The Deixis used by Billie Eilish

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Abstract

The word "deixis" is a technical word that is not commonly heard and understood. However, it is the foundational base of all communication. That is because one of the most basic form of communication a human makes is by pointing. Deictic expressions are sometimes called "indexical" meaning that the expression is a form of referring. This article will be examining the deixis used by Billie Eilish, the IT girl of now from the music industry. She is known for being success in the business in her youth, talking and singing in different style and tune. Through quantitative data analysis, this study has demonstrated how all three of her interviews used language, especially deixis to communicate her visions in such a way that her music work and motivation in doing the work have inspired millions across the globe. In all the three interviews Billie Eilish gave, the highest frequency is person deixis, followed by discourse deixis, space deixis, temporal deixis and social deixis.

Keywords: Deixis, Billie Elish

Introduction

Interviews of celebrities are valuable sources that inspire and motivate people, especially youngsters. The language used in interviews holds the speaker's influential thoughts. Therefore, reading or listening to interviews influence their way of thinking and behavior. Interviews may even develop their way of thinking and change their attitudes. That is why it is interesting to see what celebrities have to say if we as adults are to ever understand the way young people of our time think and see the world through their eyes.

1. Billie Eilish: Eilish, whose full name is Billie Eilish Pirate Baird O'Connell, is an American music industries most celebrated and famous music artist of her time in this very generation. This effort of analyzing the interviews of Eilish will reveals the motivation factors and goals for which she is expanding her talent in music.

Born three months after 9/11, Billie Eilish started manifesting herself when she was 11, when she first started performing her songs. When she began working with Finneas O'Connell who is her elder brother, four years her senior, her charming inexpertise and his sense of style proved to be more than a winning combination.

The pair managed to redefine popularity with her 2019 song "Bad Guy" which was the best-performing global single of the year and so far has had more than one billion streams on the internet.

In one very clear way, the disco-grunge of Eilish is the most apposite sound of now, a melancholy electro pop that has unwittingly become the soundtrack of a world in crisis. It is not just the existential teenage angst, nor the traditional youthful nonchalance, but saliently her ability to appear distant and pertinent at the same time. The sophisticated noise she makes with her elder brother is not bad either. With Eilish's trademark hushed vocals, some may thought she could have turned the microphone up a bit more.

The young pop singer who has become rather a cultural provocateur in the few passing year or so, bristles against the very idea of being considered a rule-breaker. Just as she refuses to be categorized as a subversive figure, the very notion seems rather outdated and ridiculous. Better to simply speak her truth, confessionally and intimately to her fans, Eilish also refuses to be co-opted into becoming part of the commodification of the global music industry. Her stance is admirable and that is why she is chosen for deixis analysis for this study.

2. Background of the Study: Without communicating in a dialect, people cannot share their thoughts and feelings (Asmarita and Haryudin, 2019). Pragmatics is concerned with the context and circumstance of communication (Levinson, 1983). Pragmatics studies the grammatical or structural links between languages and context. Therefore, pragmatics is the study of the speaker's meaning in context (Yule, 1996). Communication can be understood by both the speaker and the listener when the context is understood as well (Mey, 2001 and Leech, 2016). Pragmatics is a branch of linguistics that directs human about language and how to use it better by devoting itself to detangled meaning from its structure (Khalili, 2017). Deixis which is a branch of pragmatics is a technique of putting oneself between the individuals you want to connect with. Deixis refers to the speaker settings as a starting point (Asmarital, 2019).

3. The Scope of the Study: Deixis, when googled, is a noun, with the plural form of deises. Its meaning is somewhat complex – the function or use of deictic words, forms, or expressions. Translates from English to English is we construct a context from the deixis of the text. This means that, in linguistics, deixis is an important field studied in pragmatics, semantics and linguistics itself. Deixis refers to the phenomenon where understanding the meaning of certain words and phrases in an utterance requires contextual information. Words or phrases that require contextual information to convey meaning are deictic.

The etymology of the word deixis is Greek, literally, display, from deiknynai to show. The word was first known in 1946 in the defined meaning of pointing or specifying function of some words such as definite articles and demonstrative pronouns, whose denotation changes from one discourse to another. Understanding an utterance needs a linguistic and situational context. Understanding the meaning of words using a linguistic context may include syntactic and morphological interpretations of elements within an utterance. This information gives important clues to the meaning of the utterance. However, this is not sufficient enough to

provide full understanding of utterances. Understanding situational context is important as well. On the message receivers' end, they need to know the meanings expressed through deictic, anaphoric and cataphoric elements indicated in the utterance. Deixis is the use of general words and phrases to refer to a specific time, place, or person in context. Words are deictic if their semantic meaning is fixed but their denoted meaning varies depending on time and place.

4. Significance of the Study

4.1 The study will be useful in understanding the use of deixis in interviews from someone who is considerably successful at a very young age, Billie Eilish.

4.2 The results of this research will help to understand the implicit meaning of deixis delivered to the youngster of the generation, Billie Eilish.

4.3 Mass media representatives and media outlets worldwide may have a new perspective on using deixis by learning its impact on the readers of the interview in the magazines.

5. Research Questions

5.1 What are the different types of deixis and their frequencies in Billie Eilish's interviews?

5.2 What are the contexts of deixis found in Billie Eilish's interviews?

6. Definition of Key Terms

6.1 Deixis is a word or phrase that points or indicates a person or a group of people, time, place, discourse and social reference to the context of utterance.

6.2 Person deixis is the categories of personal pronoun in first, second and third person and specific name that the speaker uses to refer to him/herself, to the addressee and to the third person.

6.3 Place deixis is the verbs of motion distinguished by proximal and distal dimension from the speaker and the adverbs of a physical distance from the speaker.

