoing discourse, in case of *this* the reference is pointed forward to what the speaker is going to say; *that* usually refers backwards to before mentioned discourse; speaking of the pronoun *it* is somewhat neutral and the reference can point either backward or forward. Additionally, in an environment as are song lyrics it is highly discussable whether the expression like *it* points forward or backward as some phrases are commonly repeated or surround such term (*it*).

Discourse Deixis	Expression	Quantity
it	ambiguous	41
this	proximal	5
that	distal	5
		sum = 51

Table 6. The Use of Discourse Deixis

The table above presents quantitative use of Discourse Deixis, followed by the discussion about individual deictic elements.

2.3.1. The Use of Discourse Deixis (*It*)

It is the most common element of discourse deixis as it is present forty-one times across nine Appendices. The meaning of the pronoun *it* that is present in the examples below refers

to some portion of discourse surrounding it; therefore, corresponding references are underlined.

63. And it cuts like a knife/ She's out of my life (Appendix 4)

64. Ma ma se, ma ma sa, ma ma coo sa/ Help me sing it babe! (Appendix 8)

65. How does it feel/ When you're alone/ And you're cold inside (Appendix 15)

It in example 63 points to the sentence coming, nonetheless, in the lyrics of *She's Out of My Life* it can point freely across the lyrics; *it* in example 64 refers back to scatted/mumbled lyrics which Jackson wants his audience to repeat and sing with him; lastly *it* in example 65 refers to the sentence coming, or example 65 can show the ambiguity of a reference to whole verses, where Jackson is repeatedly asking “*How does it feel?*” in choruses while describing his feelings after the 1993 allegations in verses.

As seen in examples, references made by *it* are commonly retrievable from the linguistic context, although some knowledge of socio-cultural context is useful.

2.3.2. The Use of Discourse Deixis (*This*)

The deictic expression *this* was found five times in five different lyrics. Following examples are devoted to the expression *this*, while the parts of the discourse to which the deictic elements refer are underlined in the examples.

66. You're playin' with your life, this ain't no truth or dare (Appendix 5)

67. Then the smell of sweet perfume/ This happened much too soon (Appendix 7)

68. Some things in life they just don't wanna see/ But if Martin Luther was living/ He wouldn't let this be, no, no (Appendix 17)

This in example 66 refers either backwards to a sentence underlined or the whole theme of the song *Beat It* as the speaker advises the audience/addressee to “flight not to fight.” Example 67 works in a similar manner as it can be understood as an anaphoric reference to a sentence or whole verse as the speaker describes meeting with *Billie Jean*. Finally, example 68 presents pointing backwards again; which could be summed up by the fact that Jackson does not follow conventional grammatical rules and uses *this* freely, although it ought to point forward.

2.3.3. The Use of Discourse Deixis (*That*)

The expression *that* was identified five times in four different Appendices, following list includes examples containing them.

69. This time you won't seduce me/ She's saying, "That's OK. (Appendix 9)

70. A real set of peoples to watch my back/ Stay away from strangers

So I won't slack/ And I know my nigga Mike like that, baby (Appendix 16)

In the lyrics, the deictic expression *that* works in a similar manner as the deictic expression *this*; points freely to earlier mentioned chunks of discourse. Example 69 refers to a sentence uttered by the speaker towards *Dirty Diana*, while example 70 rapped by Notorious B.I.G. can refer to an underlined chunk of discourse or to a whole rap sequence present in the song *This Time Around*.

The most common discourse deixis is the pronoun *it* present 41 times, followed by *this* and *that*; both expressions are present five times and do not follow conventional rules.

2.4. The Use of Temporal Deixis

Temporal deixis is linked with the human understanding of time. Words connected to the present time such as *now* and *tonight* mostly prevail in the lyrics, but more expressions are used to convey temporal relations such as *this time*, *this time around* or *for two years*. From the pragmatic point of view, those utterances can be understood from the viewpoint of the speaker or the audience; hence the division into speaker's *coding time* and hearer's/audience's *receiving time* in the following table. While references to coding time are "more important" to the actual time of uttering, references closer to receiving time are "more important" to the listeners and are "refreshed" any time those songs are replayed, in other words, the references are still valid even when played today (for instance *now* found in Appendices 8, 11, 14, 15 and 18).

Temporal Deixis	Reference	Quantity
now	coding time	15
tonight		12
this time around		9
this time		2
for two years		1
right now		1
by now		1
now	receiving time	9
today		1
		sum = 51

Table 7. The Use of Temporal Deixis

Firstly, the expressions closer to the speaker's coding time are presented in the following examples.

71. Lovely is the feelin' now/ Fever, temperature's risin' now (Appendix 1)

72. I often wonder if lovin' you/ Will be tonight (Appendix 3)

73. To think for two years she was here/ And I took her for granted, I was so cavalier/
Now, the way that it stands/ She's out of my hands (Appendix 4)

Examples 71-73 seem to be more salient from the viewpoint of the speaker as mentioned expressions are closer to Jackson's *coding time*; nonetheless, the audience may relate to the lyrics and apply them to their life or situation or understand those lyrics as it was sung to them; thus, the temporal expressions can be re-interpreted by the audience and they may interchange *coding* and *receiving time*.

On the other hand, examples 74–76 are closer to the *receiving time*, meaning these expressions are probably more relevant for the audience.

74. No one can hurt you now/ Because you know what's true (Appendix 8)

75. Take a look at yourself and then make a change/ Gonna feel real good now
(Appendix 11)

76. How does it feel now (Appendix 15)

77. Seems like you'd know by now/ When and how I get down/ And with all that I've
been through/ I'm still around (Appendix 18)

Just introduced examples seem to be valid anytime they are played; examples 74 and 75 have the quality of general rules that can be applied every single *receiving time* audience hear those lyrics. Moreover, examples 76 and 77 require additional extralinguistic knowledge to be understood the way the speaker intended. Example 76 is taken from the *HIStory* album, which was a reaction to the 1993 accusations and the “witch hunt” that followed; *now* in this example refer to Jackson’s retelling of his story and almost asks the audience “*How does it feel? (When you heard my story through my own words?) How does it feel now?*” Example 77 is taken from the first song of Jackson’s 2001 album, where he openly aims at his critics, and emphasise that even though he went through “hell,” he is still in the foreground of the music industry; almost as if Jackson was laughing at anyone who tried to take him down.

78. But this time around I'm taking no shit/ Though you really wanna get me
(Appendix 16)

Lastly, example 78 is taken from the 1995 album and it was his first album on which Jackson cussed and used words like *fuck* or *shit*; literally, that time around Jackson did not think twice about his lexicon and *HIStory* became his first release containing curse words; in other words, the phrase *this time around* relates to release of the *HIStory* album.

Temporal deictic expressions are common (found in Appendices 1, 3, 4, 6, 8, 9, 11, 12, 14, 15, 16, 18) but are not very repetitive. The most common expression is *now*, followed by *tonight*, and *this time around*, other expressions were quite rare in comparison with those mentioned. Expressions connected to the *coding time* are more frequent on Jackson’s earlier albums, while expressions connected to the *receiving time* seem to be a matter of his later releases, as if those releases were not only about music anymore but more about message and legacy.

2.5. The Use of Spatial Deixis

As mentioned in Chapter 5, spatial deixis conveys the distance between the deictic centre and its referents. Frankly, rather than showing physical proximity/distality proximal forms are used by Jackson to show personal space, mark recurrent situations, and identify him in show business. Nonetheless, the distal form of spatial deixis (*there*) is completely missing in the lyrics and is substituted by various noun phrases, as shown below, in Table 8.

Spatial Deixis	Reference	Quantity
here	proximal use	6
on the floor	distal use	1
on the screen		1
in my home		1
		sum = 9

Table 8. The Use of Spatial Deixis

The basic use of *proximal here* is shown in examples 79 and 80. Example 79 is connected with the point of the whole song as an unidentified male referent entered an area under the influence of a local gang. On the other hand, in example 80 Jackson plans with the addressee to watch a scary movie, and as the supernatural beings will appear *on the screen* it is understood as a distal deictic reference although it is close to their point of view and is already once marked by beforementioned *here*.

79. They told him, “Don't you ever come around here” (Appendix 5)

80. And share a killer, thriller, chiller/ Thriller here tonight/.../ I'll save you from the terror on the screen (Appendix 6) (Appendix 6)

Example 81 is connected to Moscow, where Jackson was at the time when he wrote the song (@ inthestudiowithmj, July 1, 2020).

81. Here abandoned in my fame (Appendix 18)

Here in example 82 marks recurrent situation as it is used to transmit the whole scene when a groupie offers Jackson seduction. *Here* in example 83 refers to the concept of show business, in which Jackson spend more than four decades, even though tabloids tried to make him irrelevant.

82. I've been here times before/ But I was too blind to see (Appendix 9)

83. No matter what you do, I'm still gonna be here (Appendix 18)

Other speakers outside Jackson use spatial deixis as well. The rapper Notorious B.I.G. refers to his home in example 84.

84. Even in my home I ain't safe as I should be (Appendix 16)

Two speakers use four different lexical items transmitting different locations or situations. The most common temporal deictic expression (*here*) refers not only to the physical realm but relatively conveys some spatio-temporal relationship. Other expressions are unique as they refer to individual places.

2.6. The Use of Emotional Deixis

Emotional deixis was used thirty-four times, the distal term *that* preponderates the use of proximal term *this* and Jackson sometimes mix the use of *this* and *that* so it is up to the audience to distinguish what meaning is hidden behind emotional deixes.

Emotional Deixis	Expression	Quantity
that	distal	23
this	proximal	11
		sum = 34

Table 9. The Use of Emotional Deixis

As mentioned in the theoretical part (Chapter 5.2.), emotional deixis mainly focuses on transmitting psychological closeness or, on the other hand, psychological distance. Examples 85–86 show the speaker’s close connection to entities he identifies with as he chooses *proximal* terms; in example 85, it is love power, and in example 86, it is the thriller night.

85. 'Cause this is love power (Appendix 1)

86. 'Cause this is thriller/ Thriller night (Appendix 6)

The use of emotional deixis transmitting psychological distance is shown in examples 87–92. Example 87 distances the speaker from the addressee’s telephone number; example 88 speaks about a child that could be born into a financially unsecured household with which he cannot identify. In example 89, Jackson strives to achieve a change and states that the ones who can make the change are the people who are seen by listeners when they look in the mirror; such change seems important, however, distant from the speaker’s point of view, therefore, he opted for the *distal* term, although he is keen on such change. Example 90 is motivated by ethnicity, while the speaker in the first line manifests his disagreement with seeing interracial pair, Jackson, the deictic centre, in the following line reports not to look only at skin colour.

- 87. Unless you change that number on your dial (Appendix 6)
- 88. You'll be always tryin'/ To stop that child from cryin' (Appendix 8)
- 89. Take a look at yourself and then make that change/.../ With that man in the mirror (Appendix 11)
- 90. "Boy, is that girl with you?"/.../ Don't look at that (Appendix 14)

Lastly, speaking of the ambiguous category of Spatial/Emotional Deixis it is used six times in three different lyrics (Appendices 4, 13, 17). The author of this thesis will now present examples and discuss them.

