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Faculty of Arts and Philosophy

**Stylistic Analysis of Selected Lyrics of
Talking Heads'**

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Z á s a d y p r o v y p r a c o v á n í :

Cílem bakalářské práce je prostudovat výskyt a užití stylistických prostředků ve vybraných textech písní skupiny Talking Heads. Studentka nejprve stručně představí metody literární analýzy, se zaměřením na poezii, a uvede typické poetické prostředky vyskytující se v textech písní. Dále na základě studia odborné lingvistické literatury a s ohledem na zkoumaný korpus popíše klíčové stylistické prostředky roviny fonetické, syntaktické a lexikálně-sémantické. Podrobně se zaměří především na užití rýmu, slovesných kategorií a figurativního jazyka. Následně provede analýzu korpusu vybraných textů písní skupiny Talking Heads s cílem zmapovat výskyt zkoumaných stylistických a poetických jazykových prostředků, popsat kontexty, ve kterých se vyskytují, a objasnit jejich funkce. Na závěr zhodnotí jejich užití, interpretace a dopad na posluchače.

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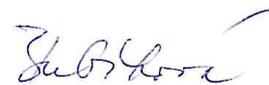
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NÁZEV

Stylistická analýza vybraných textů písní skupiny Talking Heads

ANOTACE

Tato práce se zabývá analýzou textu vybraných písní od Talking Heads z pohledu stylistického a pragmatického. První část práce obsahuje analýzu teoretického pozadí a zmiňuje se definicích specifických aspektů různých jazykových pohledů. První kapitola popisuje použitou metodologii a také zákulisí skupiny Talking Heads. Další kapitoly obsahují vysvětlení a definice pojmů, které jsou použity v práci a také popisují práci z pohledu důležitých nástrojů použitých při výzkumu: kontextu a diskursu. Dále obsahuje zevrubný popis fenoménu deixe jako prostředku ke sdělení výroku, což je také podstatnou částí této práce. Praktická část je věnována analýze vybraného textu za použití nástrojů popsaných v části teoretické. Zkoumá užití frázových výrazů v textu. Poslední část shrnuje teoretické aspekty práce a výsledky části praktické. Definuje také závěr, ke kterému autorka práce dospěla.

KLÍČOVÁ SLOVA

písňový texty, stylistika, pragmatika, deixe, diskurs context, styl, ton

TITLE

Stylistic Analysis of Talking Heads' Lyrics

ANNOTATION

The work deals with the analysis of the chosen song lyrics of Talking Heads band from the stylistic and pragmatic points of view. The first part of the thesis includes theoretical background and mentions the terms' definitions and the specific aspects of the discussed linguistic branches. The opening chapter briefly covers the used methodology, as well as the historical background of Talking Heads band. The following chapters contain the definitions of the terms which are used in the thesis and they also describe different points of view on important tools used in the research: context and discourse. Moreover, it includes the detailed description of the deixis phenomenon and its use in delivering a message of an utterance which is also an important subject of this paper. The theoretical background also includes the chapter that is fully devoted to specifications of song lyrics.

The practical part is devoted to the analysis of the chosen lyrics using the tools which are covered in the theoretical part. It examines the role of the use of deictic expressions in the lyrics. The final part briefly summarizes the theoretical aspects of the thesis and the practical part's results and defines the conclusion to which the author has come while working on this paper.

KEYWORDS

song lyrics, stylistics, pragmatics, deixis, discourse, context, style, tone

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INTRODUCTION

Language is a tool that people use for communication (Lyons, 2002) and it may be found in all fields of everyday life such as entertainment, advertising and arts. There are several approaches to language studies and stylistic and pragmatic theories are chosen for this paper so as to analyze the linguistic aspects of song lyrics from their point of view.

Stylistics is concerned with the possible significance of linguistic features in texts, how they can be interpreted from a particular perspective in a specific situation, while pragmatics is concerned with the meaning of language in discourse, that is, when it is used in an appropriate context to deliver a particular message (Verdonk, 2002, p.29). Stylistics has common features with pragmatics as they are both branches of linguistics and their main focus of study are written and spoken texts and understanding of their perspective and message in a specific context. That is why the brief definitions of both of the studies appear in this work while analyzing the lyrics of Talking Heads band. The notions of context and discourse are introduced, as well as the concepts of style and tone, which are all obligatory components for understanding the message of the chosen texts. This work particularly focuses on the theoretical definition and the examination of the function of deixis in the chosen song lyrics. Deixis is seen here as a fundamental element of human discourse. The relation of deixis to pragmatics and the various types and use of deictic expressions are discussed.

The object of this study is the usage of deictic expressions in the chosen song lyrics. This is the main focus because it affects the listeners' attitude to narrative and delivers a message that can be understood through its context.

The aim of this study is to analyze the usage of deixis in the chosen song lyrics so as to find the deictic features which are common for Talking Heads band's lyrics.

The scope of the research is fourteen selected song lyrics of Talking Heads band, which were chosen from different albums. These lyrics are listed in the Appendix and were taken from a trusted web-page Genius.com, which is visited by over a hundred million people each month. The data for the analysis have been randomly selected from the discography of Talking Heads. The song lyrics that are analyzed are: 'Psycho Killer'

from the album 'Talking Heads: 77' (1977), 'I'm Not in Love' from the album 'More Songs About Buildings and Food' (1978), 'Drugs', 'Life During Wartime' and 'Cities' from the album 'Fear of Music' (1979), 'Once In A Lifetime' from the album 'Remain in Light' (1980), 'This Must Be the Place' and 'Girlfriend is Better' from the album 'Speaking in Tongues' (1983), 'And She Was', 'Perfect World' and 'Creatures of Love' from the album 'Little Creatures' (1985), 'Wild Wild Life' and 'Radio Head' from the album 'True Stories' (1986), and 'Totally Nude' from the album 'Naked' (1988). These lyrics are analyzed and the accent is made on the use of deictic expressions and the definition of their style.

The author of this bachelor thesis examines the purpose of the use of deixis, the frequency of the use of different types of deictic expressions and what type of deixis prevails in these lyrics.

The qualitative and quantitative research methods are used in this analysis:

1. The theoretical overview provides the basic information about style, tone, context, discourse and deixis;
2. Descriptive-analytical method is used to examine and interpret the deictic expressions which are found in the chosen song lyrics;
3. Statistical method is used to examine the frequency of use of the deictic expressions of different types;

The author of this thesis believes that it is necessary to include information about the band, because they are the song and music writers, whose lyrics and impact on the audience will be analyzed in the next chapters.

Talking Heads was an American new-wave rock band that was formed in New York City and active until 1991. The band first appeared on stage along with *the Ramones* in the famous punk rock club *CBGB*, a New York City music club opened in 1973 in Manhattan's East Village, which soon became a birthplace of punk rock and new wave bands like the Ramones, Blondie, and Talking Heads. The band comprised David Byrne (songwriter, lead vocals, and guitar), Chris Frantz (drums), Tina Weymouth (bass), and Terry Harrison (keyboards, guitar). The band experimented with

different music styles such as new-wave, classic rock, punk, art pop, worldbeat, art punk, funk, folk and country.

The author has chosen this band's lyrics for the analysis due to the fact that she personally admires their music art and that four of the band's albums appeared on *Rolling Stone's* list of the 500 Greatest Albums of All Time, and the chosen for the analysis 'Psycho Killer' song was included among *The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll*.

The work consists of three main parts. The first part is focused on the introduction. The second part presents the theoretical information about stylistics and pragmatics, discourse and context, style and tone, deixis and its types. It also includes the information about song lyrics. The next chapter provides the insight into the analysis of the chosen lyrics. This chapter is divided into two parts: methodological consideration and the analysis of the examples. These examples are collected from the Talking Heads song lyrics, which were chosen for the analysis and which are as different from each other as they can be in order to show the variety of the found examples of deictic expressions.

I. THE THEORETICAL BACKGROUND

In this chapter the main theoretical aspects will be covered. The author of this paper has chosen several linguistic aspects for the further analysis of the chosen lyrics.

1.1 Song lyrics

In a performance of a song the singer faces the challenge to sustain a listener's interest by communicating the message, feelings and mood of the story. During the performance the singer becomes a storyteller: the link between the composer, the poet, and the listener. When a singer is able to draw an audience's attention on an emotional level, his main goal is achieved. In order to fulfill this goal he must "*plumb the depths of poetry, be fastidious in his delivery of words, and find the dramatic images and emotional moments submerged in the words he is singing*" (Kimball, 2013).

A song is a unique combination of poetry and music. Poetry and music have similar sound characteristics: rhythmic patterns, stresses, tempo variations etc. The composer of a song connects music and poetry in a way that it is nearly impossible to divide them. Listeners do not hear poetry read to music, they hear a song. Ned Rorem, an American composer and a diarist who won a Pulitzer Prize in 1976, distinguishes poetry from lyrics in a way that he states that poetry is self-contained, while the lyrics are made to be sung, and not necessarily may live the life of their own (Kimball, 2013).

When an audience hears a song they experience it as a complete entity - and they get an overall impression. This impression is evolved by the setting of words, melodies and rhythm. Words of popular songs are usually called 'lyrics' and are mostly produced in collaboration of a lyricist and a composer. The song is usually created based on an existing or fictional story upon which both music and words are based (in this works it is the collaboration of David Byrne as a lyricist and the rest of the band). In Oxford Learners' Dictionary 'lyric' is defined as '*connected with or written for singing*'. In Merriam-Webster Dictionary 'lyric' means '*the word of a song*'.

In this thesis 'lyrics' is seen as a combination of written and spoken texts. Written texts of the chosen song lyrics were used for illustrating the deictic expressions, which are identified there. Spoken texts of the song lyrics are used for better understanding of

the message transfer, as the song may not be fully understood without the music component.

1.2 Stylistics and Pragmatics

As it was stated in the introduction of this paper, stylistics and pragmatics are both branches of the linguistics study. Their focus of study is written and spoken texts and their impact on the reader/listener. Both stylistics and pragmatics have as a starting point the spoken language (Verdonk, 2002). Due to the fact that song lyrics may be referred to a spoken and also written literary text both of the studies are used in the analysis of the peculiarities of lyrics in conveying the message to the listener. The implementation of the chosen pragmatic concept (deixis) in stylistic analysis means to focus on the analyzing and understanding of the peculiarities of the band's song lyrics.

A simple definition of style claims that *“two utterances in the same language which convey the same information, but which differ in their linguistic structure, can be said to differ in style”* (Hockett, 1958, p. 556). Style consists of linguistic features which do not directly influence the message. A speaker chooses these features from a range of possible ways in order to express what he wants to say, and this choice is called stylistic: it results in style. Style emerges when the speaker, consciously or non-consciously, selects one possibility and rejects all the others as expressions of what he wants to say (Hickey, 1993, p. 573). Style is often said to involve deviation from a “standard” use of language, in order to achieve literary, rhetorical, persuasive or other effects (Hickey, 1993, p.574). Aside from individual linguistic features, the overall tone, or attitude, of a piece of writing should be appropriate to the audience and purpose. The tone may be objective or subjective, logical or emotional, intimate or distant, serious or humorous. It can consist mostly of long, intricate sentences, of short, simple ones, or of something in between.