6.4 Time deixis is the grammatical form of adverbs of time and of tense. Deictic modifiers are considered as time deixis as well when they come together with other words like this in this morning or next in next week.

6.5 Discourse deixis is a word referred back to some portion of the discourse that includes itself.

6.6 Social deixis is a language structure with encoded social differences relative and relational to participant roles.

6.7 Interviews are interviews of only one person, Billie Eilish, from three different magazines.

6.8 Magazines are Varity Fair, March 2021 (page 38-48); GQ, July/August 2020 (page 84-98) and Vogue, March 2020 (page 263-275).

6.9 Celebrity means a person who is well-known and gets lots of public attention from entertainment such as someone who is in music industry.

6.10 Billie Eilish means Billie Eilish Pirate Braird O'Cornell, an American musian, sond writer and singer a music industry powerhouse and the ultimate IT girl of now.

The Purposes

1. To analyze the types of deixis and their frequencies in Billie Eilish's interviews

2. To analyze the context of deixis used in Billie Eilish's interviews All of this will reflect on what and how youngsters think nowadays because we are looking at their icon's interviews.

Literary Review

Through communication, we, as human beings, achieve certain objectives such as sharing ideas, transferring knowledge, expressing feelings, achieve goals, influencing other, and many more functions. According to O'Hair and Wiemann (2012), communication is the process by which one uses symbols, signs, and behaviors to exchange information. Many factors affect the meaning of an utterance such as who we are talking to, when and where we utter it, what religion and political views do we have, etc. These factors are known as context.

1. Context

Having knowledge of the meaning of words and rules of grammar governing a language is not sufficient enough to properly communicate because language is bound by context (Naseri, 2017). The context in which the utterance takes place and the event of delivering the speech are the most important factors (Al-Azzawi and Abdulameer, 2021). The individual words by themselves cannot fully express the meaning in an utterance because words exist within contexts. We will not achieve an adequate description of meaning if we don't take these contexts into account (Riemer, 2010). The context of an utterance is a small subpart of discourse shared by speaker and hearer. Context includes facts about the topic of the conversation in which the utterance occurs. Context also includes facts about the situation in which the conversation itself takes place (Hurford, Heasley and Smith, 2007). Yule (2010) believes that linguistic context clarifies the meaning of homonym words because the linguistic context of the word refers to surrounding words or phrases used in that sentence.

Situation in which the utterance takes place greatly affects the meaning of the utterance. Widdowson (2004) notes that meaning is not only context-dependent but also context context-determined. Situational context helps us to refer to entities in the world without mentioning them in the discourse. According to Saeed (2003), these entities in the world are general knowledge including the encyclopedia, sociocultural, common sense, background knowledge and real world information.

According to Hatch (1992), deictic is a noun of deixis. The term deictic is used as a synonym to the term deixis and both depend on the situational given reference (Radden and Driven, 2007). It is used to show the elements in language that referred directly to the situation when spoken. Griffiths (2006) points out that deictic

expressions are words, phrases and features of grammar that have to be interpreted in relation to the situation in which they are uttered. This phenomenon claims that the understanding of certain expressions in an utterance requires context of information (Smidt, 2011). It is where deixis refers to the context in which the discourse occurs (Crystal, 2003)

2. Deixis

Readers or listeners of interviews cannot overlook the linguistic side of things that were said by celebrities. As readers or listeners indulge in the interviews of their favorite celebrity, they grasp the meaning of all the embedded denotations and connotations. While denotations refer to the surface, literal meanings, connotations refer to one that implied. Like other types of speech, interviews have to use word ordering, simile, metaphor and most importantly deixis.

Deixis involves the relationship between the structure of language and the context in which it is used. Deixis is on the interface of semantics and pragmatics (Nurhikmah, 2019). An understanding of the meaning of words and phrases is a phenomenon that deixis is at work (Levinson, 1983). Deixis in its traditional linguistic sense refers to direct pragmatics interpretation depending on the speech situation rather than semantic value. Pragmatics as a subfield of linguistics studies how people understand and produce a speech in a concrete speech situation (Stapleton, 2017). Deixis are used to indicate person, time, and space. Therefore, in the early days, deixis are categorized in to three types. The first is person deixis, for example, me, you and we. The second is spatial deixis, for example, here, there, and that. The third is temporal deixis, for example, now, then, and next (Lyons, 1977 and Fillmore, 1997). According to Levinson (1983), he added two more categories, namely, discourse deixis, for example, 'it', when meant to refer to preceding statement. The other one is social deixis, for example, titles, honorifics, and positions that show social status.

The word "deixis" is a technical word that is not commonly heard and understood. However, it is the foundational base of all communication. That is because one of the most basic form of communication a human makes is by pointing. Deictic expressions are sometimes called "indexical" meaning that the expression is a form of referring. As noted by Yule (1996), he states that deixis is among the first forms to be spoken by every child.

2.1 Person deixis: Person deixis localizes an entity in relation to the position of the speaker and the listener (Green, 2008). Person deixis are denoted through the first person or speaker, the second person or the addressee and the third person (Brinton, 2000 and Juez, 2009). Pronouns play the main role in person deixis (Rankema, 1993 and Kalajdzisalihovic, 2016). Person deixis takes a triangular form that allows distinction among the speaker, the addressee and the third person (Brockting, 1995). Person deixis is indicating a person whose identity is available only through reference to context (Briner, 2013). Therefore, person deixis operates on a three part division. The speaker is the sender of the message. The addressee is the message's intended recipient.

The third person is a person who may be considered as part of the conversation but not a member of the speaker and the addressee pair. Jeffries (2006) noted one of the important points about the acquisition and development of person deixis saying that one of the reason why we talk to small children in third person is that they do not understand until at certain stage in their development who, for example, I refers to. The word I can refer to mommy or daddy, for instance.