- 91. To think for two years she was here/ And I took her for granted, I was so cavalier (Appendix 4)
- 92. Wound this Earth, crucify its soul/ Though it's plain to see/ This world is heavenly/ Be God's glow (Appendix 13)
- 93. They're throwing me in a class with a bad name/ I can't believe this is the land from which I came (Appendix 17)

Here from example 91 is not bound to social context, but rather to socio-cultural context, as his ex-girlfriend was not with him in the studio by the time recording the tune but she was in a close relationship with the speaker, hence, emotionally close to him. Speaking of example 92, *this Earth* and *this world* can be close to the speaker both emotionally and spatially as humanity does not have another planet or another world to live in, therefore the ambiguity and indecisiveness by the author of this thesis. Finally, the ambiguity in example 93 is related to space as Jackson was born in the United States and speaker's emotional state as he cannot believe that *the land from which he came* abandoned the presumption of innocence, one of the fundamental rights of every American, and conveys social criticism and emotional distance.

Ambiguous expressions	Quantity
this	5
here	1
sum = 6	

Table 10. The Use of Ambiguous Expressions: Spatial/Emotional Deixis

3. Conclusion

Deictic reference is an everyday linguistic phenomenon used most commonly during face-to-face conversation; however, it is used in other unconventional means of communication, as are songs. The foundation of this thesis became Michael Jackson's texts collected from his six studio albums released between years 1979 and 2001. Overall, out of seventy-five songs present on Jackson's solo albums, sixteen songs were scrutinised, which counts for 21 per cent altogether.

The thesis was divided into two parts; the first major part, named *Theoretical Background*, contained seven chapters providing theoretical knowledge essential to distinguish the categories of individual deictic references. The second part, labelled as *Practical Part*, consisted of three major chapters in which the referents found in the texts were described, identified, and divided into seven individual categories, according to their use.

The method used for the study was a pragmatic analysis of deictic reference, whereas the repetitive elements found in choruses were excluded because they would critically increase the number of scrutinised elements but would not provide additional evidence about present referents.

Across the sixteen analysed songs, the author of this thesis collected 1159 deictic references. The vast majority of them were dependent on socio-cultural context, only a few per cent of references, mainly those of Discourse Deixis were retrievable from linguistic context and only a few of them were dependent on social context, especially the category of Spatial Deixis.

The author of this thesis categorised deictic reference into seven categories: personal, social, spatial, emotional, temporal, discourse deixis, and a minor category of spatial/emotional deixis for ambiguous expressions. The most frequent category was person deixis reaching over 75 per cent, followed by social deixis counting up to 12 per cent. The third and fourth most common categories were discourse and temporal deixes as they both were found in 4 per cent of references. Emotional deixis was found in 3 per cent of analysed expressions. Lastly, spatial deixis counted for only 1 per cent. The ambiguous category of spatial/emotional deixis was found in 1 per cent of expressions as well. Individual categories

are closely described in the *Theoretical Background*, on the other hand, the *Practical Part*; offers a detailed description of the referents enriched with socio-cultural variables.

It is understandable that the most common categories in Jackson's lyrics are personal and social deixis as the audience needs to understand who is the deictic centre, who is the addressee and who are other participants in the songs, additionally, what kind of relations link them together or to the deictic centre. This trend reaches from the early Jackson songs in which the addressees were mainly his love interests, but at the same time it repeats in Jackson's later releases, nonetheless, the addressees and the referents of deixes became more concrete: his fans, his critics or people of the audience themselves; such references are not easily understandable without extralinguistic knowledge of Jackson's life, career, motivation and force. Jackson even used a deictic projection to take up different social roles or used a reported speech to refer back to himself through the words of other interlocutors. Interestingly, some racial slurs were transformed into familiarisers signalling Jackson's pride in being African-American despite the tabloid narrative.

The other five categories were quite minor compared to the two beforementioned categories, probably because the spatial and temporal relations were not so important in song lyrics because songs are abstract to the time and place they are usually written, recorded, performed and even listened to. Discourse deixis was used freely by Jackson as he did not respect conventional grammatical rules. Speaking of the next minor deictic category, emotional deixis, it was commonly used to share Jackson's point of view on some controversial topics. Lastly, because of ambiguity found in emotional and spatial deixes, the author of this thesis created the category of spatial/emotional deixis which is interpretable both ways, therefore ambiguous, and up to the audience to be interpreted.

The aim of this thesis was to categorise the deictic references used in Jackson's lyrics and identify referents of deictic expressions. This thesis could serve as a foundation for future pragmatic analyses that would scrutinise other Jackson's songs or even Jackson's unreleased songs, in order to either compare deictic references among individual released albums or to compare released to unreleased songs to understand Jackson's writing process. Additionally, even songs of other artists or different music genres could be analysed to understand various artists' writing processes.

Résumé

Tato práce je zaměřena na deiktické výrazy v textech Michaela Jacksona, a klade si za cíl zmapovat a identifikovat jednotlivé referenty použité ve vybraných písních. Deiktická reference je lingvistický fenomén, který je přítomen ve všech přirozených jazycích a zároveň je i součástí každodenní komunikace. Výraz *deixe* pochází z řeckého výrazu znamenajícího „ukazovat pomocí jazyka,“ což je jejich doslovná funkce, jelikož deiktické výrazy identifikují mluvčího a posluchače, místo a čas jednotlivých promluv.

Tento fenomén se běžně vyskytuje i v méně konvenčních komunikačních prostředcích, které neprobíhají tvář v tvář, jako jsou třeba zprávy, programy v televizi, a v případě této práce i písňové texty. Pragmatická analýza je celkem nová disciplína, jelikož *deixe* se podle George Yula dlouho dobu nacházely v „pragmatickém koši na odpadky.“ Analýza, která by mapovala a identifikovala výskyt deiktických výrazů, není běžná a podle některých lingvistů dokonce velmi náročná, jelikož není jednoduché se vcítit do mluvčího, a pokusit se správně interpretovat zamýšlené významy jím vyjádřené promluvy nebo nevyřčené ačkoliv zamýšlené významy bez dostatečných důkazů.

Základem této práce se staly texty umělce Michaela Jacksona shromážděné napříč jeho šesti sólovými alby, které vyšly mezi lety 1979 až 2001; respektive vzorek pro analýzu tvoří texty z následujících alb: *Off The Wall* (vydáno 1979), *Thriller* (vyd. 1982), *BAD* (vyd. 1987), *Dangerous* (vyd. 1991), *HIStory: Past, Present and Future, Book I* (vyd. 1995) a *Invincible* (vyd. 2001); na zmíněných albech se celkem nachází 75 písní, z nichž 18 bylo vybráno pro pragmatickou analýzu, což celkem tvoří 24% z Jacksonovy oficiálně vydané nekompilační neremixové sólové diskografie.

Bakalářská práce je rozdělena na dvě hlavní části. První z nich, která se nazývá *Teoretické Okolnosti* je složena ze sedmi kapitol, obsahujících teoretické poznatky definujících pragmatiku jako vědní obor, dále pak představují tři základní druhy kontextu, a zároveň uvádějí Michaela Jacksona do širšího socio-kulturního kontextu, rovněž poskytují poznatky potřebné k rozpoznání jednotlivých deiktických kategorií. Ty jsou nejprve rozděleny na *deixi proximální* a *distální*, posléze pak na *deixi gestikulační* a *symbolickou*; a zatímco rozdělení na *proximální* a *distální* představuje protipólní vztahy jako *já/ty*, *tady/tam* a *ted'/tehdy*; gestikulační *deixe* musí být doprovázena deiktickým ukazováním, naopak symbolická *deixe* je závislá na extralingvistickém kontextu a dělí se na tři základní druhy:

deixi *personální, prostorovou a časovou*. Tyto základní druhy jsou pak rozvedeny v poddruhy pojmenované *deixe sociální, emoční, a textovou* (též zvanou *diskurzí*), které byly představeny společně s jejich nadřizenými druhy, pro jejich blízké spojitosti. Deixe personální se používá k mapování mluvčích v jednotlivých řečových aktech. Deixe prostorová se zabývá okolím mluvčích. Deixe časová slouží k mapování promluv v čase, a to jak do minulosti a přítomnosti, tak i do budoucnosti. Další druhy pak rozvádějí již zmiňované kategorie. Deixe sociální se zabývá formálními a neformálními vztahy jednotlivých mluvčích a jejich vztahy mezi sebou. Deixe emoční slouží k poukázání subjektivního vnímání světa jednotlivých mluvčích a jejich a vztahu ke světu a entit svět obývajících. V neposlední řadě, deixe textová (diskurzí) běžně odkazuje intertextuálně v rámci promluv, textů, mluveného slova, a v tomto případě i písňových textů. Autor této práce navíc zavedl smíšenou kategorii *emočně-prostorovou*, která může být interpretována oběma způsoby, avšak ani jedna interpretace z nich není zcela dominantní, proto toto rozhodnutí je na samotném čtenáři případně posluchači.

Druhá část, je pak označena, jako *Praktická Část*, ta se skládá ze tří kapitol, v nichž je představena metodologie, způsob počítání referentů v analýze; v dalších kapitolách pak byly uvedeny dílčí deiktické kategorie a do nich byly zařazeny jednotlivé deiktické výrazy, které byly popsány, identifikovány, a posléze rozděleny do sedmi zmíněných deiktických kategorií definovaných v první části této práce.

Metodou použitou pro tuto studii byla pragmatická analýza deiktické reference, přičemž refrény jednotlivých písní byly počítány pouze jednou, jelikož jejich repetitivní podstata by pouze zvýšila jejich hodnoty, avšak by nepřidala nové referenty.

Z osmnácti analyzovaných písňových textů, shromáždil autor této práce 1159 deiktických referencí. Valná většina výrazů byla závislá na socio-kulturním kontextu, pouze textová deixe byla interpretovatelná z kontextu lingvistického a některé místní deiktické výrazy byly závislé na kontextu sociálním. Nicméně k interpretování deiktických výrazů, tak jak je zamýšlel autor, bylo zapotřebí poskytnout extralingvistické znalosti.

Jak bylo již naznačeno, autor této práce kategorizoval reference do sedmi příslušných skupin. Nejčastější deiktickou kategorií byla personální, která byla přítomna v 876 případech, tvořících 75,58% z celkového počtu referencí. Následovala deixe sociální nalezena 132× čítající 11,39%. Na pomyslném třetím a čtvrtém místě byla deixe časová zároveň s deixí textovou, jelikož obě zmiňované kategorie čítaly 51 referentů, což tvoří 4,4% všech referencí.

Emoční deixe byla přítomna ve 34 případech a tvořila 2,93% z celkových referencí. V pouhých 0,78% případů byla nalezena deixe prostorová s celkem 9 referencemi. Nejméně zastoupenou kategorií byla deixe emočně-prostorová, která byla přítomna 6x, což tvoří pouhých 0,52% ze všech referencí. Jednotlivé kategorie jsou popsány v první části práce; jejich referenty jsou pak součástí druhé části této práce.