The determinants of stylistic choice vary. It may be the speaker's emotional attitude toward the message, toward the hearer or the world in general at the moment of communicating. Another factor is the context or the situation as defined by Enkvist

(1973, p. 51): “*style is a contextually restricted variation*”. The context influences the use of deictic and anaphoric devices, terminology and even cross-cultural reference.

The significance and full understanding of what is said depends on the extent to which it concerns the context that is shared with the listener. According to Cruse (2006, p.41), context is an inseparable part of understanding of utterances and expressions. He also defines the important aspects of context such as: preceding and following utterances and the immediate physical situation that influences people’s interpretation (Cruse, 2000, p.35).

Peter Verdonk defines two types of context: linguistic and non-linguistic. Linguistic context (2002, p.6) refers to the features of language inside a text, such as sounds, words, phrases and sentences which help to interpret other linguistic elements. The non-linguistic context consists of text-external features influencing the language and style of the text: the contextual circumstances in which both the speaker and the listener are involved at the moment of interaction. He also specifies the following components which make the notion of context more precise:

- i. The text type, or genre (e.g. a song, a ballad or a poem)
- ii. Its topic, purpose, and function
- iii. The precise temporal and spatial characteristics of the text in the moment of reading/listening
- iv. The text’s social, cultural, and historical meaning
- v. The relationships between the speaker and a hearer (or a writer and a reader)
- vi. The relation with other similar or related text types

Pragmatics studies the language in context, and the way in which authors create character and situation that are relevant to readers/listeners interpretation of the discourse. It is focused on contextual factors which affect the linguistic meaning of an utterance (Verdonk, 2002, p.19). Since pragmatics is the study of language in use, stylistics has become increasingly interested in using the insights it can offer (Black, 2006, p.12-13).

Pragmatics research is centered on the speaker's usage of language depending on their mood, on the time of speech and place of the interaction, and any other aspect that may influence communication in that specific moment (Galita, 2011, p.36).

As it has been stated in the introduction, discourse is a subject of pragmatic studies and deixis is one of its main elements that helps to fully understand it.

Dictionaries offer a vast variety of definitions of discourse and it is difficult to state the one that is the most precise. For example, Merriam-Webster dictionary defines discourse as: "*verbal interchange of ideas, especially conversation; or a linguistic unit that is larger than a sentence*". Oxford Learners' Dictionary, on the other hand, offers a more detailed definition: "*discourse is the use of language in speech and writing in order to produce meaning; language that is studied, usually in order to see how the different parts of a text are connected*". Quite similar definition is offered in MacMillan Dictionary: "*discourse is written or spoken language, especially when it is studied in order to understand how people use the language*".

In mainstream linguistics discourse implies a concern with the length of the text/utterance. That is why discourse may be defined as an extended piece of text, which has some form of internal organization, coherence or cohesion. For others in mainstream linguistics discourse is defined by the context of situations in which utterances occur. These contexts determine the internal parts of the specific texts produced (Mills, 2006, p.9).

There are a lot of ways and variations in which to define discourse, and the writer of this thesis will have to choose what definition suits the frame of work the best. In the author's opinion, the best choice for this research is the definition given by Verdonk (2002, p.18) who defines discourse as a process of activation of a text by relating it to a context of use. In other words, the contextualization of a text is the reader's/listener's reconstruction of the writer's/speaker's intended message that is his/her communicative act (discourse).

1.3 Perspective

The listener's (reader's) reconstruction of the intended message of the text also depends on his (her) perspective. Peter Verdonk believes that any change in the perspective or point of view from which the message is presented will result in a different interpretation of that message (2002, p.30). Interpretations vary from reader to reader (listener to listener) as every one of them relates the text to his (her) context of knowledge, emotions, culture, and experience. Moreover, at various points in the text the speaker (writer) refers to persons, places, and times by means of words and phrases such as: I, my, you, there, this house; and the presence of past and present tenses of verbs that indicate timing such as: was, lived, , want etc. In a face-to-face situation these terms are easily understood because the speaker and the hearer share the exact same physical context of time and place. But in song lyrics, the hearer and a reader do not see the situational and pragmatic meanings of these terms, they can only understand its textual meaning. The reason for this 'blindness' is that they can neither physically see people who are referred to 'I' and 'you', nor observe the location of the place in case of reference 'here', nor check the exact time of the creation of the text and its message.

However, their experience of the real world and the knowledge of stylistic conventions of fiction, readers (hearers) will help to understand these expressions as representations of people, places, and time of the story, and will use them as 'cues' to participate in the situation in their imagination of the fictional world of the discourse (Verdonk, 2002, p.34). These 'cues' are called deictics, while the phenomenon as a whole is usually called deixis and is fundamental in all spoken and written discourse. The following chapter will focus on the definition and types of deictic expressions with the specific examples from the chosen lyrics of Talking Heads.

1.4 Deixis and deictic expressions

Deixis is one of the pragmatic elements that help finding a meaning to the speaker's utterances in a given situation or context, showing their relation between themselves, between the message and the interlocutor, from whom they require a certain reaction or action (Galita, 2011). In other words, it may be called 'pointing out' via language (Yule, 1996, p.9). It represents the connection between language and context through the use

of personal pronouns, demonstratives, adverbs of place and time. It makes the identification of the speaker and the listener, and the time and place of the occurred communication. The elements that make this connection obvious are called *deictic expressions* and they represent “a class of lexical elements whose reference can be determined only in relationship to a pragmatic context” (Bar-Hillel, 1954, p.360). Yule (1996, p.9) mentions that sometimes they may be called *indexicals*. The interpretation of these indexicals depends on the speaker and listener sharing the same context and their most basic use is a face-to-face interaction. Moreover, the interpretation also depends on the intention of the speaker (an expression is deictic only if, in a specific context, its hearer is in relation with the speaker and situation in the precise moment of the utterance).

Considering not only the context of communication act, but also stylistic elements such as intonation, pauses, and stress, the deixis may have stylistic value as well, subjectively showing the speaker’s emotions and perspective (Galita, 2011). That is why the author of this thesis believes that in order to fully understand what David Byrne wanted to say in his songs and how he said that, it is necessary to listen to their records at least once. Levinson (1983, p.85) notices that deixis in spoken discourse is organized differently than the one in written discourse. He states that:

- The speaker is the central person;
- The time when the speaker produces the utterance is the central time;
- The place where the speaker is at the time of producing the utterance is the central place;
- The point at which the speaker is while producing the utterance is the discourse center;

Deixis may be divided into two groups: proximal and distant. The proximal deixis implies that the object is away from the speaker, while distant deixis indicates that the object is close to the speaker. Moreover, there is the deictic center – the ‘now’ point of in the time of the speaker (Yule, 1998, p.9).

From a linguistic point of view deixis includes the person who speaks, the place where he/she speaks and the moment of speech (Buhler, 1990, p.117). That is why deixis

is divided into three main categories that will be described in details below: personal, spatial and temporal; there are also such sub-categories as social and discourse deixis defined by Fillmore and Lyons (Levinson, 1983, p.62):

1. *Person deixis* defines the identity of the speaker and the hearer and usually indicate people (in this thesis: the singer and the listener) in a specific situation;
2. *Spatial deixis* is referred as a relative location of people and things is being indicated; where the singer and the listener are at the moment of communication;
3. *Temporal deixis* defines the time at which the communication takes place; in other words, it refers to some point in time that has the time of the speaker's utterance as its center;
4. *Social deixis* shows the relationship between the interlocutors that influences the choice of speech forms (polite or impolite, intimate or formal etc.);
5. *Discourse deixis* refers to some part of the text in order to identify the entity.

Next chapters will cover the first four types of deixis which will be analyzed in the context of chosen song lyrics, so as to define its style and relation to literature.

1.4.1 Person Deixis

It is obvious from its name that person deixis provides information on the identity and roles of interlocutors in the act of communication. Person deixis operates on a basic three-part division, exemplified by the pronouns for first person (*I, we*), second person (*you*) and third person (*he, she* or *it*) (Yule, 1996, p.10). The pronouns of the first and the second person usually refer to the speaker and the listener, in other words, they represent views of different persons in different communication situations as in (a) where *I* is the singer himself, and *you* is the listener (Galita, 2011). Under their simplicity hides the real complexity of their use: it must be known that during the conversation each person constantly shifts from being '*I*' to being '*you*'.

a. "*Speak up, I can't hear you*" (taken from the lyrics *Wild Wild Life*)

As a general rule, by using the first person plural '*we*' as in (b) where *we* means *me and you altogether*, so the speaker may apply to the speaker plus the others.

- b. “*We are creatures, creatures of love*” (taken from the lyrics *Creatures of love*)

Although, in English, there is a potential ambiguity in such uses which allow two different interpretations: there is *an exclusive ‘we’* as in (c) (where *we* is *the singer himself and the specific person* that he wrote this song for, not the listener), that refers to the speaker plus the others excluding the listener, and *an inclusive ‘we’*, where both the speaker and the addressee are included as in (b) where *we* means *me and you altogether*. The *exclusive ‘we’* might be also used in a situation where the avoidance of ‘you’ in requests or commands is necessary in terms of politeness (also refers to a social type of deixis, see below).

- c. “*Hi yo, we drift in and out, hi yo, sing into my mouth*” (taken from *This Must Be the Place*)

The ambiguity present in (b) provides an opportunity for the listener to decide what was communicated from his perspective. Either the hearer decides that he or she is a member of the group to whom the message is delivered (an addressee) or an outsider to whom the message does not belong (not an addressee) (Yule, 1996, p.12).

You may refer to you (singular) and you (singular) as in (d) where *you* means the listener plus his partner. Theclusivity may also be applied to the pronoun ‘you’, where it may be inclusive (when the listener associates himself/herself with the addressee of the message), or exclusive (when the listener prefers to be an observer, excluding himself from the direct communication).

- d. “*You wrestle, with your partner*” (taken from the lyrics *Wild Wild Life*)

You may also define *you* plus *he/she/they* which can be also interpreted as in (a) where *I* is the singer himself, and *you* may be referred to the listener plus the audience.

The third person is not a participant in I-you relationship and is more distant. It points out certain personal or non-personal referents involved in a certain situation and usually both the speaker and the hearer know who is being mentioned as in (e) where both the speaker and the listener know who he is.

- e. “*Do you know when he will come?*”

Third person forms might be also anaphoric, that is, not extralinguistic but referring back to the referring co-text of the utterance (Culpeper & Haugh, 2014, p.24).

Personal deixis may also be analyzed from the subjective point of view of the speaker as in (f) where *I* is repeated twice in one utterance, aiming to reassure that the listener has confidence in what speaker says. It may also impose the speaker's viewpoint on the listener in case the listener does not agree with the idea that 'sex is OK', in this case, it is from the perspective of the hearer already.

f. *“Well, I’ve seen sex, and I think it’s OK” (from Creatures Of Love)*

There are also other situations where listener may subjectively decide what the speaker means such as if the speaker is angry (usually *you* is stressed). Nevertheless, only the ones described above are found in the chosen lyrics in this paper. More specific examples from the lyrics will be shown in further chapters.

1.4.2 Spatial Deixis

Spatial deixis refers to spatial relations and expresses a relationship relating to distance between the deictic center (the speaker's location) of the speaker and a referent. It shows where the interaction occurs, depending on the position of participants in the exact moment of the utterance.