2.2 Temporal or Time deixis: Temporal or time deixis makes ultimate reference to participant role, meaning they concern with the temporality of an utterance. They are grammaticalized in the form of adverbs of time and of tense (Grenoble, 1998). The detail of temporal structure are treated at greater length under time and tense (Frawley, 1992). As time deixis deals with coding time and receiving time, they are also tense specific. According to Fillmore (1997), person, time and place are the three major grammatical types of deixis. This means that temporal or time deixis concerns the ways time of the occurrences referred to in an utterance and interacts with the time of the utterance itself and the time when the message was received (Simpson, 1993). There are many temporal deictic expressions which are heavily dependent on calendric notions including clock and calendar (Cruse, 2000).

2.3 Spatial or Place deixis: According to Fillmore (1997) and Simpson (1993), spatial or place deixis denote to the relationship of objects to a speaker or how a speaker is situated in the physical space. In this regard, the first words in each pair indicate proximal perspective as they express physical proximity to the speaker, while the second words denote a certain distance from the location of the speaker. The concept of distance is closely related to this kind of deixis where the relative location of people and things is indicated (Brown, 1995).

2.4 Social deixis: According to Huang (2012) social deixis refers to the classification of social status of the speaker, the addressee or the third person or the entity referred to as well as the social relationships holding between them. The study of social deixis is primarily concerned with the grammaticalization of social information and the analysis of pronoun but also includes aspects of language usage (Hinze, 2006). Social deixis are linguistic structure that encode social differences in relation to participant role, meaning that the aspects of social relationship are between the speaker and the addressee and some referent. The referent may be to honorifics as based on the relative rank between speaker, referent, addressee or bystanders. Such distinction is encoded in choices of using pronouns and titles of addressee. Yule (1996) has identified factors that lead to the use of social deixis. These factors are social status (lower vs. higher), economy (rich vs. poor), power (powerful vs. powerless), intimacy (distal vs. proximal) and age (old vs. young).

2.5 Discourse deixis: According to Klare (1963), an utterance can be divided into two levels. First, the lexical or word level and second, the structural or sentence level. A text is made up of semantically and syntactically interconnected elements (Barkute, 2005). Discourse deixis is deixis in text. To understand a text,

the addressee has to understand the syntactic structure of words, to perceiving the semantic features of sentences, to decoding the pragmatic function of the text. It is this interconnection that either facilitates or hinders the comprehension of a text. Discourse deixis makes referent to the discourse of the utterances either before or after the current time of speaking (Cruse, 2006).

Fraser (1990) believes that the reason language learners fail to understand a text is because they are unable to link the sentences of a text to each other on the one hand and to the text as a whole on the other. References which play a role in connecting the elements of the text are considered crucial in decoding a message. A reference as defined by Halliday and Hasan (1976) occurs when the interpretation of element in the discourse is dependent on that of the other. In other words, references signal the existence of a particular thing in a text that is referred to in order to perceived another part of the text.

Reference is a set of grammatical resources that allow the speaker to indicate whether something is being repeated from somewhere earlier in the text or whether it has not yet appeared in the text yet. There are two types of references in texts; the first is exophora or external references and the second is endophora or internal references (Thompson, 2004).

According to Crystal (2003), exophora or external references refers to linguistic expressions used to refer to situational elements that are not verbal and are excluded from the text but from the context. These linguistic expressions' absence may affect the deeper understanding of the text because there are some elements that do not occur in the text.

As for endophora or internal references, these refers to linguistic expressions that are verbal and are included in the text. These linguistic expressions' presence is important because they clarify the text by connecting its parts Crystal (2003). These cohesive endophoric references are divided into two sub-parts. They are anaphora and cataphora. Anaphoric reference directs backwards in the text. On the other hand, cataphoric reference is used less frequently because it points forward in the text. This means that the referent is not yet mentioned and will be specified later on. However, Marmaridou (2000) sees that discourse deixis may be anaphoric or cataphoric since the deictic relationship it establishes makes reference to prior discourse. Hence, it is anaphoric, or to the following discourse in which it is cataphoric. Discourse deixis and text cohesion are assembled to be interrelated because anaphora and cataphora are text cohesive devices.

In the present study, the researcher will attempt to identify and analyze all the five types of deixis used by Billie Eilish.

3. Review of Related Studies

Tfouni and Klatzky (1983) conducted research entitled "A discourse analysis of deixis: pragmatic, cognitive and semantic factors in comprehension of 'this', 'that', 'here' and 'there'", using children under two conditions. The first condition is as hearers addressees and the second condition as hearers spectators. The

results are discussed within theories of pragmatics, semantics and cognitive development. It was found that comprehension of these words depends on the role the comprehended plays in the conversation. It was also found that the spectator's role is more difficult than the addressee's role.

In a 1999 reading study by Campbell, he noticed that students have difficulty decoding and encoding an English text. After investigation, the researcher came to the conclusion that these students are not aware of referents and cohesive devices in the texts. According to Hill (1988), the lack of awareness of the references is an obstacle to comprehend. A major obstacle in such decoding is the reader's inability to identify referents and recognize their meaning and function in the text. This leads to problems as language learners become unaware of the semantic relationships between words, clauses, sentences and paragraphs as a whole in the texts.

A study by Manning (2001) entitled On Social Deixis states that the phenomenon of deixis has been the clearest sample of how language embedded in context. He concludes that contexts explored in his study have come to be restricted to those that are immediate rather that those that are representing the broader indexical order of society. Using data from the Georgian, Mixtec, Circassian and Welsh, he notices that there are forms of social deixis indexing social relations rather than emergent situations. His work contributed to extend existing phenomenological accounts of deixis of both situational and social deixis.