Jedním z nejčastějších referentů sociální a personální deixe byla v dřívějších nahrávkách blíže nespecifikovaná dívka, autorem označená jako nespecifikovaná žena, většinou však by se dala nazvat jako Jacksonův milostný protějšek. Deiktické centrum bylo v dřívějších nahrávkách Jacksonova deiktická projekce do různých sociálních rolí jako milenec, přítel nebo vypravěč. V pozdějších nahrávkách se deiktické centrum vyvinulo do skutečného Michaela Jacksona, které bylo identifikováno pomocí různých intertextuálních náznaků. Sám Jackson posunul svou tvorbu z “pouhých popových písní” do sociálně kritické roviny, kdy se jeho adresáty transformovaly z dívek do jeho kritiků, fanoušků a širšího publika. Písně se staly jistými vzkazy, které nabádaly k nenásilí, inspirovaly posluchače k sociální změně a celkově adresovaly různé momenty z Jacksonova života, především po obvinění ze sexuálního obtěžování dítěte v roce 1993—jeho následující album s názvem “jeho příběh: minulost, přítomnost a budoucnost kniha první” adresovalo například Evana Chandlera a Toma Snedдона, dvojici, která stála za obviněními vznesenými proti Jacksonovy; mluvil o samotě, odloučení a dehumanizaci jeho osoby. Rovněž se stavěl na stranu neprávem utlačované skupiny, která trpí pod politickou mašinerií jisté bohaté skupiny. Zmíněné album se stalo i jeho prvním albem, kde byly použity vulgarismy, a překvapivě z úst rappera Notorious B.I.G. zaznělo i slovo na n, které se v tomto kontextu změnilo z nadávky na familiérismus, kdy Jackson vlastně uvádí, že je hrdý na svou rasu a žádný bulvár nemůže tvrdit jinak.

Cílem této práce bylo kategorizovat použité deiktické reference v Jacksonových textech a identifikovat jednotlivé referenty zmiňovaných deiktických výrazů, případně je obohatit i potřebným kontext; čehož bylo dosaženo po důkladné pragmatické analýze a zvážení všemožných, ať už zamýšlených nebo nezamýšlených významů. Tato práce by mohla sloužit jako základ pro budoucí pragmatické analýzy, které by buď, zkoumaly další Jacksonovi písně a porovnávaly jeho alba, nebo jeho nevydané písně s vydanými, což by sloužilo ke zmapování procesu psaní písňových textů. Rovněž by tato analýza mohla sloužit jako odrazový můstek pro analýzy porovnávací písně jiných umělců nebo písně jiných žánrů.

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List of Abbreviations:

PDx – person deixis

PDxInc – inclusive use of person deixis

PDxExc – exclusive use of person deixis

SocDx – social deixis

SpDx – spatial deixis

EmoDx – emotional deixis

TDx – temporal deixis (closer to coding time)

TDxRT – temporal deixis (closer to receiving time)

DisDx – discourse deixis

N – non-deictic use

Idiom – idiomatic use

Ana – anaphoric reference

Cata – cataforic reference

Additionally, verses, choruses, and bridges followed by a colon are present in full wording; nonetheless, if a colon does not follow them, they are repeated precisely as those preceding them. For clarification, the author presents examples: **CHORUS:** is present in a full wording; on the other hand, **CHORUS** means it has the same choice of words as the preceding chorus. In addition, **CHORUS+** stands for a repetition of the last chorus, but the singer usually adds a few sentences and ad-libs.

Appendix 1

written by: M. Jackson

Don't Stop 'Til You Get Enough

INTRODUCTION:

You^{PDx} know, **I**^{PDx} was—

I^{PDx} was wondering—**you**^{PDx} know—if **you**^{PDx} could keep on,

Because the force—it^N—it's^N got a lot of power

And it^N make **me**^{PDx} feel like—ah— it^N — it^N make **me**^{PDx} feel like Oh!

VERSE 1:

Lovely is the feelin' **now**^{TDx}

Fever, temperature's risin' **now**^{TDx}

Power (ah power) is the force the vow

That^N makes it^N happen

It^N asks no questions why

So get closer (closer **now**^{TDx}) to **my**^{PDx} body **now**^{TDx}

Just love **me**^{PDx} 'til **you**^{PDx} don't know how

CHORUS:

Keep on with the force, don't stop

Don't stop 'til **you**^{PDx} get enough

Keep on with the force, don't stop

Don't stop 'til **you**^{PDx} get enough

Keep on with the force don't stop

Don't stop 'til **you**^{PDx} get enough

Keep on with the force don't stop

Don't stop 'til **you**^{PDx} get enough

VERSE 2:

Touch **me**^{PDx} and **I**^{PDx} feel on fire

Ain't nothin' like a love desire

I^{PDx} melting (**I**^{PDx} melting) like hot candle wax

Sensation (ah sensation) lovely where **we**^{PDx} are at

So let love take **us**^{PDx-Inc} through the hours

I^{PDx} won't be complaining

'Cause **this**^{EmoDx} is love power

CHORUS

BRIDGE:

Oh!

(Oh **baby**^{SocDx}, keep on...keep on)

VERSE 3:

Heartbreak enemy despise

Eternal (ah eternal) love shines in **my**^{PDx} eyes

So let love (oh let love) take **us**^{PDx-Inc} through the hours

I^{PDx} won't be complaining (no no)

'Cause **your**^{PDx} love is alright, alright

CHORUS+

(don't stop **baby**^{SocDx})

(oh **my**^{PDx} **baby**^{SocDx})

VERSE 4:

Lovely is the feeling **now**^{TDx}

I^{PDx} won't be complaining

The force is love power

CHORUS+

(don't stop **darlin**^{SocDx})

(don't **baby**^{SocDx})

(keep on **now**^{TDx})

CHORUS+

(keep on **darlin**^{SocDx})

(love power)

(keep on **darlin**^{SocDx})

(love power)

CHORUS+

(keep on with the power)

(until **you**^{PDx} get enough)

(yeah)

CHORUS+

(keep on **baby**^{SocDx})

(until **you**^{PDx} get enough)

(keep on **darlin**^{SocDx})

(oh yeah)

Personal Deixis:

I x8

me x4

my x3

we (inc) x1

us (inc) x2

you x10

your x1

PDx in total: 29

Social Deixis:

baby x5

darlin' x4

SocDx in total: 9

Temporal Deixis: 6

now x6

TDx in total: 6

Emotional Deixis: 1

this x1

EmoDx: 1

Words total: 271

Deixes total: 45

Appendix 2

written by: R. Temperton

Rock with You

VERSE 1:

Girl^{SocDx}, close **your**^{PDx} eyes
Let that^N rhythm get into **you**^{PDx}
Don't try to fight it^{Ana}
There^N ain't nothin' that^N **you**^{PDx} can do
Relax **your**^{PDx} mind
Lay back and groove with **mine**^{PDx}
You^{PDx} got to feel the heat
And **we**^{PDx-Inc} can ride the boogie
Share that^N beat of love

CHORUS:

I^{PDx} wanna rock with **you**^{PDx} (all night)
Dance **you**^{PDx} into day (sunlight)
I^{PDx} wanna rock with **you**^{PDx} (all night)
We're^{PDx-Inc} gonna rock the night away

VERSE 2:

Out on the floor^{SpDx}
There^N ain't nobody there^N but **us**^{PDx-Inc}
Girl^{SocDx}, when **you**^{PDx} dance
There's^N a magic that^N must be love
Just take it^N slow
'Cause **we**^{PDx-Inc} got so far to go
When **you**^{PDx} feel that^N heat
And **we're**^{PDx-Inc} gonna ride the boogie
Share **that**^{EmoDx} beat of love

CHORUS

BRIDGE:

And when the groove is dead and gone (yeah)
You^{PDx} know that^N love survives
So **we**^{PDx-Inc} can rock forever, on

I^{PDx} wanna rock with **you**^{PDx}
I^{PDx} wanna groove with **you**^{PDx}

I^{PDx} wanna rock with **you**^{PDx}
I^{PDx} wanna groove with **you**^{PDx}

FINAL CHORUS:

I^{PDx} wanna rock (all night) with **you**^{PDx} **girl**^{SocDx}
(sunlight)
Rock with **you**^{PDx} rock with **you**^{PDx} **girl**^{SocDx} (yeah)
(all night)
Dance the night away
I^{PDx} wanna rock with **you**^{PDx} (yeah) (all night)
Rock **you**^{PDx} into day (sunlight)
I^{PDx} wanna rock with **you**^{PDx} (all night)
Rock the night away
Feel the heat feel the beat
Rock **you**^{PDx} into day (sunlight)
I^{PDx} wanna rock – rock the night away

Personal Deixis:

I x10
mine x1
you x20
your x2
we (inclusive) x6
us x1

PDx in total: 40

Social Deixis:

girl x4
SocDx in total: 4

Spatial Deixis:

on the floor x1

SpDx in total: 1

Emotional Deixis:

that x1

EmoDx in total:1

Word total: 226

Deixes total: 46

Appendix 3

written by: M. Jackson

Workin' Day and Night

VERSE 1:

Ooh **my**^{PDx} **honey**^{SocDx}
You^{PDx} got **me**^{PDx} workin' day and night
Ooh **my**^{PDx} **sugar**^{SocDx}
You^{PDx} got **me**^{PDx} workin' day and night
Scratch **my**^{PDx} shoulder
It's^N aching, make it^N feel alright
When **this**^{DisDx} is over
Lovin' **you**^{PDx} will be so right
I^{PDx} often wonder if lovin' **you**^{PDx}
Will be **tonight**^{TDx}
But what is love **girl**^{SocDx}
If **I**^{PDx} always out of sight (ooh)

PRECHORUS:

That's why
You^{PDx} got **me**^{PDx} workin' day and night
And **I**^{PDx} be workin'
From sun up to midnight

CHORUS:

You^{PDx} got **me**^{PDx} workin', workin' day and night
You^{PDx} got **me**^{PDx} workin', workin' day and night
You^{PDx} got **me**^{PDx} workin', workin' day and night
You^{PDx} got **me**^{PDx} workin', workin' day and night

VERSE 2:

You^{PDx} say that^N workin'
Is what a man's supposed to do
And I say **it**^{DisDx} ain't right
If **I**^{PDx} can't give sweet love to **you**^{PDx}
I^{PDx} tired of thinkin'
Of what **my**^{PDx} life's supposed to be (well)
Soon enough **darlin'**^{SocDx}
This^N love will be reality (ah ah)
How can **you**^{PDx} live **girl**^{SocDx}
'Cause love for **us**^{PDx-Inc} was meant to be (well)
Then^N **you**^{PDx} must be seein'
Some other guy instead of **me**^{PDx} (ooh)

PRECHORUS

CHORUS

+Adlibs:

+(hold on)

+(**I**^{PDx} so tired, tired **now**^{TDx})

+(hold on)

VERSE 3:

You^{PDx} say that^N workin'
Is what a man's supposed to do
And **I**^{PDx} say **it**^{DisDx} ain't right
If **I**^{PDx} can't give sweet love to **you**^{PDx} (well, ah)
How can **you**^{PDx} live **girl**^{SocDx}
'Cause love for **us**^{PDx-Inc} was meant to be (well, ah)
You^{PDx} must be seein' (woo)
Some other guy instead of **me**^{PDx} (ooh)

PRECHORUS

CHORUS

CHORUS

CHORUS

+Adlibs:

(**I**^{PDx} don't understand **it**^{DisDx})

(Hold on)

(**I**^{PDx} so tired tired **now**^{TDx})

(Aow! Oh!)