English has proximal and distal (near/far) contrast, which might be illustrated by words such as '*here/there*' and '*this/that*' and their plural forms (in Old English proximal '*hither*' and distal '*thence*' that now sound archaic). However, the usage of these words and the final set in particular, is not always restricted to physical spatial relationships (Culpeper & Haugh, 2014, p.28). It may also indicate *temporal relationships* when proximal '*this*' is used in the meaning 'near in time', and distal '*that*' refers to 'further in time' as in (g) where '*this England*' means 'nowadays' and '*that England*' means 'at Shakespeare times' (the example of the author).

g. *“This England is absolutely different from that England”*

Nonetheless, considering spatial deixis it is important to remember that location from the speaker's perspective may be fixed mentally as well as physically. Speakers

who are temporarily away from their home may continue to use ‘here’ as a reference to a physically distant home location, as if they were still there. Speakers are also able to project themselves into other locations prior to actually being in those locations (e.g. I will come later – where come indicates movement to addressee’s location). This is described as *deictic projection* and speakers make more use of its possibilities as more technology allows them to manipulate location as in (h) where the utterance is recorded on the answering machine that is located at home, where the speaker is not present at the exact moment of hearing the utterance (Yule, 1996, p.12-13).

h. “I’m not here now, please leave a message”

There may also be nonverbal spatial indicators such as pointing gestures, which are noticeable at a band’s concert or on music videos only, which physically show the object or person that is spoken about.

There/here are also used in grammatical structures which have no deictic meaning, as in (i) where *there is* functions as the marker of the existence of water at the bottom of the ocean.

i. “There is water at the bottom of the ocean” (taken from Once in a Lifetime)

The pragmatic basis of spatial deixis might be *psychological distance*. Speakers tend to treat physically close objects as psychologically close. Also, if something is physically distant from the speaker then it might be treated as psychologically distant. However, a speaker may also wish to mark something psychologically distant even though it may be physically close in case he or she does not like that as in (j) in case the speaker does not approve of ‘those people’ and does not want to be a part of their group.

j. “Doctor, doctor, tell me what I am. Am I one of those people?” (from Creatures of Love)

This/these may also function as discourse deixis when it points out to something that have been mentioned earlier in the text/speech as in (k), where *this* indicates the process of handling a gun (which has been mentioned in the first refrain of the song).

- k. “*And you may ask yourself – how do I work this?*” (from *Once in a Lifetime*)

1.4.3 Temporal Deixis

Temporal deixis concerns expressions which can convey relations over time. It points out the processes and entities, keeping in mind the temporal deictic center, which is the speaker’s ‘now’ of making an utterance (Valeika, Verikaite, 2010, p. 22). Temporal deixis typically includes adverbs of time (the most frequent are *now* and *then*), temporal expressions (this year, last week) and the verb tenses: past and present. Words as *will/shall* indicate future time. Tense defines the time of an event that is described in an utterance.

This/that may also indicate temporal relationships when proximal ‘*this*’ is used in the meaning ‘near in time’, and distal ‘*that*’ refers to ‘further in time’ as in (g). Temporal deixis may have similar psychological basis to that of the spatial, when the events are treated as coming toward the speaker (into view) or away from him or her (out of view) such as: the coming week, the past year (Yule, 1996, p.14).

Now may refer either to the exact time when the utterance is said and received as in (l) where *now* means that the speaker wants to receive help immediately after he requested it; or to the unlimited period of time (e.g. this song is quite popular now – where *now* indicates the unknown period of time, the song is popular not only at the exact moment of speech).

- l. “*So help me now to find out what I think*” (from *Creatures of Love*)

Then may indicate past (e.g. that happened in 2009, I was a first-year student then) and future time (e.g. let’s meet on Sunday. I’ll see you then).

Verb tense may indicate past as in (m) where the verb *bought* indicates that the action finished before the speaker mentioned it, or future as in (n) where *will be* shows that the author is not there yet, but has intention to go the place he talks about. In other words, the present tense is the proximal form and the past tense is a distal form.

Sometimes, something that is treated extremely unlikely from the speaker's perspective and current situation is also marked by means of past (distal) verb form as in (o) where the speaker speculates about the present which is not possible. The past tense is always used in if-clauses that mark events that speaker finds distant to present reality (e.g. if I had a billion dollars...). These idea never happened in past time, it is presented as deictically distant from the speaker's current situation.

m. *"He bought some wild, wild life" (from Wild Wild Life)*

n. *"This is where I'll be" (from This Must Be the Place)*

o. *"I could be a millionaire"*

1.4.4 Discourse deixis

Deictic expressions are usually taken as referring to the extralinguistic world. Some scholars, such as Fillmore (1970), have also distinguished discourse/textual deixis. It involves making references to a segment of discourse as in (k) where the link 'this' points to the beginning of the song lyrics. It may point to the preceding discourse as well as to the upcoming one. Discourse deixis is expressed by the use of demonstratives 'this' and 'that', and the third person pronouns 'he', 'she', 'it', 'they'.

p. *"I got a girlfriend with bows in her hair. And nothing is better than this." (from Girlfriend is Better)*

Moreover, the definite article 'the', according to Halliday and Hasan (2005, p.57), should be also classified as discourse deixis.

q. *"Here comes the twister" (from I'm Not in Love)*

1.4.5 Social Deixis

Social deixis is closely connected with personal deixis from an objective point of view, showing the social roles of the participants and the realities connected to the situation, when the interaction occurs (Fillmore, 1970). The use of deictic expressions indicates the level of respect between the interlocutors. Today, English relies on the use of vocatives, expressions usually used to address people, to mark social relationships, especially in the form of noun phrases.

A summary of social deictic expressions in present-day English by Leech and Biber is as follows (Culpeper & Haugh, 2014, p.26):

- *Endearments* (love, sweetie, darling) are commonly used between close female family members, sexual partners;
- *Family (kinship) terms* (mum, dad, grandma, grandpa) are typical for addressing a family member of an older generation;
- *Familiarizers* (guys, mates, pals, folks, bro) are used between males signaling solidarity;
- *First names*: a. typical address between friends and family members, as well as other acquaintances. b. a sub-group of first names is familiarized first names, shortened first names and/or with the pet suffix *-y/ -ie* (Margie, Tom, Jackie);
- Title and surname (Mr. /Ms. /Mrs.) are classic means of marking a more distant and respectful relationship as might be in (r) where *Mr.* indicates that the author respects the one he speaks about. On the other hand, from the subjective point of view, a hearer may understand it as irony and the speaker might have implied the irony;
- Honorifics (sir, madam, Your Majesty) are relatively rare and may occur in situations such as formal service encounters, where there is an asymmetrical relationship between speakers;
- Other forms that depend on the creativity of the speaker such as: Hello beauty! Let's go lazy! Or as in (s) where *hey yo* is used to attract the listeners attention in a friendly manner.

At the same time, colloquial language, frivolous language etc. may indicate that both, the speaker and the listener, are on the same social level, or the listener may be even lower than the one who addresses to him/her.

r. *“Check out Mr. Businessman, he bought some wild, wild life” (from Wild Wild Life)*

s. *“Hey yo, I got plenty of time” (from This Must Be the Place)*

The *exclusive* ‘we’ might be also used in a situation where the avoidance of ‘you’ in requests or commands is necessary in terms of politeness. There is also *royal* ‘we’

which pragmatically means ‘I’ and is used when a speaker is in honorific focus (e.g. when the Queen speaks about herself).

As might be seen from the above summary, social deictic expressions mark not only social relationships, but also, amongst other factors, setting and in particular their degree of formality. Thus, it might be stated that social deixis influences the style of the text.

All types of deixis listed and described above will be identified and analyzed further in this thesis in order to find out what type of deixis prevail in the chosen lyrics.

II. PRACTICAL PART

Before going into more details on the practical part of this work, some attention is paid to the methods which are used in this analysis.

First of all, the website Genius.com was chosen as the main source of the research. The song lyrics were collected from different albums of Talking Heads band from year 1977 up to 1988, so as to define David Byrne’s typical choice of deictic expressions disregarding the exact time of the songs’ creation. There are fourteen song lyrics which are present in the Appendixes 1-14. The deictic expressions which are found in the song lyrics are grouped into personal, spatial, temporal, discourse and social types, and then these types were analyzed according to their main features.

For the purpose of this study the clusivity of deictic “we” and “you” is introduced. It has not been analyzed by other authors and is of great importance to this study, as it is believed here to express the song creator’s attitude and intention toward the hearer at the time of delivering the message. It is important to mention that the analysis of the purpose of the use of deixis and its interpretations are based on the subjective point of view from the perspective of the author of this paper. The author has listened to all of these songs many times and believes that she is able to understand what the singer wanted to communicate.

After all the examples were collected. Unfortunately, there are few examples of social deixis but they are still present in the analysis as it shows the level of intimacy toward the listener. A familiar tone is used in the lyrics in order to destroy the boundaries

between the speaker and the hearer, and so as to transfer the feelings which the speaker experiences at the time of listening to these songs.

The sampling method was used to select and sort the deictic expressions from the Talking Heads’ song lyrics. It was chosen to do a random sampling, and to sample the song lyrics of different albums. Descriptive-analytical method was applied to examine and interpret the findings in the chosen corpus. A variety of examples were considered individually so as to include a wide range of different deictic expressions. The statistical method, a method of representing and analyzing statistical data, was used to present the frequency of use of different types of deixis. The examples were allocated by the type they belong to. The results of the findings were arranged in the tables which are included in the chapters below.

2.1 The Usage of Deixis in the Chosen Song Lyrics

It was already mentioned in the theoretical part that deixis plays an important role in transferring the message from the speaker to the listener, that is why the usage of deixis in the song lyrics is very frequent. So as to understand the speaker the listener must be attracted to him. This is where deixis participates: it becomes a bridge between the sender of the message – the singer, and the receiver of this message – the hearer. Song lyrics are here believed to be similar to short stories, therefore more than one deictic expression may be found in one song text. The following part of this study analyzes different types of deixis while presenting the corresponding examples from the lyrics. The distribution of the examples is given in the chart below:

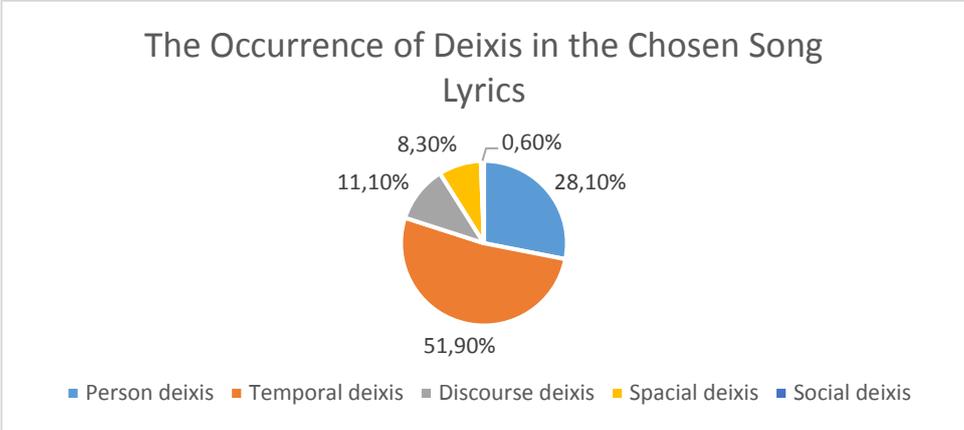


Chart 1. The occurrence of deixis in the chose song lyrics

It is seen from this chart that the numbers of the examples is distributed differently. Two of the categories, person and temporal deixis, are more prominent, presenting more than half of the findings. Discourse deixis is of an average occurrence as well as spatial deixis. The least frequent one is social deixis, although it is still present in the findings. The precise number of the findings of each deictic category is presented in the corresponding chapters below.