Yang's (2011) studies discourse deixis in his paper entitled A Cognitive Interpretation of Discourse Deixis. He proposed a cognitive structure for discourse deixis in terms of which he explains deixis where the cognitive structure is used to structure reality so that reality is internally experienced and reproduced or changed. In other words, discourse deixis is based on the metaphorical understanding of discourse as time and time as space.

Sari (2015) conducted research entitled "Deixis analysis through the interaction among the student in a different culture". The result interestingly shows that different cultural backgrounds have influence the style and result of way in communication. The research highlighted that if both the speaker and listener have different cultural backgrounds, more learning about culture is highly recommended to avoid misunderstanding. Language and culture go hand in hand and it is why language learning curriculum design has to include cultural study course in the target language being taught. It cannot be more sensible than this in order to create better understanding between interocutors.

Sherwani (2020) wrote A Cognitive Positive Discourse Analysis of English Motivational Speeches, choses a perspectival focus of purpose of the study by trying to explore the role of positive attitudes in motivational speeches on the peoples' behavior and cognitive thinking instead of negative attitude. This is because over the last 30 years, lots of studies has been conducted using critical discourse analysis which focus and criticize the negative role of dominant discourse on social inequality and discrimination. He uses positive discourse analysis

as a counterpart while analyzing the American motivational speeches. Attempting to answer the connection to the effect of discourse on human action, his study found that attitude cannot be comprised without beliefs, goals and behaviors.

Salih, A., and I. A-Badri. (2021)'s study Beckett's plays in A Pragma-Stylistic Analysis of Deixis in Beckett's mimic play Act Without Words-I in terms of Levinson's Model. They tried to analyze Pragmatic and interpret the expressions in order to contribute to the critical literature of the play. The findings show that the playwright used deixis in a crucial role to develop the discourse processes and structure by shaping the linguistic codes of the play in terms of plot development.

Another 2021 study is that of Khan and Mehmood entitled An Analysis of Social Deixis of Imran Khan's Interview with CNN: A Pragmatic study. The study sees that deixis is frequently seen as a crucial component of communication in TV interview, especially in political interviews. The research found that temporal deixis is used very often, along with third person pronouns as the most dominant deixis which could be classified as person deixis. The study claims that less use of spatial deixis has been used. Another predecessor study of Marliana (2013) which studies the transcription of the Obama's interview with Oprah Winfrey found certain deixis in the transcript. The study concluded that person deixis encodes the participant's role which indicated by the pronouns used. Later on, Lestari and Rahman's (2015) study and Nuryusticia and Nurrachman's (2021) study aimed to discover social deixis and describe the function.

Methodology

The present research is both quatitative and qualitative. It aims to focus on the analysis of the different types of deixis used in Billie Eilish's three interviews. As the research is both quatitative and qualitative in nature, elements of quantitative research are incorporated in the form of statistical occurrence and percentage of all the five kinds of deixis, namely, person deixis, discourse deixis, time deixis, social deixis and space deixis.

1. Material of the Study

The research focuses on the analysis of the usage of different types of deixis of Billie Eilish's three interviews from three popular, main stream magazines:

1.1 Vanity Fair, March 2021 (page 38-48) with 4860 words

1.2 GQ, July/August 2020 (page 84-98) with 5444 words

1.3 Vogue, March 2020 (page 263-275) with 6799 words

Even though the interviews vary in length, the actual length of the interviews is ruled to be largely irrelevant to the study. This is because its focus is mainly on how deixis are used in reference to context instead of just how many times.

The three interviews are selected because they have four main characteristics: influential, unique, motivational and express ideological message. Although the length of each interview may vary, it is ruled to be largely irrelevant to the study. Furthermore, the audiences of the interviews are the same group of people as well, that are, those who wanted to get to know her more or admire her already.

Regarding to the use of person deixis, the goal is to determine who the addressee is in the interviews. The results are separated into five different categories: the usage of I, you, he/she, we, and they. The next other four deixis which are time deixis, place deixis, social deixis and discourse deixis are identified. The statistical occurrence and percentage of personal pronouns and all other deixis are used to compare to the total words used in the interviews. The quantitative data can provide visual representation in form of descriptive statistics. It will be useful to draw definite conclusions as the research is being conducted.

2. Procedures

All the three interviews are carefully read in order to identify all types of deixis, their frequencies, the contexts in which the deixis are being used and the explicit and implicit meanings of deictic in the interviews. The interviews are then typed and saved in a text file to run the count of frequencies of deictic in the Range Program. The Range Program is in the General Service List (GSL) created by Prof. Paul Nation at Victoria University of Wellington, New Zealand. Although GSL has been criticized for its size, age and need for revision, it still remains the best of the available list there is because of its information about frequencies of meanings and West's careful application of criteria other than frequency and range (Nation, 1993, Nation and Hwang, 1995, Coxhead, 2000, Nation, 2004)

3. Data Analysis

The percentage of the number of occurrences of each deixis is being calculated. The discourse of all the three interviews are analysed qualitatively, taking into account each statement of group of statements as originally appeared in the interviews. The qualitative analysis helps demonstrate the contexts of the deixis in each interview. The relationship between Billie Eilish and her fans and the relationship between her and all the entities within the discourse in each interviewon the use or choice of deixis are explained in the referent column in the quailitative analysis tables. The reason the qualitative analysis is done in detail is to demonstrate the fact that deixis analysis could be a language learning process. It enables language learners to get immersed in the discourses that are being analysed. It acts as an exercise that enhances language acquisition skills related to all four skills of language learning.