Takin' over

Girl^{SocDx}

Takin' over

(**Girl**^{SocDx})

(**I**^{PDx} so tired tired **now**^{TDx})

How can **I**^{PDx} get to **you**^{PDx}

By doin' what **you**^{PDx} do **girl**^{SocDx}

Is **it**^{DisDx} what **it**^{DisDx} seem

Personal Deixis:

I x12

me x8

my x3

us x2 (inclusive)

you x18

PDx in total: 43

Social Deixis total:

honey x1

sugar x1

girl x6

darlin' x1

SocDx in total: 9

Discourse Deixis:

this x1

it x5

DisDx in total: 6

Temporal Deixis:

now x3

tonight x1

TDx in total: 4

Word total: 287

Deixes total: 62

Appendix 4

written by: T. Bahler

She's Out of My Life

She's^{PDx} out of my^{PDx} life

She's^{PDx} out of my^{PDx} life

And I^{PDx} don't know whether to laugh or cry

I^{PDx} don't know whether to live or die

And it^{DisDx} cuts like a knife

She's^{PDx} out of my^{PDx} life

It's^N out of my^{PDx} hands

It's^N out of my^{PDx} hands

To think for two years^{TDx} she^{PDx} was here^{Sp/EmoDx}

And I^{PDx} took her^{PDx} for granted, I^{PDx} was so cavalier

Now^{TDx}, the way that^N it^{DisDx} stands

She's^{PDx} out of my^{PDx} hands

So, I've^{PDx} learned that^N love's not possession

And I've^{PDx} learned that^N love won't wait

Now,^{TDx} I've^{PDx} learned that^N love needs expression

But, I've^{PDx} learned too late

And she's^{PDx} out of my^{PDx} life

She's^{PDx} out of my^{PDx} life

Damned indecision and cursed pride

Kept my^{PDx} love for her^{PDx} locked deep inside

And it^{DisDx} cuts like a knife

She's^{PDx} out of my^{PDx} life

Personal Deixis:

I x8

my x10

she x8

her x2

PDx in total: 28

Spatial/Emotional Deixis:

here x1

SpDx/EmoDx in total: 1

Temporal Deixis:

now x2

for two years x1

TDx in total: 3

Discourse Deixis:

it x3

Discourse Deixis: 3

Word total: 138

Deixes total: 35

Appendix 5

written by: M. Jackson

Beat It

They^{PDx} told **him**^{PDx}, “Don't **you**^{PDx} ever come around **here**^{SpDx}

Don't wanna see **your**^{PDx} face, **you**^{PDx} better disappear”

The fire's in **their**^{PDx} eyes and **their**^{PDx} words are really clear

So beat **it**^{Idiom}, just beat **it**^{Idiom}

You^{PDx} better run, **you**^{PDx} better do what **you**^{PDx} can

Don't wanna see no blood, don't be a macho man

You^{PDx} wanna be tough, better do what **you**^{PDx} can

So beat **it**^{Idiom}, but **you**^{PDx} wanna be bad

CHORUS:

Just beat **it**^{Idiom}, beat **it**^{Idiom}, beat **it**^{Idiom}, beat **it**^{Idiom}

No one wants to be defeated

Showin' how funky and strong is **your**^{PDx} fight

It^N doesn't matter who's wrong or right

POST-CHORUS:

Just beat **it**^{Idiom} (Beat **it**^{Idiom})

Just beat **it**^{Idiom} (Beat **it**^{Idiom})

Just beat **it**^{Idiom} (Beat **it**^{Idiom})

Just beat **it**^{Idiom} (Beat **it**^{Idiom}, uh)

VERSE 2:

They're^{PDx} out to get **you**^{PDx}, better leave while **you**^{PDx} can

Don't wanna be a boy, **you**^{PDx} wanna be a man

You^{PDx} wanna stay alive, better do what **you**^{PDx} can

So beat **it**^{Idiom}, just beat **it**^{Idiom}

You^{PDx} have to show **them**^{PDx} that^N **you're**^{PDx} really not scared

You're^{PDx} playin' with **your**^{PDx} life, **this**^{EmoDx} ain't no truth or dare

They'll^{PDx} kick **you**^{PDx}, then^N **they'll**^{PDx} beat

you^{PDx}, then^{NonRef} **they'll**^{PDx} tell **you**^{PDx} it's^{DisDx} fair

So beat **it**^{Idiom}, but **you**^{PDx} wanna be bad

CHORUS x2

Beat **it**^{Idiom} (Beat **it**^{Idiom}, beat **it**^{Idiom}, ha, ha, ha, ha)

Beat **it**^{Idiom} (Beat **it**^{Idiom}, beat **it**^{Idiom})

Beat **it**^{Idiom} (Beat **it**^{Idiom}, beat **it**^{Idiom})

Beat **it**^{Idiom} (Beat **it**^{Idiom}, beat **it**^{Idiom})

CHORUSx4

Personal Deixis:

you x19

your x3

they x5

their x2

him x1

Personal Deixis total: 30

Spatial Deixis:

here x1

Spatial Deixis in total: 1

Discourse Deixis:

it x1

Discourse Deixis in total: 1

Emotional Deixis:

this x1

Emotional Deixis in total: 1

Word total: 221

Deixes total: 33

Appendix 6

written by: R. Temperton

Thriller

It's^{Dum} close to midnight
Something evil's lurking in the dark
Under the moonlight
You^{PDx} see a sight that^N almost stops **your**^{PDx} heart
You^{PDx} try to scream
But terror takes the sound before **you**^{PDx} make it^N
You^{PDx} start to freeze
As horror looks **you**^{PDx} right between the eyes
You're^{PDx} paralyzed

'Cause **this**^{EmoDx} is thriller
Thriller night
And no one's gonna save **you**^{PDx}
From the beast about to strike
You^{PDx} know it's^N thriller
Thriller night
You're^{PDx} fighting for **your**^{PDx} life
Inside a killer
Thriller **tonight**^{TDx}, yeah, ooh

You^{PDx} hear the door slam
And realize there's^N nowhere left to run
You^{PDx} feel the cold hand
And wonder if **you'll**^{PDx} ever see the sun
You^{PDx} close **your**^{PDx} eyes
And hope that^N **this**^{DisDx} is just imagination
(**Girl**^{SocDx})
But all the while
You^{PDx} hear a creature creeping up behind
You're^{PDx} out of time

'Cause **this**^{EmoDx} is thriller, thriller night
There^N ain't no second chance
Against the thing with 40 eyes, **girl**^{SocDx}
Thriller, thriller night
You're^{PDx} fighting for **your**^{PDx} life
Inside a killer, thriller **tonight**^{TDx}

Night creatures call and the dead start to walk in
their^N masquerade
There's^N no escaping the jaws of the alien **this**
time^{TDx}
They're^N open wide
This^{EmoDx} is the end of **your**^{PDx} life, ooh
They're^N out to get **you**^{PDx}
There's^N demons closing in on every side
They^N will possess **you**^{PDx}
Unless **you**^{PDx} change **that**^{EmoDx} number on **your**^{PDx}

dial

Now^{TDx} is the time
For **you**^{PDx} and **I**^{PDx} to cuddle close together, yeah
All through the night
I'll^{PDx} save **you**^{PDx} from the terror **on the screen**^{SpDx}
I'll^{PDx} make **you**^{PDx} see

That^N **this**^{EmoDx} is thriller, thriller night
'Cause **I**^{PDx} can thrill **you**^{PDx} more
Than any ghoul would ever dare try
Thriller, thriller night
So let **me**^{PDx} hold **you**^{PDx} tight
And share a killer, thriller, chiller
Thriller **here**^{SpDx} **tonight**^{TDx}
'Cause **this**^{EmoDx} is thriller, thriller night
Girl^{SocDx}, **I**^{PDx} can thrill **you**^{PDx} more
Than any ghoul would ever dare try
(Ooh, ooh)
Thriller, thriller night
So let **me**^{PDx} hold you tight
And share a killer, thriller
I'm^{PDx} gonna thrill **you**^{PDx} **tonight**^{TDx}

[Rap performed by Vincent Price:]

Darkness falls across the land
The midnight hour is close at hand
Creatures crawl in search of blood
To terrorize y'all's^{PDx} neighbourhood
(**I'm**^{PDx} gonna thrill **you**^{PDx} **tonight**^{TDx})
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell

[Michael]

(**I'm**^{PDx} gonna thrill **you**^{PDx} **tonight**^{TDx})
Thriller, oh **baby**^{SocDx}, thriller
I'm^{PDx} gonna thrill **you**^{PDx} **tonight**^{TDx}
Thriller night, thriller
Ooh **darlin'**^{SocDx}, oh **babe**^{SocDx}, oh **babe**^{SocDx}
I'm^{PDx} gonna thrill **you**^{PDx} **tonight**^{TDx}
Thriller
Oh, **babe**^{SocDx}, thriller night, **I'm**^{PDx} gonna thrill
you^{PDx} **tonight**^{TD}
Thriller, oh, **darlin'**^{SocD}, oh **baby**^{SocDx}
Thriller night, thriller night **baby**^{SocDx})

[Rap performed by Vincent Price:]

The foulest stench is in the air
The funk of forty thousand years
(Thriller night, thriller)
And grisly ghouls from every tomb
Are closing in to seal **your**^{PDx} doom
And though **you**^{PDx} fight to stay alive

Your^{PDx} body starts to shiver
(**I'm**^{PDx} gonna thrill **you**^{PDx} tonight)
For no mere mortal can resist
The evil of the thriller!

Personal Deixis:

I x12
me x2
you x32
your x8
y'all's x1

Personal Deixis total: 55

Spatial Deixis:

here x1
on the screen x1

Spatial Deixis: 2

Temporal Deixis:

tonight x8
this time x1
now x1

Temporal Deixis: 10

Emotional Deixis:

this x5
that x1

Emotional Deixis: 6

Discourse Deixis:

this x1

Discourse Deixis: 1

Social Deixis:

girl x3
baby x3
babe x3
darlin' x2

Social Deixis: 11

Word total: 488

Deixes total: 85

Appendix 7

written by: M. Jackson

Billie Jean

She^{Cata} was more like a beauty queen from a movie scene

I^{PDx} said, “Don't mind, but what do **you**^{PDx} mean, I^{PDx} am the one

Who will dance on the floor in the round?”

She^{Cata} said I^{PDx} am the one

Who will dance on the floor, in the round

She^{Cata} told **me**^{PDx} her^{Cata} name was Billie Jean

As she^{Ana} caused a scene

Then^N every head turned with eyes that^N dreamed of bein' the one

Who will dance on the floor in the round

People always told **me**^{PDx}, “Be careful of what **you**^{PDx} do

Don't go around breakin' young girls' hearts” (Hee-hee)

And mother always told **me**^{PDx}, “Be careful of who **you**^{PDx} love

And be careful of what **you**^{PDx} do (Oh-oh)

'Cause the lie becomes the truth” (Oh-oh)

Billie Jean is not **my**^{PDx} lover

She's^{Ana} just a girl who claims that^N I^{PDx} am the one (Oh, **baby**^{SocDx})

But the kid is not **my**^{PDx} son, hoo!