2.2 The Usage of Person Deixis in the Chosen Song Lyrics

This part of the study focuses on the analysis of person deixis in the chosen song lyrics of Talking Heads band. As it was mentioned before in the theoretical part, there are pure and impure personal deictic expressions. ‘I’ and ‘you’ are pure personal deictic expressions, as they indicate the sender and the receiver of the transferred message without disclosing any additional information. The examples below present the usage of the pure deictic ‘I’:

1. *I’m absolutely free, living in the trees <...>. (See Appendix 1)*
2. *And I’ve been walking, talking, believing the things that are true, and I’ve been finding the difference between right and wrong...bad and good <...>. (See Appendix 4)*
3. *Well I’ve seen sex and I think it’s alright <...>. (See Appendix 5)*
4. *I’m wearing fur pajamas, I ride a Hot Potato <...>. (See Appendix 6)*
5. *I, I, I, wake up and wonder what was the place, what was the name? <...>. (See Appendix 8)*
6. *Home is where I want to be but I guess I’m already there... <...>. (See Appendix 9)*

The pure deictic ‘I’ is used in example 3 in order to highlight the speaker’s attitude toward something he is talking about (here he wants to say that he has a positive attitude toward sex), or to express his emotions and feelings at the moment of speaking as in the examples 1 and 6 (he states that he feels free in the first one and that he is homesick in the example 6). Moreover, it shows his physical state at the moment of speech as in the examples 2 and 4, where the speaker wants to show what he is doing at that very

moment. In the example 2 the speaker points out that he has been walking around trying to find the truth, in the example 4 he is having fun riding a “Hot Potato” in pajamas.

The pure deictic ‘I’ is used in the chosen lyrics mostly to impose the speaker’s attitude toward the object of the message or just to transfer the information about speaker’s occupation at the moment of communicating. It is interesting that in the song “And She Was” there is no ‘I’ because the speaker here is a narrator who is not present at the scene of the described action (See Appendix 3). That is why the presence of ‘I’ here is not necessary, as the speaker lets the hearer to observe the act, letting him or her to evaluate the situation on his/her own and feel his/her own uninfluenced emotions while listening.

The pure deictic ‘you’ can play two roles as it can be inclusive or exclusive. The inclusive ‘you’ is used when the speaker wants the hearer to be included in the group of others who also listen to these songs and thus is addressing him and the others, whereas the exclusive ‘you’ only points to someone particular. However, it mostly depends on the hearer whether he/she decides to be included or not. It was decided by the author of this paper, from her perspective, that in the chosen song lyrics the inclusive ‘you’ is more common than the exclusive one. The only song lyrics in which all ‘you’ and ‘we’ are exclusive is “Psycho Killer”, it is described further in the chapter. Of course, another hearer may not feel the same way as the author, in case he/she prefers to be an outsider at the moment of listening to the songs.

7. *Big and I’m bad and I want you to know I hand around where the grass is greener... <...>. I guess you wonder where you are... <...>. (See Appendix 1)*
8. *Now you and I have no secrets, now baby, lemme read your mind... I hear ev’rything you’re thinking... you can’t help the way you sound...<...>. (See Appendix 2)*
9. *And you may ask yourself, ‘Well...how did I get here?’...<...>. (See Appendix 7)*
10. *You start a conversation you can’t even finish it... you’re talking a lot, but you’re not saying anything... <...>. (See Appendix 11)*

In the examples above the pure 'you' are used both inclusively and exclusively. In the example 7 from the song "Totally Nude" the speaker addresses the hearer directly, as it is proposed by the author of this paper that this song is about feeling free in nature and the speaker invites the hearer to enjoy the freedom together (See Appendix 1). The use of 'you' in the example 8 may be interpreted in both ways: either the hearer decides that he is just an observer and, in this case, the speaker addresses the third party who is not seen, or the hearer may include himself/herself in the act. The author of the thesis believes that the song writer wanted to express that he is a "receiver" who is able to read minds and thus it has not seemed weird that the speaker addresses the listener directly (See Appendix 2). That is why here 'you' is claimed to be inclusive. In the example 9 the situation is similar and the author subjectively defines 'you' here to be an inclusive one, because the song's theme is a life routine that may be changed occasionally, and this may happen nearly to everybody (for better understanding see Appendix 7). In the example 10 'you' is exclusive, because the song itself is written for one specific person, the Psycho Killer, so the hearer is not the addressee of the communication here, unless, of course, he/she does believe himself/herself to be a true maniac (See Appendix 11).

All in all, the author believes that mainly the song writer meant 'you' in his lyrics to be inclusive, as the main purpose of the chosen songs is to transfer the singer's feelings (happiness, being in love, feeling of freedom, being homesick, etc.) so as to impact the hearer's emotions in a specific way, which vary from song to song.

The plural first person 'we' can also be inclusive and exclusive. This person deixis is mainly used so as to make the hearer feel included in the speaker's circle. In spite of the fact that the use of 'we' is not that frequent in comparison to other person deictic expressions which were identified in the song lyrics, this person deixis, especially the inclusive one, is very important when it comes to fulfillment of the main purpose of the songs, which is to influence the hearer on the emotional level.

11. *We are two strangers we might never have met...we can talk forever I understand what you said...There'll come a day when we won't need love...<...>. (See Appendix 12)*

12. *I guess you wonder where you are...deep in the woods we're undiscovered...<...>. (See Appendix 1)*

13. *Now I'm receiving your signal...we're gonna leave the land of noise...<...>. (See Appendix 2)*

14. *From the sleep of reason, a life is born, we are creatures of love...we can love one another I've been told that it's OK...<...>. (See Appendix 5)*

15. *We are vain and we are blind, I hate people when they're not polite...<...>. (See Appendix 11)*

In the example 11 there are two 'we' deictic expressions and the first one is exclusive. Here the speaker addresses the person who thinks that the singer is in love with her. Some true fans may also associate themselves with this 'we', but this is not the case that is discussed here. The second 'we' from this example may already be considered to be an inclusive one, as the singer does not address someone directly, he just states that humanity might not need love one day.

In the example 12 'we' may be either inclusive or exclusive depending on the hearer's decision, although the author of this paper has already stated when discussing the example 7 that she prefers to associate herself with the speaker, and that is why here 'we' is claimed to be inclusive. In the example 13 the deictic 'we' is also inclusive as the author has also mentioned that the speaker wants to influence everyone who listens to this song, and in this case the singer invites the hearer to "leave the land of noise" with him. In the example 14 'we' may be again both exclusive and inclusive, depending on what the hearer prefers. So when it comes to the song's message the hearer may understand that the singer speaks about every human being and his/hers process of birth. That is why here 'we' is claimed to be inclusive.

The example 15 shows the exclusive 'we' in use. To understand this author's opinion it is necessary to explain what this song is connected with. In the US in 1977 after its release "Psycho Killer" song became associated with the Son of Sam serial killings. Son of Sam, David Berkowitz, was a serial killer who is responsible for several shooting attacks which took place in New York in years 1976 and 1977. That is why this song is believed to be addressed directly to that killer. This was the reason to define

‘you’ in the example 10 as exclusive. The author of this paper is not American, that is why she cannot associate herself with the ‘we’ which is used in the example 15 because the singer here is addressing the American society, who was at that moment “blind” regarding the gun laws.

The third person deixis, the determinative pronouns ‘he’, ‘she’, ‘it’ and ‘they’ are impure deictic expressions. They reveal more than just the person, they also show gender and the number of the pronoun. Third person deixis appears frequently in the chosen lyrics.

16. *She was glad about it...no doubt about it. She isn't sure where she's gone. No time to think about what to tell them, no time to think about what she's done. And she was...<...>. (See Appendix 3)*

17. *I got a girlfriend that's better than that and she goes wherever she likes (there she goes)...<...>. (See Appendix 8)*

18. *The boys are worried, the girls are shocked. They pick the sound and let it drop. Nobody knows what they are talking about...<...>. I'm charged up... It's pretty intense...<...>. (See Appendix 13)*

19. *Check out Mr. Businessman, oh, ho, ho, he bought some wild, wild life...<...>. (See Appendix 6)*

In the example 16 personal deictic ‘she’ points to the woman who is observed by the singer. This deictic expression appears many times throughout the song so as emphasize the deictic center and the participant role of this woman. It may be also claimed that the song writer wanted to show how feminine is this woman that is why instead of using her name he practically overuses the deictic ‘she’. In the example 17 ‘she’ is used to indicate the speaker’s girlfriend who he is talking about in the song. In the example 18 ‘they’ indicates either the boys and the girls “letting the sound drop” and “talking” together, or only the boys who “let the sound drop” and “are talking”, and that is why the girls are shocked. Both of these interpretations depict the participants of the action that the speaker observes. The interpretation may vary from hearer to hearer and the author of this thesis prefers to identify ‘they’ here with boys and girls together. In

the same example deictic 'it' is also used, which indicates the mental and physical state of the speaker, that he feels intense.

Moreover, third person pronouns may be used in anaphoric or cataphoric ways. In the example 17, 18 and 19 'she', 'they' and 'he' are used as anaphoric person deixis because they come in the text after the words they depict.

The indefinite pronouns 'everything', 'someone' and 'nobody' which are found in the chosen lyrics may be considered to be deictic in the following examples:

20. *They pick the sound and let it drop...nobody knows what they are talking about...<...>. (See Appendix 13)*

21. *High on the hillside, the trucks are loading, everything's ready to roll...<...>. (See Appendix 14)*

22. *If someone asks, this is where I'll be, where I'll be...<...>. (See Appendix 9)*

In the example 20 'nobody' points to the observers of the action. May be there are not only the boys and girls, but also other people who are present nearby and who unsuccessfully try to understand what the boys and girls are talking about. On the other hand, 'nobody' here may also imply the boys and the girl, meaning that they cannot understand themselves. In the example 21 'everything' means that the speaker has prepared all that he needs, so as to continue to do what he planned to. In the example 22 'someone' may mean a person who knows the speaker and who may be interested in where the speaker is. It is possible that the singer does not name this person on purpose, because the receiver of the message may understand himself/herself who this is.

Possessive pronouns 'my', 'your', 'our' and 'their', and 'its' may be also claimed to be deictic as in the following examples:

23. *So look at my fingers vibrate from their tip down to my toes...<...>. Baby your mind is a radio, got a receiver inside my head...<...>. (See Appendix 2)*

24. *I got a wild, wild life spending all of my money and time oh, oh, oh...<...>. (See Appendix 6)*

25. *I can answer your questions if you won't twist what I say...<...>. (See Appendix 12)*

26. *Our little boat has lost its rubber, dive to the bottom and we never come up...<...>. (See Appendix 1)*

In the example 23 the first deictic ‘my’ points to the speaker so as the hearer can have a look at him and his fingers. The second ‘my’ from this example refers to the head of the speaker, which has a receiver inside. The deictic ‘your’ from the same example points to the hearer and his “radio” mind.