Results

All deixis which are found in the three interviews are categorized into the following types. They are person deixis, discourse deixis, time deixis, social deixis and space deixis. First, the quantitative data is presented in numbering and percentage. Then qualitative data is presented.

Table 1 Statistical summary of interview 1: Vanity Fair, March 2021 (page 38-48) with 4860 words

Person Deixis			Discourse Deixis			Time Deixis			Social Deixis			Space Deixis		
Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%
I	105	2.16	that	26	0.53	now	5	0.10	AK-47	1	0.02	here	1	0.02
you	27	0.55	it	26	0.53	whole time	1	0.02	shit	1	0.02			
they	17	0.34	this	8	0.16	a long time	1	0.02	God	1	0.02			
my	15	0.30	there	8	0.16	never	1	0.02	ass	1	0.02			
me	12	0.24	thing	3	0.06	at times	1	0.02	fuck	1	0.02			
he	6	0.12	whatever	1	0.02	then	1	0.02						
we	5	0.10	Holy fuck	1	0.02	last year	1	0.02						
she	4	0.08	Fuck around	1	0.02	when	1	0.02						
myself	3	0.06	what	1	0.02	all the time	1	0.02						
bitches	2	0.04	those	1	0.02	at the moment	1	0.02						
themselves	1	0.02	shit	1	0.02						))			

them	1	0.02	here	1	0.02										
someone	1	0.02													
your	1	0.02													
their	1	0.02													
she	1	0.02													
somebody	1	0.02													
his	1	0.02													
mine	1	0.02													
us	1	0.02													
Total	206	4.23		78	1.60			14	0.28		5	0.10		1	0.02

Since the interview is about Billie Eilish, person deixis with the word "I" has the highest frequency of use (105 times or 2.16%). The person deixis is used the most as well at 206 times or 4.23%. Following are discourse deixis (78 times or 1.60%), time deixis (14 times or 0.28%), social deixis (5 times or 0.10%) and space deixis (1 time or 0.02%). The details of these figures are as follows as samples of how the data has been analysed.

Text	Type of deixis	Referent
This whole time I've been getting this one sentence, like, I'm a rule-breaker. Or I'm anti-pop, or whatever.	*Discourse deixis* Time deixis Person deixis Discourse deixis	Refers to the whole time she's in the music business. Refers to the time she's in the music business. Refers to Billie Eilish. Refers to what people said about her.

I'm flattered that people think that, but it's like, where, though? What rule did *I* break? The rule about making classic pop music and dressing like a girly girl? *I* never said *I*'m not going to do that. *I* just didn't do it. Maybe people see *me* as a rule-breaker because they themselves feel like they have to follow rules, and here *I* am not doing it.	*Person deixis* Discourse deixis Discourse deixis *Person deixis* Person deixis Discourse deixis	Refers to Billie Eilish. Refers to what people said about her. Refers to her making music and dressing like other female singers. Refers to Billie Eilish. Refers to people in general. Refers to following the rules.
That's great, if I can make someone feel more free to do what they are expected to do.	*Discourse deixis* Person deixis Person deixis	Refers to her being the module for not following rules and make someone more free. Refers to Billie Eilish. Refers to people in general.
But for *me*, I never realized that *I* was expected to do anything.	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to the fact that she has to do things as expected.
I guess that's what is actually going on – that I never knew there was a thing I had to follow.	*Person deixis* Discourse deixis Discourse deixis Discourse deixis	Refers to Billie Eilish. Refers to all the commotion that surround her as a rule-breaker. Refers to her never knowing there was a rule to follow. Refers to rules.
Nobody told *me* that shit, so *I* did what *I* wanted.	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to people telling her to follow rules.
I always sang. *It* was like wearing underwear… *it* was just always underneath whatever else you were doing.	*Discourse deixis* Person deixis	Refers to singing. Refers to Billie Eilish.
You know how there's always that singer kid who's like, '*I* can sing!' and then would sing in front of *you*?	*Person deixis* Discourse deixis	Refers to people in general. Refers to the show-off kid who could sing.

I remember hating that person.	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to the show-off kid who could sing.
The kid who does *it* for the applause and thinks they're amazing, and their mom is like, 'Yeah, she's gonna be da-da-da.'	*Discourse deixis* Person deixis	Refers to singing. Refers to the show-off kid singer.
I never put *myself* in that category, so for a long time *I*	*Person deixis*	Refers to Billie Eilish.
didn't realize that *I* was a singer, too.	Time deixis	Refers to a period of a long time.
I'm so glad *I* didn't go to school, because if *I* had, *I* would never have the life *I* have now.	*Person deixis* Time deixis Time deixis	Refers to Billie Eilish. Refers to time frequency of zero. Refers to the present.
The only times *I* ever wished *I* could go were so *I* could fuck around.	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to fool around.
At times I just wanted to have, like a locker, and have a school dance that was at my own school, and get to not listen to the teacher and laugh in class. Those were the only things that were interesting to me.	*Time deixis* Person deixis Discourse deixis Discourse deixis	Refers to from time to time. Refers to Billie Eilish. Refers to a school dance. Refers to the things she could mess around in school.
And once *I* realized that, *I* was like, Oh, *I* actually don't want to do the school part at all.	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to the messing around behavior she only wants to do in school.
I was never bullied. It's just a vibe you get.	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to the vibe of being bullied if there was a chance to do so.
You can tell *somebody* doesn't like *you*; of course *you* can. I had an entire childhood of that and	*Person deixis* Person deixis Discourse deixis	Refers to people in general. Refers to Billie Eilish. Refers to getting the vibe of being bullied if there was a chance to do so.