She^{Ana} says I^{PDx} am the one (Oh, **baby**^{SocDx})

But the kid is not **my**^{PDx} son

For forty days and for forty nights, the law was on her^{Ana} side

But who can stand when **she's**^{Ana} in demand?

Her^{Ana} schemes and plans

'Cause **we**^{PDx-Exc} danced on the floor in the round, hee!

So take **my**^{PDx} strong advice, just remember to always think twice

(Do think twice) Do think twice! (A-hoo!)

She^{Ana} told **my**^{PDx} **baby**^{SocDx} **we'd**^{PDx-Exc} danced till three^N, then^N she^{Ana} looked at **me**^{PDx}

Then^N showed a photo of a baby cryin', his^{Ana} eyes were like **mine**^{PDx} (Oh, no)

'Cause **we**^{PDx-Exc} danced on the floor in the round, **baby**^{SocDx}

People always told **me**^{PDx}, “Be careful of what **you**^{PDx} do

And don't go around breakin' young girls' hearts”

(Don't break no hearts!) (Hee-hee)

But she^{Ana} came and stood right by **me**^{PDx}

Then^N the smell of sweet perfume (Ha-oh)

This^{DisDx} happened much too soon (Ha-oh, ha-oooh)

She^{Ana} called **me**^{PDx} to her^{Ana} room (Ha-oh, hoo!)

Billie Jean is not **my**^{PDx} lover (Hoo!)

She's^{Ana} just a girl who claims that^N I^{PDx} am the one

But the kid is not **my**^{PDx} son

No-no-no, no-no-no-no-no (Hoo!)

Billie Jean is not **my**^{PDx} lover

She's^{Ana} just a girl who claims that^N I^{PDx} am the one (Oh **baby**^{SocDx})

But the kid is not **my**^{PDx} son (Oh, no, no)

She^{Ana} says I^{PDx} am the one (Oh **baby**^{SocDx})

But the kid is not **my**^{PDx} son (No, hee-hee!)

She^{Ana} says I^{PDx} am the one, but the kid is not **my**^{PDx} son

No-no-no, hoo! (Hoo!)

Billie Jean is not **my**^{PDx} lover

She's^{Ana} just a girl who claims that^N I^{PDx} am the one

But the kid is not **my**^{PDx} son

No-no-no, no-no-no-no

She^{Ana} says I^{PDx} am the one, but the kid is not **my**^{PDx} son (No-no-no)

She^{Ana} says I^{PDx} am the one (**You**^{PDx} know what **you**^{PDx} did)

She^{Ana} says he^{Ana} is **my**^{PDx} son (Breakin' **my**^{PDx} heart, **babe**^{SocDx})

She^{Ana} says I^{PDx} am the one

Billie Jean is not **my**^{PDx} lover

Billie Jean is not **my**^{PDx} lover

Billie Jean is not **my**^{PDx} lover

Billie Jean is not **my**^{PDx} lover

Don't call **me**^{PDx} **Billie Jean**^{SocDx} (Hoo!)

Billie Jean is not **my**^{PDx} lover (She's^{Ana} not at the scene)

Billie Jean is (Hee! Aaow! Ooh!)

Billie Jean is

Personal Deixis:

I x13

me x8

my x21

mine x1

you (Michael Jackson) x4

you (Billie Jean) x3

we x2 (exclusive)

Personal Deixis total: 52

Discourse Deixis

this x1

Discourse Deixis: 1

Social Deixis:

Billie Jean x1

baby x4

Social Deixis in total: 5

Word total: 497

Deixes total: 58

Appendix 8

written by: M. Jackson

Wanna Be Startin' Somethin'

CHORUS:

I^{PDx} said you^{PDx} wanna be startin' somethin'
You^{PDx} got to be startin' somethin'
I^{PDx} said you^{PDx} wanna be startin' somethin'
You^{PDx} got to be startin' somethin'
And too high to get over (yeah, yeah)
And too low to get under (yeah, yeah)
You're^{PDx} stuck in the middle (yeah, yeah)
And the pain is thunder (yeah, yeah)
And too high to get over (yeah, yeah)
And too low to get under (yeah, yeah)
You're^{PDx} stuck in the middle (yeah, yeah)
And the pain is thunder (yeah, yeah)

VERSE 1:

I^{PDx} took my^{PDx} baby^{SocDx} to the doctor
With a fever, but nothing he^{Ana} found
By the time this^{DisDx} hit the street
They^{PDx} said she^N had a breakdown
Someone's always tryin'
To start my^{PDx} baby^{SocDx} cryin'
Talkin', squealin', lyin'
Sayin' you^{PDx} just wanna be startin' somethin'

CHORUS

VERSE 2:

You^{PDx} love to pretend that^N you're^{PDx} good
When you're^{PDx} always up to no good
You^{PDx} really can't make him^{PDx} hate her^{PDx}
So your^{PDx} tongue became a razor
Someone's always tryin'
To keep my^{PDx} baby^{SocDx} cryin'
Tracherous, cunnin', declinin'
You^{PDx} got my^{PDx} baby^{SocDx} cryin'

CHORUS

BRIDGE:

You're^{PDx} a vegetable, you're^{PDx} a vegetable
Still they^{PDx} hate you^{PDx}, you're^{PDx} a vegetable
You're^{PDx} just a buffet, you're^{PDx} a vegetable
They^{PDx} eat off of you^{PDx}, you're^{PDx} a vegetable

VERSE 4:

Billie Jean is always talkin'
When nobody else is talkin'
Tellin' lies and rubbin' shoulders
So they^{PDx} called her^{Ana} mouth a motor

Someone's always tryin'
To start my^{PDx} baby cryin'
Talkin', squealin', spyin'
Sayin' you^{PDx} just wanna be startin' somethin'

CHORUS

BRIDGE

VERSE 5:

If you^{PDx} can't feed your^{PDx} baby^N (yeah, yeah)
Then^N don't have a baby^N (yeah, yeah)
And don't think maybe (yeah, yeah)
If you^{PDx} can't feed your^{PDx} baby^N (yeah, yeah)

You'll^{PDx} be always tryin'
To stop that^{EmoDx} child from cryin'
Hustlin', stealin', lyin'
Now^{TDx} baby's^N slowly dyin'

CHORUS

Lift your^{PDx} head up high
And scream out to the world
I^{PDx} know I^{PDx} am someone
And let the truth unfurl
No one can hurt you^{PDx} now^{TDxRT}
Because you^{PDx} know what's true
Yes, I^{PDx} believe in me^{PDx}
So you^{PDx} believe in you^{PDx}
Help me^{PDx} sing it^{DisDx},
Ma ma se, ma ma sa, ma ma coo sa
Ma ma se, ma ma sa, ma ma coo sa [x6]
Help me^{PDx} sing it^{DisDx} babe^{SocDx}!
Sing it^{DisDx} to the world
Sing it^{DisDx} out loud
Help me^{PDx} sing it^{DisDx}!
Ma ma se, ma ma sa, ma ma coo sa
Ma ma se, ma ma sa, ma ma coo sa [x8]
Help me^{PDx} sing it^{DisDx}!
Sing it^{DisDx} to the world
Ma ma se, ma ma sa, ma ma coo sa
Ma ma se, ma ma sa, ma ma coo sa [x6]
Help me^{PDx} sing it^{DisDx} baby^{SocDx}!
Sing it^{DisDx} to the world
Sing it^{DisDx} out loud

Personal Deixis total:

I x6
me x6
my x5
you x28
your x4
her x1

him x1

they x4

Personal Deixis total: 55

Temporal Deixis:

now x2

Temporal Deixis: 2

Discourse Deixis:

this x1

it x10

Discourse Deixis: 11

Social Deixis:

baby/babe x6

Social Deixis: 6

Emotional Deixis:

that x1

Emotional Deixis: 1

Word total: 393

Deixes total: 75

Appendix 9

written by: M. Jackson

Dirty Diana

Oh, no, oh, no, no.

You'll^{PDx} never make me^{PDx} stay
So take your^{PDx} weight off of me^{PDx}
I^{PDx} know your^{PDx} every move
So won't you^{PDx} just let me^{PDx} be
I've^{PDx} been here^{SpDx} times before
But I^{PDx} was too blind to see
That^N you^{PDx} seduce every man
This time^{TDx} you^{PDx} won't seduce me^{PDx}
She's^{Ana} saying, "That's^{DisDx} OK.
Hey, baby^{SocDx}, do what you^{PDx} please.
I^{PDx} have the stuff that^N you^{PDx} want.
I^{PDx} am the thing that^N you^{PDx} need."
She's^{Ana} looked me^{PDx} deep in the eyes
She's^{Ana} touchin' me^{PDx} so to start
She's^{Ana} says, "There's^N no turnin' back."
She's^{Ana} trapped me^{PDx} in her^{Ana} heart

CHORUS:

Dirty Diana^{SocDx}, no
Dirty Diana^{SocDx}, no
Dirty Diana^{SocDx}, no
Dirty Diana^{SocDx}, let me^{PDx} be!

Oh no, oh no, oh no.

She's^{Ana} likes the boys in the band
She's^{Ana} knows when they^{Ana} come to town
Every musician's fan after the curtain comes down
She's^{Ana} waits at backstage doors
For those^N who have prestige
Who promise fortune and fame,
A life that's^N so carefree

She's^{Ana} saying, "That's^{DisDx} OK.
Hey, baby^{SocDx}, do what you^{PDx} want.
I'll^{PDx} be your^{PDx} night lovin' thing.
I'll^{PDx} be the freak you^{PDx} can taunt.
And I^{PDx} don't care what you^{PDx} say.
I^{PDx} wanna go too far.
I'll^{PDx} be your^{PDx} everything.
If you^{PDx} make me^{PDx} a star."

CHORUS x2.

Diana^{SocDx}! Diana^{SocDx}! Dirty Diana^{SocDx}!
It's^N Diana^{NP}.

Come on

No, no, no

She's^{Ana} said, "I^{PDx} have to go home
'Cause I'm^{PDx} real tired you^{PDx} see,
But I^{PDx} hate sleepin' alone.
Why don't you^{PDx} come with me^{PDx}?"
I^{PDx} said, "My^{PDx} baby's^{SocDx} at home.
She's^{Ana} probably worried tonight^{TDx}.
I^{PDx} didn't call on the phone
To say that^N I'm^{PDx} alright."
Diana^{SocDx} walked up to me^{PDx},
She^{Ana} said, "I'm^{PDx} all yours^{PDx} tonight^{TDx}."
And then^N I^{PDx} ran to the phone
Saying, "Baby^{SocDx}, I'm^{PDx} alright."
I^{PDx} said, "But unlock the door,
'Cause I^{PDx} forgot the key,"
She^{Ana} said, "He's^{Ana} not coming back
Because he's^{Ana} sleeping with me^{PDx}."

CHORUS x2

Come on!