In the example 24 ‘my’ means the time and money of the singer that he spends and thus he has got a wild life. In the example 25 the possessive pronoun ‘your’ points to the hearer whose question the speaker is ready to answer. In the example 26 ‘our’ implies that the speaker connects himself with a hearer or the hearers if there are more than one single person who listens to this song. The pronoun ‘their’ in the example 23 refers to the fingers of the speaker and their tips.

To conclude, total of 396 cases of person deixis were registered while analyzing the chosen lyrics. The detailed distribution of the frequency is shown in the table below:

Table 1. The frequency of person deixis in the chosen song lyrics.

Person deixis	Number of examples	Percentage
I/me	84	20,9%
you	56	14,0%
He	2	0,5%
She	50	12,5%
It	89	22,2%
We/us	23	5,7%
They/them	14	3,5%
Her/Its	7	1,7%
My	26	6,5%
Your	16	4,0%
Our	1	0,2%
Their	1	0,2%
Yourself	13	3,2%
Herself	1	0,2%
Myself	10	2,5%
Everyone/everything	6	1,5%
Someone	1	0,2%

Nobody	1	0,2%
	396	100,0%

As it can be seen from the table above, 18 different pronouns were identified as person deixis. First and second person pronouns ‘I’ and ‘you’, and the third person pronoun ‘it’ occurred most frequently – 20, 9%, 14% and 22, 2%, followed by the third person pronoun ‘she’(12, 5%) and the first person pronoun ‘we’ (5, 7%). As it has been stated all the ‘we’ and ‘you’ deictic expressions, except for those which are used in “Psycho Killer” are inclusive, which makes total of 52 inclusive deictic expressions ‘you’, and 22 inclusive deictic expressions ‘we’.

2.3 The Usage of Spatial Deixis in the Chosen Song Lyrics

This part of the study analyzes the use of spatial deixis in the chosen song lyrics. It has been mentioned in the theoretical part of this thesis that the spatial deictic expressions are used so as to indicate the distance from the deictic center of the message. These expressions are used in the chosen song lyrics although they are not that frequent in comparison with such deixis as personal or temporal. The examples below have been collected in order to show the range of the spatial deixis which is found in the lyrics, and to analyze why they are used while transferring the message from the speaker to the hearer.

The following examples deal with the distance. The deictic ‘here’ and ‘there’, ‘this’ and ‘that’ and the plural form ‘those’ indicate if the objects or places are situated close or far from the speaker, i.e. the deictic center. These deictic expressions can be either proximal or distant.

27. *And we’re doing the things that we should. Doesn’t everybody here believe in the things we do? <...>. (See Appendix 4)*

28. *We’ve been here, before you were born. We are creatures of love...<...>. (See Appendix 5)*

29. *Take some picture, here, in the daylight, oh, ho! <...>. (See Appendix 6)*

30. *And you may ask yourself: “Well...how did I get here?”<...>. Here the twister comes, here comes the twister...<...>. (See Appendix 7)*

31. *And you're standing here beside me, I love the passing of time...<...>. (See Appendix 9)*

The deictic proximal 'here' in the examples 27 and 29 indicates a place which is close to the deictic center, i.e. the speaker. In the example 28 the proximal 'here' refers to a whole world. In the example 30 in its first part the deictic center has been transferred to the position of the hearer as the speaker uses the reported speech, the distant 'here' in this case indicates the place which is close to the hearer at the moment of transferring the message. The second 'here' which is used in this example already is proximal and refers to the place which is close to the speaker. In the example 31 the proximal adverb 'here' refers to a place which is close to the deictic center, the speaker, and the hearer as well, in the hearer associates himself/herself with the personal deictic 'you'.

The distant deictic 'there' in the following examples indicates the place which is far from the deictic center at the moment of delivering the message:

32. *Look over there! Dry ice factory, good place to get some thinking done...<...>. (See Appendix 10)*

33. *It's over there, it's over there, my building has every convenience...<...>. (See Appendix 12)*

34. *You oughtta know not to stand by the window, somebody might see you up there...<...>. (See Appendix 14)*

In the example 32 the distant 'there' points to the ice factory which is far away from the speaker. The distant 'there' in the example 33 shows the distance between the speaker and the building that belongs to him, which is not situated nearby at the moment of speaking. In the example 34 the adverb 'there' points to the window which is also far from the speaker at the moment of transferring the message.

The proximal demonstrative 'this' indicates the place or an object which is close to the speaker, is in his range of reach:

35. *This is a perfect world, I'm riding on an incline...<...>. (See Appendix 4)*

36. *Here on this mountaintop oh, ho, ho...<...>. (See Appendix 6)*

37. *And you may tell yourself: “This is not my beautiful house!” And you may tell yourself: “This is not my beautiful wife!”<...>. (See Appendix 7)*

38. *I come home, she lifted up her wings, I guess that this must be the place...<...>. (See Appendix 9)*

39. *Lived in a brownstone, lived in the ghetto, I’ve lived all over this town...<...>. This ain’t no party, this ain’t no disco, this ain’t no fooling around...<...>. (See Appendix 14)*

In the example 35 proximal ‘this’ points to the world which the speaker observes and which is close to him. In the example 36 proximal ‘this’ refers to the mountaintop on which the speaker is situated at the moment of transferring the message. In the example 37 ‘this’ is proximal for the hearer of the song as the singer uses reported speech as if speaking on behalf of the listener. In the example 38 proximal ‘this’ refers to the place where the speaker is at the moment of singing. In the example 39 the first proximal ‘this’ refers to the town which is close to the deictic center, maybe the author is in this town at the moment of speaking. The rest of examples of proximal ‘this’ in 39 points to the situation at the moment of speaking, that the town and its citizens are at war.

The proximal demonstrative ‘that’ is also used to indicate the position of the place/object regarding the deictic centre:

40. *This ain’t no Mudd Club, or C.D.G.B. I ain’t got time for that now...<...> No time for dancing, or lovey dovey, I ain’t got time for that now...<...>. (See Appendix 14)*

41. *Ain’t that the way you like it? Ho, ha! Living wild, wild life...<...>. (See Appendix 6)*

42. *And you may ask yourself: “Where is that automobile?”...<...> And you may ask yourself: “What is that beautiful house?” And you may ask yourself: “Where does that highway go?”...<...>. (See Appendix 7)*

43. *I got a girlfriend that’s better than that, she has the smoke in her eyes...<...>. (See Appendix 8)*

44. *That’s the highway that goes to the building...<...>. (See Appendix 12)*

Spatial deictic ‘that’ here (examples 40-44) points to the place or the object which is not close to the speaker at the moment of transferring the message. In the example 40 the first ‘that’ points to the music clubs which are far from the singer, and the second ‘that’ refers to the actions that are usually taking place in those clubs. In example 41 ‘that’ points to the wild life that the other participants of the action are living, except for the hearer. The hearer here is supposed to like this way of life and want to live the same one. In the example 42 the distant ‘that’ points to the house and the highway which the speaker and the hearer do not see, but both of them know that these objects exist. In the example 43 ‘that’ is used to show the attitude of the speaker toward his girlfriend. He says that she is better than ‘that’ where that may be the life that he had without her. In the example 44 the distant ‘that’ points to the highway which can be seen but is not situated near the speaker at the moment of transferring the message.

The following examples show the direction of motion. The words ‘come’ ‘get closer’ and ‘away’ indicate whether the movement is completed toward or away from the deictic center:

45. *We threw it all away, throw it all away...<...>. (See Appendix 1)*

46. *Well I can laugh or I can turn away. Well, I've seen sex and I think it's OK...<...>. (See Appendix 5)*

47. *I...Who took the money, who took the money away? <...> Get closer to be far away...<...>. (See Appendix 8)*

48. *Run, run, run, run, run, run, run away... <...>. (See Appendix 11)*

49. *I see the wind that moves the clouds away...<...> Take the highway, park and come up and see me. I'll be working, working but if you come visit...<...>. (See Appendix 12)*

50. *But I don't know where she comes from, well, I don't know where she comes from...<...>. (See Appendix 4)*

51. *Here comes the doctor in charge woahoho...<...>. (See Appendix 6)*

In the example 45 ‘away’ is used to indicate the motion away from the speaker as well as in the example 48 and 49. In the example 46 ‘away’ points that the speaker

himself moves away from the action (sex) which is the main focus of the song “Little Creatures”.

In the example 47 ‘away’ indicates that the money were taken from the speaker, so in this case it is believed to be a motion away from the deictic center. In the example 50 ‘comes’ indicates that ‘she’ came from somewhere to the direction toward the speaker, although he does not know from where exactly. In the example 51 ‘comes’ expresses the movement toward the deictic center, the “doctor in charge” is moving in the direction of the singer.

The second deictic ‘away’ and the second deictic ‘come’ in the example 49 reminds of oxymoron, because the hearer is asked to get nearer in order to move away from the deictic center.

To conclude, total of 117 of spatial deictic expressions were identified while analyzing the chosen song lyrics. The detailed distribution of frequency is presented in the table below:

Table 2. The frequency of spatial deixis in the chosen song lyrics

Spatial Deixis	Number of examples	Percentage
this	31	26,5%
that	26	22,2%
here	11	9,4%
there	22	18,8%
come	14	12,0%
away	13	11,1%
	117	100,0%

From the data presented above, it is seen that 8 different deictic expressions were found in the analysis of the chosen song lyrics. The most frequent spatial deixis is ‘this’ (26,5%), ‘that’ (22,2%) and ‘there’ (18,8%). The least frequent are the words indicating the movement away from the deictic center (11,1%) and the deictic ‘here’ (9,4%).

2.4 The Usage of Temporal Deixis in the Chosen Song Lyrics

This part of the study analyzes the use of temporal deictic expressions which were identified while analyzing the chosen song lyrics. It has been mentioned in the theoretical part of this thesis that temporal deixis can be divided into grammatical and lexical. Therefore, in this part of study the examples are analyzed according to this division.

Firstly, the grammatical temporal deixis is analyzed. According to Yule (1998, p.14), the basic type of temporal deixis is the choice of the verb tense in the utterance. There are two basic forms: present and past. The following examples illustrate the functioning of these tenses as temporal deixis:

52. *I'm a little fish and you're the river, living in a boat that's underwater...<...>.*

(See Appendix 1)

53. *I hear ev'rything you're thinking. You can't help the way you sound...<...>.* (See

Appendix 2)

54. *Well, I know what it is, but I don't know where it is, where it is...<...> And the*

sun's coming up, and we're doing the things that we should...<...> (See Appendix 4)

55. *A man can drive a car, and a woman can be a boss. I'm a monkey and a flower,*

I'm everything at once...<...>. (See Appendix 5)

56. *I'm wearing fur pajamas, I ride a Hot Potato. It's tickling my fancy. Speak up, I*

can't hear you...<...>. (See Appendix 6)

57. *What do you know? Take you away. We're being taken for a ride again...<...>.*

(See Appendix 8)

58. *It's OK I know nothing's wrong, nothing...<...>.* (See Appendix 9)

59. *Do I smell? I smell home cooking. It's only the river, it's only the river...<...>.*

(See Appendix 10)

60. *I can't seem to face up to the facts, I'm tense and nervous and I can't relax. I*

can't sleep cause my bed's on fire. Don't touch me I'm a real live wire...<...>.