now *it*'s interesting, because I'll meet fans where I'm like, 'if I was in class with you when I was 11, you would have hated me.'	*Discourse deixis* Time deixis Person deixis Person deixis	Refers to the situation at present. Refers to the present. Refers to Billie Eilish. Refers to her fans.
Holy fuck, I hated that *shit*. But I can't lie. Chorus was my favorite *thing* in the world.	*Discourse deixis* Person deixis	Refers to the chorus she joined when younger. Refers to Billie Eilish.
It was really emotional for me. *I* knew that if I left, everybody would form new friendships without me.	*Discourse deixis* Person deixis	Refers to quitting the chorus. Refers to Billie Eilish.
When *I* think back to *me* crying about it then, *I* was crying about the future and what *I* thought would be, and you know what? *I* was totally right.	*Person deixis* Person deixis Time deixis	Refers to Billie Eilish. Refers to people in general. Refers to the past.
You can't stop people from moving on when *they* have to. When *you* go on a trip, *you* can't expect people to sit still until *you* get back.	*Person deixis*	Refers to people in general.
That was the song, at 11. And I was totally happy. I had never felt suicidal, and I didn't want to feel that way, but I liked the idea of writing a song about something I didn't know about.	*Discourse deixis* Person deixis Discourse deixis	Refers to the song she wrote at 11. Refers to Billie Eilish. Refers to feeling suicidal.
Just because the story isn't real doesn't mean *it* can't be important. There's a difference between lying in a song and writing a story.	*Discourse deixis* Discourse deixis	Refers to the unreal story. Refers to the difference in lying and writing a story in a song.
There are tons of songs where people are just lying. *There*'s a lot of *that* in rap right now, from people that I know who rap. *It*'s like, 'I got my AK-47, and I'm fucking…' and I'm like, what? You don't have a gun. 'And all my bitches…' I'm like, which bitches?	*Discourse deixis* Time deixis Person deixis Person deixis Social deixis	Refers to songs that are just lies. Refers to the present. Refers to Billie Eilish. Refers to rappers. Refers to a type of gun which the society doesn't allow you to own.

That's posturing, and *that*'s not what I'm doing. I just hated *my* body. I would have done anything to be in a different one. I really wanted to be a model, really bad, and I was chubby and short. I developed really early. I had boobs at nine. I got *my* period at 11. So *my* body was going faster than *my* brain. It's funny, because when you're a little kid, you don't think of your body at all. And all of a sudden, you look down and you're, like, whoa. What can I do to make this go away?	Person deixis *Discourse deixis* *Person deixis* Person deixis Discourse deixis Discourse deixis	Refers to women. Refers to lying in songs. Refers to Billie Eilish. Refers to people in general. Refers to the fact that she developed in body wise early. Refers to the changes in her body.
When people ask *me* what *I*'d say to somebody looking for advice on mental health, the only thing I can say is patience. I had patience with *myself*. I didn't take that last step. I waited. Things fade.	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to committing suicide.
I just wanted to invent shit, so *I* did. When *I* look back at *myself* at 9 or 10, *my* style was unbelievably terrible. But it was exactly what *I* wanted to wear. I was committed to it, I wore it, and I was happy. Nobody can have an opinion because *they* haven't seen what's underneath. Nobody can be like, '*she*'s slim-thick,' '*she*'s not slim-thick,' '*she*'s got a flat ass,' '*she*'s got a fat ass'.	*Person deixis* Social deixis Discourse deixis *Person deixis*	Refers to Billie Eilish. Refers to clothes she invented. Refers to her invented clothes. Refers to people in general.
The positive comments about how *I* dress have this slut-shaming element.	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to dressing provocatively.
Like, '*I* am so glad that you're dressing like a boy, so other girls can dress like boys, so that they aren't sluts.'	*Person deixis* Person deixis Discourse deixis Person deixis	Refers to people in general. Refers to Billie Eilish. Refers to dressing like a boy. Refers to other girls.
That's basically what *it* sounds like to me. And I can't overstate how strongly I do not appreciate *that*, at all.	*Discourse deixis* Person deixis	Refers to the comments about the way she dresses. Refers to Billie Eilish.

We don't like studios. I hate not seeing daylight. I hate that they smell weird. I hate recording booths. I hate being far away and all *we* would hear was, 'Let's put *you* in the studio with this person and that person.' So *we* did go into the studio and work with this producer or writer or artist or whatever, and it was fine but nothing ever did what me and Finneas alone do. And I think it's how *we*'ll keep doing it: He came over a week ago and he just set up his computer and *we* recorded something right here.	*Person deixis* Person deixis Discourse deixis Discourse deixis Discourse deixis Discourse deixis	Refers to Billie and her brother. Refers to Billie Eilish. Refers to studios. Refers to co-workers. Refers to recording in studios. Refers to recording outside of studios.
I realized now that it's everything *I* ever wanted.	Person deixis Space deixis	Refers to her brother. Refers to where she is speaking now.
As a fan growing up*, I* was always like, What the fuck is wrong with them?	*Person deixis* Time deixis Discourse deixis *Person deixis* Person deixis	Refers to Billie Eilish.Refers to the present. Refers to pop stardom. Refers to Billie Eilish. Refers to predecessor stars.
All the scandals. The Britney moment. *You* grow up thinking they're pretty and they're skinny; why would they fuck it up?	*Person deixis* Person deixis Discourse deixis *Person deixis*	Refers to people in general. Refers to predecessor stars. Refers to destroying their stardom. Refers to Billie Eilish.
But the bigger *I* get, the more *I*'m like, Oh *my* God, of course they had to do that.	Social deixis Person deixis Discourse deixis	Refers to the all mighty. Refers to predecessor stars. Refers to destroying their stardom.
In *my* dark places *I*'ve worried that *I* was going to become the stereotype that everybody thinks every young artist becomes, because how can they not?	*Person deixis* Discourse deixis	Refers to Billie Eilish. Refers to the fact that she is going to become the stereotype of the younger artist.