Personal Deixis:

I x11 (MJ)
I x10 (Diana)
me x10 (MJ)
me x2 (Diana)
my x1 (MJ)
you x5 (Diana)
you x8 (MJ)
your x2 (Diana)
your x2 (MJ)
yours x1 (MJ)

Personal Deixis total: 52

tonight x2
this time x1

Temporal Deixis: 3

here x1

Spatial Deixis: 1

that x2

Discourse Deixis: 2

baby(MJ's girl) x1
baby (Diana saying to MJ) x2
(Dirty) Diana x7

Social Deixis: 10

Word total: 310

Deixes total: 68

Appendix 10

written by: M. Jackson

Liberian Girl

Liberian girl^{SocDx}

You^{PDx} came and **you**^{PDx} changed **my**^{PDx} world

A love so brand new

Liberian girl^{SocDx}

You^{PDx} came and **you**^{PDx} changed **me**^{PDx} **girl**^{SocDx}

A feeling so true

Liberian girl^{SocDx}

You^{PDx} know that^N **you**^{PDx} came and **you**^{PDx}

changed **my**^{PDx} world,

Just like in the movies,

With two lovers in a scene

And she^{Ana} says,

“Do **you**^{PDx} love **me**^{PDx}?”

And he^{Ana} says, “So endlessly.”,

I^{PDx} love **you**^{PDx}, **Liberian girl**^{SocDx}.

Babe^{SocDx}, all right

Liberian girl^{SocDx}

More precious than any pearl

Your^{PDx} love so complete

Liberian girl^{SocDx}

You^{PDx} kiss **me**^{PDx} then^N, ooh, the world

You^{PDx} do **this**^{DisDx} to **me**^{PDx}

Liberian girl^{SocDx}

You^{PDx} know that^N **you**^{PDx} came and **you**^{PDx}

changed **my**^{PDx} world,

Just like in the movies,

With two lovers in a scene

And she^{Ana} says,

“Do **you**^{PDx} love **me**^{PDx}?”

And he^{Ana} says, “So endlessly.”,

I^{PDx} love **you**^{PDx}, **Liberian girl**^{SocDx}.

Babe^{SocDx}

Liberian girl^{SocDx}

You^{PDx} know that^N **you**^{PDx} came and **you**^{PDx}

changed **my**^{PDx} world,

I^{PDx} wait for the day,

When **you**^{PDx} have to say

“**I**^{PDx} do,”

And **I**^{PDx} smile and say **it**^{DisDx} too,

And forever **we**^{PDx} be true

I^{PDx} love **you**^{PDx}, **Liberian girl**^{SocDx},

All the time

(**girl**^{SocDx})

I^{PDx} love **you**^{PDx} **Liberian girl**^{SocDx},

All the time

(**girl**^{SocDx})

I^{PDx} love **you**^{PDx} **Liberian girl**^{SocDx},

All the time

(**girl**^{SocDx})

I^{PDx} love **you**^{PDx} **Liberian girl**^{SocDx},

All the time

(**girl**^{SocDx})

I^{PDx} love **you**^{PDx}

I^{PDx} love **you**^{PDx} **baby**^{SocDx}

(**girl**^{SocDx})

I^{PDx} want **you**^{PDx}

I^{PDx} love **you**^{PDx} **baby**^{SocDx}

(**girl**^{SocDx})

Ooh! **I**^{PDx} love **you**^{PDx} **baby**^{SocDx}, **I**^{PDx} want

you^{PDx} **baby**^{SocDx}, ooh!

(**girl**^{SocDx})

Personal Deixis total:

I x14 (MJ)

I x1 (reported speech)

me x3 (MJ)

me x2 (reported speech)

my x4 (MJ)

you x27 (Liberian Girl)

you x2 (lover from a movie)

your x1 (Liberian girl)

we x1 (inclusive)

Personal Deixis total: 55

(Liberian) girl x21

baby x6

Social Deixis total: 27

it x1

this x1

Discourse Deixis: 2

Words total: 232

Deixis total: 84

Appendix 11

written by: S. Garrett, G. Ballard

Man In The Mirror

I'm^{PDx} gonna make a change
For once in my^{PDx} life
It's^{DisDx} gonna feel real good
Gonna make a difference
Gonna make it^{DisDx} right
As I^{PDx} turn up the collar on
My^{PDx} favorite winter coat
This^N wind is blowing my^{PDx} mind
I^{PDx} see the kids in the street
With not enough to eat
Who am I^{PDx} to be blind
Pretending not to see their^{Ana} needs
A summer's disregard
A broken bottle top
And a one man's soul
They^{Ana} follow each other on the wind you^{PDx} know
'Cause they^{Ana} got nowhere to go
That's why I^{PDx} want you^{PDx} to know

CHORUS:

I'm^{PDx} starting with the man in the mirror
I'm^{PDx} asking him^{Ana} to change his^{Ana} ways
And no message could have been any clearer
If you^{PDx} wanna make the world a better place
Take a look at yourself^{PDx} and then^N make a change

I've^{PDx} been a victim of
A selfish kind of love
It's^N time that^N I^{PDx} realize
That^N there^N are some with no home
Not a nickel to loan
Could it^N be really me^{PDx}
Pretending that^N they're^{Ana} not alone?
A willow deeply scarred
Somebody's broken heart
And a washed-out dream
(Washed-out dream)
They^{Ana} follow the pattern of the wind
You^{PDx} see
'Cause they^{Ana} got no place to be
That's why I'm^{PDx} starting with me^{PDx}

CHORUS x2

Take a look at yourself^{PDx} and then^N make
that^{EmoDx} change

I'm^{PDx} starting with the man in the mirror
I'm^{PDx} asking him^{Ana} to change his^{Ana} ways
(Cause you^{PDx} better change!)

No message could have been any clearer
If you^{PDx} wanna make the world a better place
Take a look at yourself^{PDx} and then^N make the
change

You^{PDx} gotta get it^{DisDx} right
While you^{PDx} got the time
'Cause when you^{PDx} close your^{PDx} heart
Then^N you^{PDx} close your^{PDx}—your^{PDx} mind
(You^{PDx} then^N close your^{PDx} mind!)

That^{EmoDx} man, that^{EmoDx} man, that^{EmoDx} man,
that^{EmoDx} man

With that^{EmoDx} man in the mirror
(Man in the mirror, oh yeah!)

That^{EmoDx} man, that^{EmoDx} man, that^{EmoDx} man
I'm^{PDx} asking him^{Ana} to change his^{Ana} ways
(Better change!)

You^{PDx} know that^{EmoDx} man

No message could have been any clearer
If you^{PDx} wanna make the world a better place
Take a look at yourself^{PDx} and then^N make a change

Gonna feel real good now^{TDxRT}

Oh, no, oh, no

I'm^{PDx} gonna make a change

It's^{DisDx} gonna feel real good

Shamone

Change

Just lift yourself^{PDx}

You^{PDx} know

You've^{PDx} got to start it^N yourself^{PDx}

(Yeah! Make that^{EmoDx} change!)

I've^{PDx} gotta make that^{EmoDx} change today^{TDxRT}

(Man in the mirror)

You^{PDx} got to

You^{PDx} got to start with yourself^{PDx}, brother^{SocDx}

(Yeah! Make that^{EmoDx} change!)

You^{PDx} know

I've^{PDx} got to get that^{EmoDx} man, that^{EmoDx} man

(Man in the mirror)

You've^{PDx} got to

You've^{PDx} got to move

Shamone! Shamone!

You^{PDx} got to stand up! Stand up! Stand up!

(Yeah. Make that^{EmoDx} change)

Stand up and lift yourself^{PDx} now^{TDxRT}

(Man in the mirror)

(Yeah. Make that^{EmoDx} change)

Gonna make that^{EmoDx} change

Shamone

(Man in the mirror)

You^{PDx} know it^{DisDx}

You^{PDx} know it^{DisDx}
You^{PDx} know it^{DisDx}
You^{PDx} know
Change
Make that^{EmoDx} change

Personal Deixis:

I x16
me x2
my x3
you x24
your x4
yourself x7

Personal Deixis total: 56

now x2
today x1

Temporal Deixis: 3

it x6

Discourse Deixis: 6

brother x1

Social Deixis: 1

that x19

Emotional Deixis: 19

Word total: 493

Deixes total: 85

Appendix 12

written by: M. Jackson

Smooth Criminal

As he^{Cata} came into the window
Was a sound of a crescendo
He^{Cata} came into her apartment^{SpD}
He^{Cata} left the bloodstains on the carpet
She^{Cata} ran underneath the table
He^{Cata} could see she^{Cata} was unable
So she^{Cata} ran into the bedroom
She^{Cata} was struck down, it^N was her^{Cata} doom

CHORUS:

Annie^{SocDx}, are you^{PDx} OK?
So, Annie^{SocDx}, are you^{PDx} OK?
Are you^{PDx} OK, Annie^{SocDx}?
Annie^{SocDx}, are you^{PDx} OK?
So, Annie^{SocDx}, are you^{PDx} OK?
Are you^{PDx} OK, Annie^{SocDx}?
Annie^{SocDx}, are you^{PDx} OK?
So, Annie^{SocDx}, are you^{PDx} OK?
Are you^{PDx} OK, Annie^{SocDx}?
Annie^{SocDx}, are you^{PDx} OK?
So, Annie^{SocDx}, are you^{PDx} OK,?
Are you^{PDx} OK, Annie^{SocDx}?

Annie^{SocDx}, are you^{PDx} OK?
Will you^{PDx} tell us^{PDx} that^N you're^{PDx} OK
There's^N a sound at the window
Then^N he^{Cata} struck you^{PDx} a crescendo, Annie^{SocDx}
He^{Ana} came into your apartment^{SpD}
Left the bloodstains on the carpet
And then^N you^{PDx} ran into the bedroom
You^{PDx} were struck down
It^N was your^{PDx} doom

CHORUS+

You've^{PDx} been hit by—
You've^{PDx} been hit by a smooth criminal

So they^{PDx} came into the outway
It^N was Sunday^N, what a black day
Mouth-to-mouth resuscitation
Sounding heartbeats intimidations

CHORUS

Annie^{SocDx}, are you^{PDx} OK?
Will you^{PDx} tell us^{PDx} that^N you're^{PDx} OK
There's a sound at the window
Then^N he^{Ana} struck you^{PDx} a crescendo, Annie^{SocDx}
He^{Ana} came into your apartment^{SpD}
Left the bloodstains on the carpet

And then^N you^{PDx} ran into the bedroom
You^{PDx} were struck down
It^N was your^{PDx} doom

Annie^{SocDx}, are you^{PDx} OK?
So, Annie^{SocDx}, are you^{PDx} OK?
Are you^{PDx} OK, Annie^{SocDx}?

You've^{PDx} been hit by—
You've^{PDx} been struck by a smooth criminal

“OK, I^{PDx} want everybody to clear the area right now^{TDx!}”

Annie^{SocDx}, are you^{PDx} OK?
I^{PDx} don't know!
Will you^{PDx} tell us^{PDx}, that^N you're^{PDx} OK
I^{PDx} don't know!
There's^N a sound at the window
I^{PDx} don't know!
That^N he^{Ana} struck you^{PDx} a crescendo, Annie^{SocDx}

I^{PDx} don't know!
He^{Ana} came into your apartment^{SpD}
I^{PDx} don't know!
Left the bloodstains on the carpet
I^{PDx} don't know why baby^{SocDx}!
And then^N you^{PDx} ran into the bedroom
I^{PDx} don't know!
You^{PDx} were struck down
It^N was your^{PDx} doom, Annie^{SocDx}!