(See Appendix 11)

61. *What is brand new? It's not what I think of you...<...>.* (See Appendix 12)

All examples above have underlined present verbs, such as ‘am’, ‘know’, ‘can’, ‘ride’, ‘smell’ etc. These verbs are used to grammatically indicate present processes which are temporally proximal, they are occurring at the moment of transferring the message. Taking into consideration that the analyzed texts are song lyrics which were written long ago, the author of this thesis needs to mention that the actions which are described in present tense are not necessarily taking place in reality at the moment of transferring the message. Although, as it was stated in the earlier chapters, the singer wants to impose his feelings on the hearer, the feelings that the song writer had at the moment of creating these songs or at the moment of songs’ first release. That is why the speaker chooses present tense, as it helps the listener to fully involve into the communication as if he or she was present at the moment of the song’s creation.

The following examples illustrate the temporally distant situations:

62. *And she was lying in the grass. And she could hear the highway breathing. And she could see a nearby factory...<...>. (See Appendix 3)*

63. *A woman made a man, and a man he made a house...<...> We’ve been here forever, before you were born...<...>. (See Appendix 5)*

64. *Check out Mr. Businessman oh, ho ho, he bought some wild, wild life...<...>. (See Appendix 6)*

65. *Trouble in transit, got through the roadblock, we blended with the crowd...<...> I changed my hairstyle, so many times now, I don’t know what I look like! <...> Burned all my notebooks, what good are notebooks? <...> (See Appendix 14)*

In the examples above the past tense verbs ‘could’, ‘made’, ‘born’, ‘burned’ are present so as to refer to the processes that are already finished. These processes preceded the moment of the message transferring.

It is interesting that “She Was” song is written mainly in past tense. It is possible that the song writer here describes the process of a woman dying, this may explain his choice of the past tense. The past tense here may indicate that the woman’s life is over and marks the end of her existence.

Moreover, the modal verb ‘would’ is met three times as in the following examples, where it refers to a temporally distant situations which are unlikely to happen:

66. *I'd like to kiss you, I'd like to hold you. I ain't got no time for that now...<...>.*

(See Appendix 14)

67. *Don't you worry about me, I wouldn't worry about me...<...>.* (See Appendix 12)

In the example 66 'would' implies the intention of the speaker and his will to kiss the addressee, but then immediately after this he states that he does not have time for that. All this means that this situation (the speaker kissing and holding the addressee) is not going to happen. In the example 67 'would' also refers to the unreal situation. The speaker states that he would not worry about himself if he were the addressee, which is impossible.

Moreover, the temporally distant situation which may be real in the nearest future is expressed by the use of if-clauses:

68. *If they decide to they'll make little creatures...<...>.* (See Appendix 5)

69. *I can answer your questions if you won't twist what I say...<...>.* (See Appendix 12)

In these examples 68-69 if-clause is of the first type of conditional sentences and the condition here may be fulfilled later on by the speaker. Not immediately at the time of transferring the message. That is why the author of this paper has decided to define these deictic if-clauses as temporarily distant.

The lexical temporal deictic expressions are also present in the chosen song lyrics:

70. *You can push, push, push, make it better now. Wake your daddy up, it's quarter to five...<...> Big and I'm bad and I want you today...<...>.* (See Appendix 1)

71. *Now I'm receiving your signal, we're gonna leave the land of noise...<...>.* (See Appendix 2)

72. *Am I just like the others... Have I always been signing the same song...<...>.* (See Appendix 4)

73. *Well I can laugh or I can learn to think, so help me now to find out what to feel...<...> Watch 'em now! <...> Now they cover the bed...<...>.* (See Appendix 5)

74. *Once in a lifetime, water flowing underground...<...>. (See Appendix 7)*

75. *I love the passing of time... never for money, always for love, cover up and say goodnight, say goodnight...<...>. (See Appendix 9)*

76. *Then you should change your address. Maybe tomorrow, maybe the next day, whatever you think is best...<...>. (See Appendix 14)*

The deictic ‘today’, ‘tomorrow’, ‘the next day’ depend on their interpretation, as the hearer must know the ‘now’ of the speaker in order to have the temporal center. However, ‘once’, ‘always’ and ‘never’ are not that demanding for the temporal center. In the example 75 ‘now’ is the temporal center of the transferred message and the speaker wants the hearer to act immediately. ‘Today’ in this example means the 24 hours or less, till the end of that day, when speaker demanded the hearer to act. In the example 76 ‘now’ also functions in the same way as in the previous example, it indicates the time when the speaker and the hearer are going to leave “the land of noise”.

In the example 72 ‘always’ means the repeating action before and after ‘now’, the action is singing the same song. ‘Now’ here may be the moment of transferring the message as well as in the example 73. In the example 74 ‘once’ means that this action happens only one time and randomly, not depending on ‘now’. In the example 75 ‘never’ means that the speaker has other motivation that money, which is love, when he does the specific action. ‘Tomorrow’ and ‘the next day’ in the example means that the speaker wants the listener change his/her address in the next 48 hours.

Total of 707 cases of temporal deixis have been identified while analyzing the chosen song lyrics, the detailed distribution of them is illustrated in the table below:

Table 3. The usage of temporal deixis in the chosen song lyrics.

Temporal deixis	Number of examples	Percentage
now	6	0,8%
today	1	0,1%
new	7	1,0%
next day	1	0,1%
tomorrow	1	0,1%
always	3	0,4%
never	3	0,4%

if	9	1,3%
once	6	0,8%
forever	2	0,3%
present	554	78,4%
would	3	0,4%
past	111	15,7%
	707	100,0%

As it is seen in this table present (78,4%) and past forms (15,7%) of the verbs are mostly used as the temporal deixis in the song lyrics. If-clauses (1,3%) are also quite frequently met in the analysis of this type of deixis (1,3%) implying the near future from the time of the message transfer. ‘New’ (1%), ‘now’ (0,8%) and ‘once’ (0,8%) are often used by the singer.

To conclude, the singer prefers to show the time of the processes by using the verb forms. The author of this thesis believes that this choice is based on the fact that most of the chosen songs imply that the hearer is observing the same picture as the speaker at the moment of the message transfer. That is why the speaker does not have the need to point the deictic temporal center of each utterance. The singer uses ‘now’ mostly to ask the hearer to do something immediately or to warn him/her that something is going to happen.

2.5 The Usage of Discourse Deixis in the Chosen Lyrics

This part of the thesis analyzes the use of the discourse deictic expressions in the chosen song lyrics. Discourse deixis, expressed by the demonstrative pronouns and third person pronouns, is not that frequent in comparison to personal and temporal deixis, which were discussed in the previous parts of this paper.

Third person pronouns and the determiners ‘this’ and ‘that’, and ‘here’ were identified as discourse deictic expressions in the following examples:

77. *You can't tell me where it's at...<...> We threw it all away, throw it all away.*

Rolling every way. It's irresponsible...<...>. (See Appendix 1)

78. *She was glad about it, no doubt about it...<...> (See Appendix 3)*

79. *Well, I know what it looks like...<...>. (See Appendix 4)*
80. *It makes those little creatures come to life...<...> Watch 'em now! <...> Now they cover the bed...<...>. (See Appendix 5)*
81. *She's got some wild, wild life...<...> It's a piece of cake! <...> I know that's the way you like it, oh ho! <...>. (See Appendix 6)*
82. *I got a girlfriend that's better than that. She has the smoke in her eyes...<...> You won't find her waiting long...<...>. (See Appendix 8)*
83. *I'm checking them out, I'm checking them out...<...>. (See Appendix 10)*
84. *They work so hard and try to be strong...<...> They own the buildings to help them along...<...>. (See Appendix 12)*

In the example 77 the first 'it' may refer to nature, as the speaker states at the beginning of this song that he is "a nature boy". The second underlined 'it' refers to the previous utterances. The author probably implies that the behavior of 'we' is irresponsible, which is to throw away the life in nature.

In the next example 'it' refers to the woman being glad that she is dying. In this song the speaker tells the story about the feelings of the woman at the moment of death. In the example 79 'it' refers to the name of the song which is "Perfect World".

In the next example 'it' refers to the process of having sex, which the speaker described in the previous verse; 'them' refers here to the observing of the man and the woman in the process of making 'they' - "little creatures", kids.

In the example 81 'she' indicates the "doctor in charge" whom he mentioned earlier in this song. 'It' here, as well as 'that' means the process of living a wild life. In the following example 82 'that' may indicate the life that the speaker had had before his girlfriend, 'she' here, came into his life.

In the example 83 'them' refers to the people of London, who are mentioned in the first verse of the song. In the following example 'they' refer to the civil servants and the loved ones of the speaker whom he mentions earlier in the same verse.

The definite article 'the' is also commonly used here to express discourse deixis. It is so, because either the objects or places, or processes in the song lyrics are mentioned

several times within one text, or the speaker and the hearer both can see or feel these things. The following examples illustrate the use of the definite article ‘the’ as deictic expressions:

85. *I hand around where the grass is greener...<...>. (See Appendix 1)*

86. *Picking up something good... The sound...of a brand-new world...<...>. (See Appendix 2)*

87. *Here comes the doctor in charge...<...>. (See Appendix 6)*

88. *We hear the sound of machines...<...>. (See Appendix 8)*

89. *Cover up the blank spots, hit me on the head...<...>. (See Appendix 9)*

90. *I smell home cooking. It's only the river, it's only the river...<...>. (See Appendix 10)*

91. *I can't seem to face up through the facts...<...>. (See Appendix 11)*

92. *Girl time, boy time, is that the difference between you and me? <...>. (See Appendix 12)*

93. *Somebody said there's too much light, put down the shade and it's alright...<...>. (See Appendix 13)*

94. *Heard of some grave sites, over the highway, a place where nobody knows...<...>. (See Appendix 14)*

In the example 85 the definite article is used to imply that the speaker talks about the specific green grass, which is situated in the forest where he spends a lot of time. In the following example 86 as well as in 88 ‘the’ is used because the hearer and the speaker hear the same noise at the moment of communication. In the example 87 the definite article points to the woman doctor who is approaching the speaker and he can see her. In the example 89 ‘the’ indicates that the hearer knows what blank spots the speaker means, whereas the second ‘the’ here is used only because each person has only one head (it is not deictic here). In the example 90 ‘the’ indicates that the speaker sees the river which he is mentioning.

In the example 91 ‘the’ refers to the specific facts, which are connected with the psycho killer and his murders as it was mentioned in the previous chapter on person deixis. The next example 92 illustrates ‘the’ which is used to indicate the “girl time, boy

time” and the speaker is wondering if this is the main difference between him and the hearer. In the example 93 ‘the’ points to the shades that are situated near the speaker and which he can see. The same reason is why ‘the’ is used in the example 94, the speaker knows and maybe sees the highway he mentions.

The frequency of the discourse deictic expressions which were identified in the chosen song lyrics is illustrated in the table below, dividing them into two categories of third person pronouns and the determiners, and the definite article:

Table 4. The frequency of use of discourse deixis in the chosen lyrics.

Discourse deixis	Number of examples	Percentage
he, she, it, they, this, that, here	157	52,7%
the	141	47,3%
	298	100,00%

To sum up, the discourse deictic expressions are met in the chosen lyrics 298 times and the two categories of them are nearly equal.

2.6 The Use of Social Deixis in the Chosen Lyrics

The social deixis is the least frequent one which may be found in the chosen lyrics, although it is still present there. The social deictic expressions may help in understanding of the level of formality of the text.