Last year, when I was at my lowest point during the tour in Europe, I was worried I was going to have a breakdown and shave my head.	Person deixis *Time deixis*	Refers to the younger artist. Refers to the year before this year.
The internet is such a stupid-*ass* mess right now.	Person deixis	Refers to Billie Eilish.
Everybody's so sensitive. A grown man can't be a fan of an artist? There are so many people that the internet should be more worried about. Like, you're really going to say that Drake is creepy because he's a fan of mine, then you're going to go vote for Trump? What the *fuck* is that *shit*?	*Social deixis* Time deixis Person deixis Person deixis Person deixis	Refers to something bad. Refers to the present. Refers to people in general. Refers to Drake, also a rapper. Refers to Billie Eilish.
Ugh, *that* is so fucking creepy. They're being nice, but *there*'s a line they just don't see. Sometimes they're like, 'I know *this* is wrong, but I just wanted to leave this letter.' And I'm like, if you know *it*'s wrong, then why do *it*?	*Discourse deixis* Social deixis Person deixis Person deixis	Refers to fans leaving gifts for her. Refers to something bad. Refers to her fans. Refers to Billie Eilish.
Luckily *I* dress fly all the time, so it's not like they're getting a picture of *me* where *I* look fucking crazy.	*Person deixis* Discourse deixis Person deixis	Refers to Billie Eilish. Refers to how she dresses. Refers to the paparazzi.
But literally? *It* feels like if you were to walk into an empty room and then you looked at your phone and you got a text of a picture of you in that empty room from inside the room.	*Discourse deixis* Person deixis	Refers to a comparison of situation. Refers to people in general.
Luckily *I* love *my* parents. *I* love this house. *My* brother comes here all the time because he wants to, and he likes us, too.	*Person deixis* Discourse deixis Time deixis Person deixis Person deixis	Refers to Billie Eilish. Refers to the house she is living in. Refers to all of the time. Refers to her brother. Refers to her parents and herself.
So *at the moment* there's a pretty good balance of… No, there isn't a balance; forget it. I'm fine here. Whatever. I have a car. A car is enough.	*Time deixis* Discourse deixis Person deixis Discourse deixis	Refers to at present. Refers to at a balance of something which she doesn't finish describing. Refers to Billie Eilish.

		Refers to her house.

Table 2 Statistical summary of interview 2: GQ, July/August 2020 (page 84-98) with 5444 words

Person Deixis			Discourse Deixis			Time Deixis			Social Deixis			Space Deixis		
Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%
I	87	1.59	that	31	0.56	always	2	0.03	God	1	0.01	around	1	0.01
my	24	0.44	it	25	0.45	ago	2	0.03	shit	1	0.01	here	1	0.01
me	18	0.33	this	3	0.05	never	2	0.03	hell	1	0.01	across	1	0.01
you	15	0.27	things	2	0.03	when	1	0.01				out	1	0.01
myself	6	0.11	there	2	0.03	back then	1	0.01						
we	6	0.11	them	1	0.01	midst	1	0.01						
they	5	0.09	whatever	1	0.01	years	1	0.01						
people	4	0.07	something	1	0.01	all day	1	0.01						
our	1	0.01	the reach	1	0.01	morning	1	0.01						
yourself	1	0.01	these	1	0.01	right now	1	0.01						
your	1	0.01	bitches	1	0.01	everyday	1	0.01						
somebody	1	0.01	here	1	0.01									
his	1	0.01	people	1	0.01									

	Frq	%		Frq	%		Frq	%		Frq	%		Frq	%
he	1	0.01												
them	1	0.01												
their	1	0.01												
Total	173	3.17		71	1.30		14	0.25		3	0.05		4	0.07

Since the interview is about Billie Eilish, person deixis with the word "I" has the highest frequency of use (87 times or 1.59%). The person deixis is used the most as well at 173 times or 3.17%. Following are discourse deixis (71 times or 1.30%), time deixis (14 times or 0.25%), space deixis (4 time or 0.07%) and social deixis (3 times or 0.05%).

Table 3 Statistical summary of interview 3: Vogue, March 2020 (page 263-275) with 6799 words

Person Deixis			Discourse Deixis			Time Deixis			Social Deixis			Space Deixis		
Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%	Deixis	Frq	%
I	169	2.48	it	63	0.92	sometime	6	0.08	shit	3	0.04	go	4	0.05
you	34	0.50	that	39	0.57	now	5	0.07	Lana	1	0.01	went	3	0.04
me	29	0.42	what	10	0.14	never	5	0.07	Ariana	1	0.01	here	2	0.02
my	28	0.41	this	10	0.14	moment	4	0.05	they	1	0.01	all over	2	0.02
they	16	0.23	there	5	0.07	years	4	0.05	Alicia Keys	1	0.01	over	1	0.01
this	10	0.14	shit	5	0.07	always	3	0.04	God	1	0.01	on	1	0.01
we	7	0.10	won	4	0.05	ago	2	0.02	hell	1	0.01	toward	1	0.01
people	6	0.08	people	4	0.05	late	2	0.02	younger	1	0.01	there	1	0.01