Annie^{SocDx}, are you^{PDx} OK?
Doggone it, baby^{SocDx}!
Will you^{PDx} tell us^{PDx}, that^N you're^{PDx} OK
Doggone it^N, baby^{SocDx}!
There's^N a sound at the window
Doggone it^N, baby^{SocDx}!
That^N he^{Ana} struck you^{PDx} a crescendo, Annie^{SocDx}
He^{Ana} came into your apartment^{SpD}
Doggone it^N!
Left the bloodstains on the carpet
And then^N you^{PDx} ran into the bedroom
Doggone it^N!
You^{PDx} were struck down
It^N was your^{PDx} doom, Annie^{SocDx}!

Personal Deixis:

I x7 (MJ)
I x1 (police man)
you x39
your x4
us x4 (exclusive)

they x1

Personal Deixis total: 56

right now x1

Temporal Deixis: 1

into your apartment x4

into her apartment x1

Spatial Deixis: 5

baby x3

Annie x25

Social Deixis: 28

Word total: 402

Deixes total: 90

Appendix 13

written by: M. Jackson

Heal the World (Single Version)

VERSE 1:

There's^N a place in **your**^{PDx} heart
And **I**^{PDx} know that^N it^N is love
And **this**^{Emo/SpDx} place could be much brighter than
tomorrow^N
And if **you**^{PDx} really try
You^{PD} will find there's^N no need to cry
In **this**^{Emo/SpDx} place **you**^{PDx} will feel there's^N no hurt
or sorrow

There^N are ways to get there^{Ana}
If **you**^{PDx} care enough for the living
Make a little space
Make a better place

CHORUS:

Heal the world
Make it^N a better place
For **you**^{PDx} and for **me**^{PDx}
And the entire human race
There^N are people dying
If **you**^{PDx} care enough for the living
Make a better place
For **you**^{PDx} and for **me**^{PDx}

VERSE 2:

If **you**^{PDx} want to know why
There's^N a love that^N cannot lie
Love is strong
It^N only cares for joyful giving
If **we**^{PDx} try **we**^{PDx} shall see
In **this**^{EmoDx} bliss **we**^{PDx} cannot feel
Fear or dread
We^{PDx} stop existing and start living

Then^N it^N feels that^N always
Love's enough for **us**^{PDx} growing
So make a better world
Make a better world

CHORUS

VERSE 3:

And the dream **we**^{PDx} were conceived in
Will reveal a joyful face
And the world **we**^{PDx} once believed in
Will shine again in grace
Then why do **we**^{PDx} keep strangling life
Wound **this**^{Emo/SpDx} Earth, crucify its^N soul
Though it's^N plain to see

This^{Emo/SpDx} world is heavenly
Be God's glow

We^{PDx} could fly so high
Let **our**^{PDx} spirits never die
In **my**^{PDx} heart **I**^{PDx} feel **you**^{PDx} are all **my**^{PDx}
brothers^N

Create a world with no fear
Together **we**^{PDx} will cry happy tears
See the nations turn their^{Ana} swords into plowshares

We^{PDx} could really get there^{Ana}
If **you**^{PDx} cared enough for the living
Make a little space
To make a better place

CHORUS [x3]

There^N are people dying
If **you**^{PDx} care enough for the living
Make a better place
For **you**^{PDx} and for **me**^{PDx} [x2]

You^{PDx} and for **me**^{PDx} [x11]

Heal the world **we**^{PDx} live in, save it^N for **our**^{PDx}
children[x4]

The exact number of deictic expressions:

I x2
me x3
my x2
you x13
your x1
we x1 (inclusive)
us x1 (inclusive)
our x2 (inclusive)

Personal Deixis total: 25

this x1

Emotional Deixis: 1

this x4

Emotional/ Spatial Deixis:4

Word total: 308

Deixes total: 30

Appendix 14

written by: M. Jackson and B. Bottrell

Black or White (Single Version)

I^{PDx} took my^{PDx} baby^{SocDx} on a Saturday bang
“Boy^{SocDx}, is that^{EmoDx} girl with you^{PDx}?”
Yes, we're^{PDx-Exc} one and the same
Now^{TDx} I^{PDx} believe in miracles
And a miracle has happened tonight^{TDx}
But if you're^{PDx} thinkin' about my^{PDx} baby^{SocDx}
It^N don't matter if you're^{PDx} black or white

They^{PDx} print my^{PDx} message in the Saturday Sun
I^{PDx} had to tell them^{PDx} I^{PDx} ain't second to none
And I^{PDx} told about equality
And it's^N true
Either you're^{PDx} wrong or you're^{PDx} right
But if you're^{PDx} thinkin' about my^{PDx} baby^{SocDx}
It^N don't matter if you're^{PDx} black or white

Don't look at that^{DisDx}

I^{PDx} am tired of this^{EmoDx} devil
I^{PDx} am tired of this^{EmoDx} stuff
I^{PDx} am tired of this^{EmoDx} business
So when the going gets rough
I^{PDx} ain't scared of you^{PDx}, brother^{SocDx}
I^{PDx} ain't scared of no sheets
I^{PDx} ain't scared of nobody
Girl^{SocDx}, when the goin' gets mean

[Rap performed by L.T.B.]
Protection for gangs, clubs and nations
Causing grief in human relations
It's^N a turf war on a global scale
I'd^{PDx} rather hear both sides of the tale
See, it's^N not about races
Just places
Faces
Where your^{PDx} blood comes from
Is where your^{PDx} space is
I've^{PDx} seen the bright get duller
I'm^{PDx} not going to spend my^{PDx} life being a color

[Michael]
Don't tell me^{PDx} you^{PDx} agree with me^{PDx}
When I^{PDx} saw you^{PDx} kicking dirt in my^{PDx} eye
But if you're^{PDx} thinkin' about my^{PDx} baby^{SocDx}
It^N don't matter if you're^{PDx} black or white
I^{PDx} said if you're^{PDx} thinkin' of being' my^{PDx}
baby^{SocDx}
It^N don't matter if you're^{PDx} black or white
I^{PDx} said if you're^{PDx} thinkin' of bein' my^{PDx}

brother^N
It^N don't matter if you're^{PDx} black or white
Alright
Alright
Alright
Yeah, yeah, yeah, now^{TDxRT}
Alright
Alright
Shamone
Yeah, yeah, yeah, now^{TDxRT}
Alright
It's^N black, it's^N white
It's^N tough for you^{PDx} to get by
It's^N black, it's^N white, woo
It's^N black, it's^N white
It's^N tough for you^{PDx} to get by
It's^N black, it's^N white

Personal Deixis total:

(Michael Jackson)

I x14
me x2
my x7
you x17
you x1 (MJ)
we x1 (exclusive)
they x1
them x1

(Rapper L.T.B.)

I x3
my x1
your x2

Personal Deixis total: 50

now x3
tonight x1

Temporal Deixis:4

baby x5
boy x1
brother x1
girl x1

Social Deixis: 8

that x1
this x3

Emotional Deixis: 4

that x1

Discourse Deixis: 1

Word total: 316

Deixes total: 67

Appendix 15

written by: M. Jackson

Stranger in Moscow

I^{PDx} was wandering in the rain
Mask of life, feelin' insane
Swift and sudden fall from grace
Sunny days seem far away
Kremlin's shadow belittlin' **me**^{PDx}
Stalin's tomb won't let **me**^{PDx} be
On and on and on **it**^{DisDx} came
Wish the rain would just let **me**^{PDx}

CHORUS:

How does **it**^{DisDx} feel (How does **it**^{DisDx} feel)
How does **it**^{DisDx} feel
How does **it**^{DisDx} feel
When **you're**^{PDx} alone
And **you're**^{PDx} cold inside

Here^{SpDx} abandoned in **my**^{PDx} fame
Armageddon of the brain
KGB was doggin' **me**^{PDx}
Take **my**^{PDx} name and just let **me**^{PDx} be
Then a beggar boy called **my**^{PDx} name
Happy days will drown the pain
On and on and on **it**^{DisDx} came
And again, and again, and again...
Take **my**^{PDx} name and just let **me**^{PDx} be

CHORUS+

How does **it**^{DisDx} feel **now**^{TDxRT}

[Beggar boy's voice]
Yeah, **Michael**^{SocDx}!

CHORUS+

How does **it**^{DisDx} feel **now**^{TDxRT}

Like stranger in Moscow
(**Lord**^{SocDx} have mercy)
Like stranger in Moscow
(**Lord**^{SocDx} have mercy)

We're^{PDx} talkin' danger
We're^{PDx} talkin' danger, **baby**^{SocDx}
Like stranger in Moscow
We're^{PDx} talkin' danger
We're^{PDx} talkin' danger, **baby**^{SocDx}
Like stranger in Moscow

I'm^{PDx} living lonely
I'm^{PDx} living lonely, **baby**^{SocDx}
Stranger in Moscow

The exact number of deictic expressions:

I x3
me x6
my x4
you x2
we x4 (inclusive)

Personal Deixis total: 19

now x2

Temporal Deixis: 2

here x1

Spatial Deixis: 1

Lord x2

baby x3

(kid's voice): Michael x1

Social Deixis total: 6

it x8

Discourse Deixis: 8

Words total: 181

Deixes total: 36

Appendix 16

written by: M. Jackson, D. Austin, B. Swedien, R. Moore, Ch. Wallace

This Time Around

This time around^{TDx} I'll^{PDx} never get bit
Though you^{PDx} really wanna fix me^{PDx}
This time around^{TDx} you're^{PDx} making me^{PDx} sick
Though you^{PDx} really wanna get me^{PDx}
Somebody's out, somebody's out to get me^{PDx}
You^{PDx} really wanna fix me^{PDx}, hit me^{PDx}
But this time around^{TDx} I'm^{PDx} taking no shit
Though you^{PDx} really wanna get me^{PDx}
You^{PDx} really wanna get me^{PDx}

CHORUS:

He^{PDx} really thought he^{PDx} really had
Had a hold of me^{PDx}
He^{PDx} really thought he^{PDx} really had
They^{PDx} thought they^{PDx} really had control of
me^{PDx}
He^{PDx} really thought he^{PDx} really had
Had a hold of me^{PDx}
He^{PDx} really thought he^{PDx} really had
They^{PDx} thought they^{PDx} really had control of
me^{PDx}

This time around^{TDx} I'm^{PDx} not going to get bit
Though you^{PDx} really wanna get me^{PDx}
(You^{PDx} really wanna get me^{PDx})
But this time around^{TDx} I'm^{PDx} taking no shit
Though you^{PDx} really wanna fix me^{PDx}
(You^{PDx} really wanna fix me^{PDx})
Somebody's out, somebody's out to use me^{PDx}
You^{PDx} really want to use me^{PDx}
And then falsely accuse me^{PDx}
This time around^{TDx} don't treat me^{PDx} like spit
Though you^{PDx} really can't control me^{PDx}
(I^{PDx} know you^{PDx} can't control me^{PDx})

CHORUS+

He^{PDx} really thought he^{PDx} really had
Get me^{PDx}, infect me^{PDx}
Had a hold of me^{PDx}
He^{PDx} really thought he^{PDx} really had
They^{PDx} thought they^{PDx} really had control of
me^{PDx}
He^{PDx} really thought he^{PDx} really had
Had a hold of me^{PDx}
He^{PDx} really thought he^{PDx} really had
They^{PDx} thought they^{PDx} really had control of
me^{PDx}