The following examples show the use of social deixis in the chosen song lyrics:

95. *Baby, your mind is a radio...<...>. (See Appendix 2)*

96. *Baby...Baby...Baby...What are you doing in my house? <...> (See Appendix 4)*

97. *Check out Mr. Businessman, oh, ho, ho, he's doing wild, wild life...<...>. (See Appendix 6)*

In the examples 95 and 96 the word ‘baby’ is used when the speaker addresses the hearer. This word may be considered to be an endearment in this case, which shows the high level of intimacy between the speaker and the hearer. By this the speaker wants

to get as close as possible to the listener so as the latter may accept the singer's opinions and feel his emotions.

'Mr. Businessman' in the example 97 is probably used in a mocking manner. The speaker wants to show that even the serious man is living the wild life, which the singer propagates throughout the whole song.

The frequency of use of each social deictic expression is listed in the table below:

Table 5. The use of social deixis in the chosen song lyrics.

Social deixis	Number of examples	Percentage
Baby	8	88,89%
Mr. Businessman	1	11,11%
	9	100,00%

To conclude, social deixis is the least frequently met in the song lyrics, although it plays an important role here. All 9 cases of this deixis represent the speaker's feelings of intimacy toward the hearer which may indicate the fact that the chosen lyrics are written in an informal manner using a familiar tone.

CONCLUSION

Having analyzed the use of deixis in the chosen song lyrics the aim of the present study has been fulfilled in accordance with the objectives presented in the introduction of this thesis: to present a theoretical overview on the chosen linguistic aspects and to disclose and analyze the contribution of deixis to the language used in David Byrne's lyrics, providing the corresponding examples from the chosen song lyrics.

The following conclusions have been drawn:

- The frequency of temporal deixis used in the chosen song lyrics was the highest (51,90%), as well as the person deixis (28,10%). The deictic expressions indicating present time were mostly used, which means that the language of the chosen song lyrics deliver the temporally proximal experience.
- The person deixis was also frequently used (28,10%). Personal pronouns 'I', 'you' and 'we' play the important role in transferring the message, as the main goal of the communication through the chosen lyrics is to deliver the singer's emotions and connect with the hearer. Inclusive 'we' and 'you' are mostly used so as to involve the hearer into the emotional situation which is created in the song.
- The analysis of spatial deixis showed that the proximal and distant deictic expressions are mostly equally used in the chosen lyrics.
- The analysis of social deixis revealed that although there are few examples of this deictic expressions in the chosen lyrics, its use still influences the overall tone of the band's lyrics. The tone has been defined as familiar, because the singer desires to be as close to the listener as he can be.
- The discourse deictic expression were frequently met during the analysis, where the definite pronoun indicated that the object has been either mentioned already or can be seen by the singer at the moment of communicating.

This bachelor thesis was focused on the analysis of the stylistic and pragmatic features (such as style, tone and deixis) of the chosen lyrics of Talking Heads band. The goal of this paper was to find and compare the mentioned features in the selected song lyrics, and to identify the peculiarities of song lyrics that are associated with the lyrics

of this specific band. The methods that were used are: the pragmatic analysis of the deictic expressions which were found in the texts and the following indication of tone which was influenced by the results of deictic findings.

The bachelor thesis was divided into two main parts: the theoretical and practical ones. The first part that was called *The Theoretical Background* was also divided into several sub-chapters which were supposed to help the reader to easily and quickly orient in the text of the work. At the same time, the purpose of this chapter was to present the specifications of the main subject of analyses which was song lyrics, to list the necessary definitions of the analyzed concepts and to link the linguistic theories of stylistics and pragmatics while identifying their common features. Also deixis was defined as a pragmatic element and linked it to stylistics by mentioning the possibility of transferring emotions and perspective of the speaker through deixis. In the sub-chapter *Categories of Deixis* there was a brief listing of the main types of deixis. In the following divisions of this chapter each category of deixis (personal, spatial, temporal, social and discourse) was defined in details and specific examples from the chosen selection of lyrics were provided.

The *Practical part* of the bachelor thesis includes the description of the used methods of analysis and consists of sub-parts and each of these parts focuses on the analysis of the use of deictic expressions with specific examples from the chosen lyrics.

To sum up, the author of this thesis believes that David Byrne had the intention to impose his feelings and view on the listener, that is why he tried to get as close to the hearer as possible using person deixis and, sometimes, social deixis. May be that is why his music and texts are popular and play an important role in American rock culture, and that is why several of his works, including “Psycho Killer” are displayed in the Rock-and-Roll Hall of Fame.

RÉSUMÉ

Tato bakalářská práce se zaměřuje na analýzu stylistických a pragmatických prvků (jako deixe) vybraných písňových textů skupiny Talking Heads. Cílem této práce bylo nalézt a porovnat zmíněné prvky ve vybraných textech a identifikovat specifika textů této kapely. Použity byly následující metody: pragmatická analýza deiktických výrazů nalezených v textech a následně analýza specifiky textů a tonu s ohledem na výsledky tohoto deiktického rozboru.

Bakalářská práce je rozdělena na teoretickou a praktickou část. První část, která se nazývá *Teoretický základ*, je pro lepší a snazší orientaci v práci rozdělena na několik podkapitol. Účelem této kapitoly je také prezentovat specifika hlavního předmětu analýzy, což jsou písňové texty – stanovit nezbytné definice analyzovaných konceptů, propojit lingvistickou teorii stylistiky a pragmatiky a zároveň identifikovat jejich společné rysy. Podkapitola s názvem *Písňové texty* prezentuje několik možných definic písňových textů. Další podkapitola, *Stylistika a pragmatika*, zahrnuje interpretace těchto lingvistických oborů, nastiňuje jejich podobnost, pokud jde o předmět našeho zkoumání, se dotýká konceptu stylu, jelikož je hlavním předmětem stylistiky, definuje koncept stylu v rámci lingvistiky a zabývá se dvěma různými přístupy ke kategorii stylu, a také popisuje jev tonu z hlediska stylistických a pragmatických přístupů. Tato kapitola také prezentuje několik vědeckých přístupů k chápání diskurzu. Experti, jejichž teorie jsou zmíněny, jsou: Sara Mills a Peter Verdonk. Definice diskurzu, vzaté z různých slovníků jako je Merriam-Webster, Oxford Learner's Dictionary a MacMillan, byly za účelem získání konceptu diskurzu též vzaty v úvahu. Autorka práce zvolila po pečlivé úvaze Verdonkovu definici a strukturovala následný výzkum s ohledem na vybranou definici. Kapitola také zahrnuje stylistické a pragmatické přístupy k interpretaci konceptu kontextu. Rovněž tvrdí, že kontext hraje klíčovou roli v interpretaci poezie a písňových textů. Podkapitola *Perspektiva* vysvětluje, že existuje varianta textové interpretace, která je závislá na individuálním prožitku posluchače, kontextu jeho či jejích znalostí, emocí a kulturního zázemí. V následující podkapitole, nazvané *Deixe a deiktické výrazy*, je deixe definována jako pragmatický prvek a je propojena se stylistikou skrz možnost přenosu emocí a perspektivy mluvčího skrz deixi. Podkapitola *Kategorie deixe* obsahuje stručný výčet hlavních druhů deixe. V následujících oddílech této kapitoly je každá

z deiktických kategorií (osobní, prostorová, časová, sociálního diskurzu) definována detailně spolu s konkrétními příklady z vybraných textů.

Následující kapitola bakalářské práce je praktická a sestává se z podčástí, z nichž se každá zaměřuje na analýzu užití deiktických výrazů, vždy s konkrétními příklady vybraných písňových textů. Shrnutí a srovnání rozborů textů je také předmětem této kapitoly. Obsahuje pět tabulky ukazující strukturované a přehledné výsledky: tabulka 1 ukazuje frekvenci užití osobního typů deixe, a které výrazy osobní deixe se nejčastěji vyskytují ve vybraných textech, tabulka 2 ilustruje frekvenci užití prostorového typů deixe, které výrazy prostorového deixe se nejčastěji vyskytují ve vybraných textech, tabulka 3 ilustruje frekvenci užití časového typů deixe, které výrazy časového deixe se nejčastěji vyskytují ve vybraných textech, tabulka 4 ilustruje frekvenci užití typů diskurzu deixe, které výrazy diskurzu deixe se nejčastěji vyskytují ve vybraných textech, tabulka 5 ilustruje frekvenci užití sociálního typů deixe, které výrazy sociálního deixe se nejčastěji vyskytují ve vybraných textech. Bylo také porovnáno užití exkluzivní a inkluzivní deixe pomocí zájmena „my“ a ty a její vnímání z pohledu mluvčího a ukázalo převahu užití inkluzivního typu.

Závěr poskytuje odpovídající komentář k převaze užití osobní a časového deixe a jejich propojení s typem textu, jakým jsou písňové texty. Ton vybraných písňových textů je též okomentován s ohledem na výsledky sociálního deixe.

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APPENDIX 1

Totally Nude

[Verse 1:]
Big and I'm bad
And I want you today
I hand around
Where the grass is greener
Totally naked, baby
Totally nude
'Cause if I want to
Who's gonna stop me?
I'm absolutely free
Living in the trees
The birdies and the bees
Because I'm a nature boy
Locked up inside
You can't tell me where it's at
Open up, open up, open the door
Rocks and trees and physical culture
Some days you hide

[Chorus:]
I guess you wonder where you are
Nature boy, nature man, take me along
We got a life that's undiscovered

[Verse 2:]
We threw it all away
Throw it all away
Rolling every way
It's irresponsible
So civilized

[Chorus:]
I guess you wonder where you are
Nature boy, nature man, take me along
Deep in the woods we're undiscovered

[Verse 3:]
I'm a little fish and you're the river
Living in a boat that's underwater
We can tip, tip, tip it over
You can push, push, make it better now
Wake your daddy up
It's a quarter to five
Our little boat
Has lost it's rudder
Dive to the bottom
And we never come up
A polka party
For Bob and Martha
I'm absolutely free

Living in the trees
The birdies and the bees
'Cause I'm a nature boy
Think what you like
This is really where it's at
Open up, open up, open the door
We don't need clothes and we don't need money
So civilized

APPENDIX 2

Radio Head

[Verse 1:]
Baby your mind is a radio
Got a receiver inside my head
Baby I'm tuned to your wavelength
Lemme tell you what it says

[Chorus:]
Transmitter!
Oh! Picking up something good
Hey, radio head!
The sound...of a brand-new world

[Verse 2:]
So look at my fingers vibrate
From their tip down down to my toes
Now I'm receiving your signal
We're gonna leave the land of noise

[Chorus]
Transmitter!
Oh! Picking up something good
Hey, radio head!
The sound...of a brand-new world
Transmitter!
Oh! Picking up something good
Hey, radio head!
The sound...of a brand-new world

[Bridge:]
Now you and I have no secrets
Now baby, lemme read your mind
I hear ev'rything you're thinking
You can't help the way you sound

[Outro:]
Transmitter!
Picking up something good
Hey! Radio head!
The sound...Of a brand-new world
Oh! Radio Head

APPENDIX 3

And she was

[Verse 1]

And she was lying in the grass
And she could hear the highway breathing
And she could see a nearby factory
She's making sure she is not dreaming
See the lights of a neighbor's house
Now she's starting to rise
Take a minute to concentrate
And she opens up her eyes

[Chorus]

The world was moving and she was right there with it (and she was)
The world was moving she was floating above it (and she was) and she was

[Verse 2]

And she was drifting through the backyard
And she was taking off her dress
And she was moving very slowly
Rising up above the earth
Moving into the universe
Drifting this way and that
Not touching ground at all
Up above the yard

[Chorus]

The world was moving and she was right there with it (and she was)
The world was moving she was floating above it (and she was) and she was

She was glad about it... no doubt about it
She isn't sure where she's gone
No time to think about what to tell them
No time to think about what she's done
And she was

[Verse 3]

And she was looking at herself
And things were looking like a movie
She had a pleasant elevation
She's moving out in all directions

[Chorus]

The world was moving and she was right there with it (and she was)
The world was moving she was floating above it (and she was) and she was

Joining the world of missing persons (and she was)
Missing enough to feel alright (and she was)
And she was
And she was
And she was
And she was

And she was
And she was
And she was
And she was

APPENDIX 4

Perfect world

Well, I know what it is
But I don't know where it is
Where it is
Well, I know where it is
But I don't know what it looks like
What it looks like
Well, I know what it looks like
But I don't know where she comes from
Well, I know where she comes from
But I don't know what's her name

And she said
This is a perfect world
I'm riding on an incline
I'm staring in your face
You'll photograph mine

And I've been walking, talking
Believing the things that are true
And I've been finding
The difference between right and wrong... bad and good
See me put things together
Put them back where they belong
Am I just like the others
Have I always been singing the same song

[Chorus]
And she said
This is a perfect world
I'm riding on an incline
I'm staring in your face
You'll photograph mine

Somebody said that it happens all over the world
I do believe that it's true
And the sun's coming up
And we're doing all the things that we should
Doesn't everybody here believe in the things we do?