your	6	0.08	white	3	0.04	then	2	0.02	Grammys	1	0.01	came in	1	0.01
he	5	0.07	blank	2	0.02	next	2	0.02	ghost	1	0.01	underneath	1	0.01
what	5	0.07	which	2	0.02	day	2	0.02	ghosttown	1	0.01	somewhere	1	0.01
there	5	0.07	them	1	0.01	yesterday	1	0.01	Daily Mail	1	0.01			
shit	5	0.07	here	1	0.01	when	1	0.01	headlines	1	0.01			
myself	4	0.05	girl	1	0.01	awhile	1	0.01	swaggy	1	0.01			
she	4	0.05	deadass	1	0.01	during	1	0.01	dope	1	0.01			
him	3	0.04	the way	1	0.01	just	1	0.01	bratty	1	0.01			
yourself	2	0.02	guys	1	0.01	around	1	0.01						
us	2	0.02	thing	1	0.01	again	1	0.01						
own	2	0.02	embarrass	1	0.01	months	1	0.01						
yours	2	0.02	celebrated	1	0.01	week	1	0.01						
someone	1	0.01	categories	1	0.01	anytime	1	0.01						
those	1	0.01	why	1	0.01	once	1	0.01						
fucker	1	0.01	box	1	0.01	before	1	0.01						

dude	1	0.01	where	1	0.01	suddenly	1	0.01						
their	1	0.01	thing	1	0.01	eventually	1	0.01						
bro	1	0.01	shitting	1	0.01	whenever	1	0.01						
my	1	0.01	sentiment	1	0.01									
her	1	0.01	like	1	0.01									
yours	1	0.01	who	1	0.01									
our	1	0.01	some	1	0.01									
ours	1	0.01	stuff	1	0.01									
somebody	1	0.01	dog	1	0.01									
anyone	1	0.01	these	1	0.01									
everyone	1	0.01	those	1	0.01									
mine	1	0.01	their	1	0.01									
			hate	1	0.01									
			things	1	0.01									
Total	359	5.28		173	2.54		52	0.76		18	0.26		18	0.26

Since the interview is about Billie Eilish, person deixis with the word "I" has the highest frequency of use (169 times or 2.48%). The person deixis is used the most as well at 359 times or 5.28%. Following are discourse

deixis (173 times or 2.54%), time deixis (52 times or 0.76%), social deixis (18 times or 0.26%) and space deixis (18 time or 0.26%).

Conclusion and Discussion

Deixis involves the relationship between the structure of language and the context in which it is used. As descriptive approach and context of utterance in speech and non-speech have been important to understand communicative meaning, deixis plays an important role in providing pragmatic knowledge to the expression.

Deixis is one of the words used in the composing of text. It is also communicated through specific circumstances. Quite unlike all the previous studies with the likes of Monika, 2020, that focused on analyzing person deixis, this study looks at all five kind of deixis. They are person deixis, spatial deixis, temporal deixis, social deixis and discourse deixis.

The frequency in the use of deixis is actually governed to a great extent by the content of the three interviews and Billie Eilish's intention and purpose behind delivering the messages. Celebrities have successfully shaped through the use of deixis in order to inspire and motivate the public. As for Billie Eilish, she has used them to express explicitly her unique style, whether they be the clothes she wears, the coloring of her hair and of course, her style of music. Through quantitative data analysis, this study has demonstrated how all three of her interviews used language, especially deixis to communicate her visions in such a way that her music work and motivation in doing the work have inspired millions across the globe. The focus of this study is to include all the five kinds of deixis in order to obtain a broader and richer perspective on the position of the speaker-entrepreneur and speaker-celebrity, Billie Eilish, to the public.

As for language learning through linguistics perspective, by understanding the function of deixis, the student can avoid misunderstanding and mis communication in interpreting referent meaning. This makes the language users aware of the actual meaning when they listen and/or speak. Besides, it helps them in translating some texts or converted into the target language.

It is very obvious from all the three interviews that the use of first person singular deixis "I" is relatively high in all three interviews. This is because the interviews is focused on Billie Eilish's personal life. As interviews go, she talks about the difficulties and challenges is the formation years of both her life and career. Such talk considered on her battle with depression from intermedia bullying, her struggle with body image issues and so on. The personal deixis helps to directly communicate facts from the biographical background of the speaker to her fans.

As of previous works of Nurhikmah (2019) where she focuses on studying the function of deixis used by EFL teacher in classroom interaction and of Bunyarung and Prasongsook (2022) where they focus on analyzing deixis in speeches of famous Americans, their findings speak otherwise. Nurhikmah (2019) found that person

deixis is the deictic reference to the participant role of a referent, such as a speaker, the addressee, referents which are nither speaker nor addressee. First person pronouns typically refer to the speaking and hearing speech participants.

As for Bunyarung and Prasongsook's work (2022), the use of first person pronouns varies according to the speaker and the audiences of the speech they studied. They found that in some speeches that the speakers are talking about his or her personal life, the first person pronouns use is relatively high. They also found that since the purpose inherent in each of the speeches is to motivate the respective audiences, personal deixis helps to directly communicate both facts and figures from the biographical background of the speakers to the addressees. However, in some of the speeches they study where the speakers are mostly politicians, the speakers attempted to draw attention of the public to certain aspects from the sicio political and cultural stand point more than the biographical details from the speakers' own life. These speeches' use of the first person pronouns is relatively low. In such speeches, the word "we" is replaced tomake the audiences feel the sense of inclusion.

It could be said that the purpose of the talk, both interviews and speeches, the audience and the speaker himself, all contribute and direct the use of deixis in their deliverance. Deixis are like sutures that keep the flow of ides stitches in the pattern to each speaker intension to weave the content and the messages in order to project the ideas with clarity. Deixis also have the intended effect on the audience as the addressee/listener participants in the entire speech acts of communication.

Suggestion

1. Any language teacher can apply the analysis of deixis in selected speeches to classroom learning activity taking the entire speech or an extract from it to teach students.

2. A reader who wants to improve his English skills can practice analyzing the deixis to enhance reading comprehension.

3. A further study can be conducted on deixis in other speeches of famous people or of other texts, for instance, news, stories, interviews, critics, etc.

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