[The Notorious B.I.G.:]

Listen, I've^{PDx} got problems of my^{PDx} own
Flashin' cameras, taps on my^{PDx} phone
Even in my home^{SpDx} I^{PDx} ain't safe as I^{PDx} should
be
Things always missin'
Maybe it^N could be my^{PDx} friends
They^{Ana} ain't friends if they^{Ana} robbin' me^{PDx}
Stoppin' me^{PDx} from makin' a profit, see
Apology shallow like the ocean
I^{PDx} guess I'll^{PDx} resort to gun totin'
If I^{PDx} was dead broke and smokin'
I'd^{PDx} probably be by my^{PDx} lonesome
I'm^{PDx} 'a killer nigga^{SocDx} I^{PDx} ain't jokin'
Indo smoke got me^{PDx} choking
I'm^{PDx} hopin' a fool come slippin'
So I^{PDx} could blow 'em open
This time around^{TDx}
I^{PDx} changed up my^{PDx} flow
Got rid of the rotts
Got pits by the door
A real set of peoples to watch my^{PDx} back
Stay away from strangers
So I^{PDx} won't slack
And I^{PDx} know my^{PDx} nigga^{SocDx} Mike^{SocDx} like
that^{DisDx}, baby^{SocDx}

[Michael]

This time around^{TDx} yeah
CHORUS+
He^{PDx} thought
He^{PDx} really thought (x8)
Get me^{PDx}
Infect me^{PDx}
They^{PDx} really got to get me^{PDx}
Use me^{PDx}
Accuse me^{PDx}
Everybody's got to abuse me^{PDx}
Take me^{PDx}
Change me^{PDx}
Everybody's gonna break me^{PDx}
Guilt me^{PDx}
Filth me^{PDx}
He^{PDx} really, he^{PDx} really
Use me^{PDx}
Accuse me^{PDx}
Abuse me^{PDx}
Everybody's gonna hate me^{PDx}
He^{PDx} really thought
He^{PDx} really thought, he^{PDx} really thought
Everybody's gonna diss me^{PDx}
This time around^{TDx}, yeah
He^{PDx} really thought

The exact number of deictic expressions:

Michael:

I x5
me x44
you x13
he x24
they x9
(95)

Notorious B.I.G.:

I x13
me x3
my x7
(23)

Personal Deixis total: 118

Michael:

this time around x8

Notorious B.I.G.:

this time around x1

Temporal Deixis: 9

Notorious B.I.G.:

in my home x1

Spatial Deixis: 1

Notorious B.I.G.:

baby x1
Mike x1
nigga x2

Social Deixis total: 4

Notorious B.I.G.:

that x1

Discourse Deixis: 1

Words total: 454

Deixes total: 133

Appendix 17

written by: M. Jackson

They Don't Care About Us (radio version)

Skin head, dead head
Everybody gone bad
Situation, aggravation
Everybody allegation
In the suite, on the news
Everybody dog food
Bang bang, shot dead
Everybody's gone mad

CHORUS:

All **I**^{PDx} wanna say is that^N
They^{PDx} don't really care about **us**^{PDx}
All **I**^{PDx} wanna say is that^N
They^{PDx} don't really care about **us**^{PDx}

Beat **me**^{PDx}, hate **me**^{PDx}
You^{PDx} can never break **me**^{PDx}
Will **me**^{PDx}, thrill **me**^{PDx}
You^{PDx} can never kill **me**^{PDx}
Jew **me**^{PDx}, sue **me**^{PDx}
Everybody do **me**^{PDx}
Kick **me**^{PDx}, kike **me**^{PDx}
Don't **you**^{PDx} black or white **me**^{PDx}

CHORUS

Tell **me**^{PDx} what has become of **my**^{PDx} life
I^{PDx} have a wife and two children who love **me**^{PDx}
I^{PDx} am the victim of police brutality, no
I^{PDx} tired of being the victim of hate
You're^{PDx} raping **me**^{PDx} of **my**^{PDx} pride
Oh, for God's sake
I^{PDx} look to heaven to fulfill its^N prophecy...
Set **me**^{PDx} free

Skin head, dead head
Everybody gone bad
Trepidation, speculation
Everybody allegation
In the suite, on the news
Everybody dog food
Black man, blackmail
Throw the brother in jail

CHORUS

Tell **me**^{PDx} what has become of **my**^{PDx} rights
Am **I**^{PDx} invisible because **you**^{PDx} ignore **me**^{PDx}?
Your^{PDx} proclamation promised **me**^{PDx} free liberty,
no

I^{PDx} tired of being the victim of shame
They're^{PDx} throwing **me**^{PDx} in a class with a bad
name
I^{PDx} can't believe **this**^{Emo/SpDx} is the land from which
I^{PDx} came
You^{PDx} know **I**^{PDx} really do hate to say **it**^{DisDx}
The government don't wanna see
But if Roosevelt was living
He^{Ana} wouldn't let **this**^{DisDx} be, no, no

Skin head, dead head
Everybody gone bad
Situation, speculation
Everybody litigation
Beat **me**^{PDx}, bash **me**^{PDx}
You^{PDx} can never trash **me**^{PDx}
Hit **me**^{PDx}, kick **me**^{PDx}
You^{PDx} can never get **me**^{PDx}

CHORUS

Some things in life **they**^{PDx} just don't wanna see
But if Martin Luther was living
He^{Ana} wouldn't let **this**^{DisDx} be, no, no

Skin head, dead head
Everybody's gone bad
Situation, segregation
Everybody allegation
In the suite, on the news
Everybody dog food
Kick **me**^{PDx}, kike **me**^{PDx}
Don't **you**^{PDx} wrong or right **me**^{PDx}

CHORUS x3+

We're^{PDx} deep in the fire
We're^{PDx} deep in the fire
I^{PDx} **here**^{SpDx} to remind **you**^{PDx}
Don't **you**^{PDx} set up see focus debated

The exact number of deictic expressions:

I x12
me x29
my x3
you x10
your x1
we x2 (inclusive)
us x2 (inclusive)
they x4

Personal Deixis total: 63

here x1

Spatial Deixis: 1

this x1

Emotional/Spatial Deixis: 1

it x1

this x2

Discourse Deixis: 3

Words total: 349

Deixes total: 68

Appendix 18

written by: M. Jackson, R. Jerkins, F. Jerkins III, L. Daniels, N. Payne, R. Smith and Ch. G. L. Wallace

Unbreakable

VERSE 1:

Now^{TDx} I'm^{PDx} just wondering why **you**^{PDx} think
That^N **you**^{PDx} can get to **me**^{PDx} with anything
Seems like **you**^d^{PDx} know **by now**^{TDx}
When and how I^{PDx} get down
And with all that^N I've^{PDx} been through
I'm^{PDx} still around

Don't **you**^{PDx} ever make no mistake
Baby^{SocDx} I've^{PDx} got what it^N takes
And there's^N no way **you**^{ll}^{PDx} ever get to **me**^{PDx}
Why can't **you**^{PDx} see that^N **you**^{ll}^{PDx} never ever hurt
me^{PDx}
'Cause I^{PDx} won't let it^N be, see I'm^{PDx} too much for
you^{PDx} **baby**^{SocDx}

CHORUS:

You^{PDx} can't believe it^{DisDx},
you^{PDx} can't conceive it^{DisDx}
And **you**^{PDx} can't touch **me**^{PDx},
'cause I'm^{PDx} untouchable
And I^{PDx} know **you**^{PDx} hate it^{DisDx},
and **you**^{PDx} can't take it^{DisDx}
You^{ll}^{PDx} never break **me**^{PDx},
'cause I'm^{PDx} unbreakable

VERSE 2:

Now^{TDxRT} **you**^{PDx} can't stop **me**^{PDx} even though
you^{PDx} think
That^N if **you**^{PDx} block **me**^{PDx}, **you**^{ve}^{PDx} done
your^{PDx} thing
And when **you**^{PDx} bury **me**^{PDx} underneath all
your^{PDx} pain
I'm^{PDx} steady laughin', while surfacing

Don't **you**^{PDx} ever make no mistake
Baby^{SocDx} I've^{PDx} got what it^N takes
And there's^N no way **you**^{ll}^{PDx} ever get to **me**^{PDx}
Why can't **you**^{PDx} see that^N **you**^{ll}^{PDx} never ever hurt
me^{PDx}
'Cause I^{PDx} wont let it^N be, see I'm^{PDx} too much for
you^{PDx} **baby**^{SocDx}

CHORUS x2+

You^{PDx} can't break **me**^{PDx}
Cause I'm^{PDx} unbreakable
You^{PDx} can't touch **me**^{PDx}
Come on **now**^{TDxRT}

You^{PDx} can't stand it^{DisDx} because I'm^{PDx}
unbreakable

You^{PDx} can try to stop **me**^{PDx}, but it^{DisDx} wont do a
thing

No matter what **you**^{PDx} do, I'm^{PDx} still gonna be
here^{SpDx}

Through all **your**^{PDx} lies and silly games

I'm^{PDx} a still remain the same, I'm^{PDx} unbreakable

[RAP performed by Notorious B.I.G.]

A lime to a lemon, **my**^{PDx} D.C. women

Bringing in 10 G minimums to condos with
elevators in 'em^N

Vehicles with televisions in 'em^N

Watch **they**^{PDx} entourage turn **yours**^{PDx} to just
mirages

Disappearing acts, strictly 9's and MAC's

Killers be serial, Copperfield material

My^{PDx} dreams is vivid, work hard to live it^N

Any place I^{PDx} visit, I^{PDx} got land there^N

How can players stand there^N and say I^{PDx} sound
like them^{Ana?} Hello

Push wigs back and push six Coupes that's^N yellow

Plus clips that^N expand from hand to elbow

Spray up **your**^{PDx} Day's Inn, any 'tel **you**^{PDx} in

Crack bragging, sick of bragging how **my**^{PDx} mink
be dragging

Desert ease street sweeper inside the Beamer
wagon

I^{PDx} rely on Bed-Stuy to shut it^N down if I^{PDx} die

Put **that**^{DisDx} on **my**^{PDx} diamond bezel, **you**^{re}^{PDx}

messing with the devil

What, what, what

CHORUS+

I'm^{PDx} untouchable

I'm^{PDx} untouchable

I'm^{PDx} unbreakable

CHORUS+

You, you, you, you, you^{PDx x5}

And I^{PDx} know

CHORUS+

Why do **you**^{PDx} do it^N

You^{PDx} can't touch **me**^{PDx}

You^{PDx} can't break **me**^{PDx}

because I'm^{PDx} unbreakable

The exact number of deictic expressions:

Michael:

I x21

me x15

you x37

your x3

(76)

Notorious B.I.G.:

I x5

my x4

you x2

your x1

yours x1

(13)

Personal Deixis total: 89

now x3

by now x1

Temporal Deixis: 4

Michael:

here x1

Spatial Deixis: 1

baby x4

Social Deixis total: 4

Michael:

it x6

Notorious B.I.G.:

that x1

Discourse Deixis: 7

Words total: 421

Deixes total: 105