And she said

[Chorus]
And she said
This is a perfect world
I'm riding on an incline

I'm staring in your face
You'll photograph mine

It's a strange situation
What's wrong with you?
Baby...baby...baby
What you doing in my house?
And it's all true
There's nothing wrong with you
And I said
[Chorus]
And she said
This is a perfect world
I'm riding on an incline
I'm staring in your face
You'll photograph mine

APPENDIX 5

Creatures of Love

A woman made a man
And a man he made a house
And when they lay together
Little creatures all come out

Well, I've seen sex and I think it's alright
It makes those little creatures come to life
Well, I can laugh or I can turn away
Well, I've seen sex and I think it's okay

We are creatures, creatures of love
We are creatures, creatures of love
From the sleep of reason, a life is born
We are creatures, we are creatures of love

It's okay to be afraid
When the blue spark hits your brain
We can love one another
I've been told that it's okay

So doctor, doctor, tell me what I am
Am I one of those human beings?
Well I can laugh or I can learn to think
So help me now to find out what to feel

We are creatures, creatures of love
We are creatures, creatures of love
We've been here, before you were born
We are creatures of love, we are creatures of love

A man can drive a car
And a woman can be a boss
I'm a monkey and a flower

I'm everything at once

Well, a woman and a man can be together
If they decide to they'll make little creatures
Watch 'em now!

Little creature of love
With two arms and two legs
From a moment of passion
Now they cover the bed
Little creatures of love, we are creatures of love

We are creatures, creatures of love
We are creatures, creatures of love
From the sleep of reason, a life is born
We are creatures of love, we are creatures of love
We are creatures of love, we are creatures of love

APPENDIX 6

Wild Life

I'm wearin'
Fur pajamas
I ride a
Hot Potato
It's tickling my fancy
Speak up, I can't hear you

Here on this mountaintop
Woahoho
I got some wild, wild life
I got some new to tell ya
Woahoho
About some wild, wild life
Here comes the doctor in charge
Woahoho
She's got some wild, wild life
Ain't that the way you like it?
Ho, ha!
Living wild, wild life

I wrestle, with your conscience
You wrestle, with your partner
Sittin' on a window sill, but he
Spends time behind closed doors

Check out Mr. Businessman
Oh, ho ho
He bought some wild, wild life
On the way to the stock exchange
Oh, ho ho
He got some wild, wild life
Break it up when he opens the door

Whoahoho
He's doin' wild, wild life
I know that's the way you like it
Wo ho
Living wild, wild life

Peace of mind?
It's a piece of cake!
Thought control!
You get on board anytime you like

Like sittin' on pins and needles
Things fall apart, it's scientific

Sleeping on the interstate
Woah ho ah
Getting wild, wild life
Checkin' in, a checkin' out!
Uh, huh!
I got a wild, wild life
Spending all of my money and time
Oh, ho ho
Done too much wild, wild
We wanna go, where we go, where we go
Oh, ho ho!
I doing wild, wild
I know it, that's how we start
Uh, huh
Got some wild, wild life
Take a picture, here in the daylight
Oh, ho!
And it's a wild, wild life
You've grown so tall, you've grown so fast
Oh, ho ho
Wild, wild
I know that's the way you like it
Oh, ho!
Living wild wild wild wild, life

APPENDIX 7

Once in a lifetime

[Verse 1]

And you may find yourself living in a shotgun shack
And you may find yourself in another part of the world
And you may find yourself behind the wheel of a large automobile
And you may find yourself in a beautiful house, with a beautiful wife
And you may ask yourself, "Well... how did I get here?"

[Chorus]

Letting the days go by, let the water hold me down
Letting the days go by, water flowing underground
Into the blue again after the money's gone

Once in a lifetime, water flowing underground

[Verse 2]

And you may ask yourself, "How do I work this?"
And you may ask yourself, "Where is that large automobile?"
And you may tell yourself, "This is not my beautiful house"
And you may tell yourself, "This is not my beautiful wife"

[Chorus]

Letting the days go by, let the water hold me down
Letting the days go by, water flowing underground
Into the blue again after the money's gone
Once in a lifetime, water flowing underground

[Bridge]

Same as it ever was, same as it ever was
Same as it ever was, same as it ever was
Same as it ever was, same as it ever was
Same as it ever was, same as it ever was

[Verse 3]

Water dissolving and water removing
There is water at the bottom of the ocean
Under the water, carry the water
Remove the water at the bottom of the ocean

[Chorus]

Letting the days go by, let the water hold me down
Letting the days go by, water flowing underground
Into the blue again, into the silent water
Under the rocks and stones, there is water underground
Letting the days go by, let the water hold me down
Letting the days go by, water flowing underground
Into the blue again after the money's gone
Once in a lifetime, water flowing underground

[Verse 4]

And you may ask yourself, "What is that beautiful house?"
And you may ask yourself, "Where does that highway go to?"
And you may ask yourself, "Am I right? Am I wrong?"
And you may tell yourself, "My God! What have I done?"

[Chorus]

Letting the days go by, let the water hold me down
Letting the days go by, water flowing underground
Into the blue again, into the silent water
Under the rocks and stones, there is water underground
Letting the days go by, let the water hold me down
Letting the days go by, water flowing underground
Into the blue again after the money's gone
Once in a lifetime, water flowing underground

[Bridge]

Same as it ever was, same as it ever was
Same as it ever was and look where my hand was

Time isn't holding up, time isn't after us
Same as it ever was, same as it ever was
Same as it ever was, same as it ever was
Same as it ever was, same as it ever was
Letting the days go by, same as it ever was

[Outro]

Here a twister comes, here comes the twister
Same as it ever was, same as it ever was
Same as it ever was, same as it ever was
Once in a lifetime, let the water hold me down
Letting the days go by

APPENDIX 8

Girlfriend is better

I...Who took the money?
Who took the money away?
I...It's always showtime
Here at the edge of the stage
I, I, I, wake up and wonder
What was the place, what was the name?
We wanna wait, but here we go again

I...takes over slowly
But doesn't last very long
I...no need to worry
Everything's under control
O - U - T But no hard feelings
What do you know? Take you away
We're being taken for a ride again

I got a girlfriend that's better than that
She has the smoke in her eyes
She's coming up, going right through my heart
She's gonna give me surprise
I think it's right, Better than this
I think you can if you like
I got a girlfriend with bows in her hair
And nothing is better than that (is it?)

Down, down in the basement
We hear the sound of machines
I, I, I'm driving in circles
Come to my senses sometimes
Why, why, why, why start it over?
Nothing was lost, everything's free
I don't care how impossible it seems

Somebody calls you but you cannot hear
Get closer to be far away
Only one look and that's all that it takes
Maybe that's all that we need

All that it takes, I'll bet it's right
All it takes, if it's right
I got a girlfriend that's better than that
And she goes wherever she likes (there she goes)

I got a girlfriend that's better than that
Now everyone's getting involved
She's moving up going right through my heart
We might not ever get caught
Going right through (try to stay cool) going through, staying cool
I got a girlfriend that's better than that
And nothing is better than you

I got a girlfriend that's better than this
But you don't remember at all
As we get older and stop making sense
You won't find her waiting long
Stop making sense, stop making sense...stop making sense, making sense
I got a girlfriend that's better than that
And nothing is better than this
Is it?

APPENDIX 9

This must be the place

[Verse 1]

Home is where I want to be
Pick me up and turn me round
I feel numb, born with a weak heart
I guess I must be having fun
The less we say about it, the better
Make it up as we go along
Feet on the ground, head in the sky
It's okay, I know nothing's wrong, nothing

[Chorus]

Hi-yeah, I got plenty of time
Hi-yeah, you got light in your eyes
And you're standing here beside me
I love the passing of time
Never for money, always for love
Cover up and say goodnight, say goodnight

[Verse 2]

Home is where I want to be
But I guess I'm already there
I come home, she lifted up her wings
I guess that this must be the place
I can't tell one from the other
Did I find you or you find me?
There was a time before we were born
If someone asks, this is where I'll be, where I'll be

[Chorus]

Hi-yeah, we drift in and out
Hi-yeah, sing into my mouth
Out of all those kinds of people
You got a face with a view
I'm just an animal looking for a home
Share the same space for a minute or two
And you love me 'til my heart stops
Love me 'til I'm dead
Eyes that light up, eyes look through you
Cover up the blank spots, hit me on the head, ah-oooh

APPENDIX 10

Cities

[Verse 1]

Think of London, small city
Dark, dark in the daytime
People sleep, sleep in the daytime
If they want to, if they want to

[Hook]

I'm checking them out, I'm checking them out
I got it figured out, I got it figured out
Good points some bad points
But it all works out, I'm a little freaked out
Find a city, find myself a city to live in
I will find a city, find myself a city to live in

[Verse 2]

Lot of rich people in Birmingham
Lot of ghosts in a lot of houses
Look over there! Dry ice factory
Good place to get some thinking done

[Hook]

I'm checking it out, I'm checking it out
I got it figured out, I got it figured out
There's good points some bad points
But it all works out, you know I'm a little freaked out
Find a city, find myself a city to live in
I will find a city, find myself a city to live in

[Instrumental break]

[Hook]

I'm checking them out, I'm checking them out
I got it figured out, I got it figured out
There's good points some bad points
But it all works out, sometimes I'm a little freaked out
Find a city, find myself a city to live in
I will find a city, find myself a city to live in

Help me

[Verse 3]

I forget to mention, forget to mention Memphis
Home of Elvis and the ancient Greeks
Do I smell? I smell home cooking
It's only the river, it's only the river
[Hook]
I'm checking it out, I'm checking it out
I got it figured out, I got it figured out
There's good points some bad points
But it all works out, sometimes I'm a little freaked out
I'll find a city, find myself a city to live in
I will find a city, find myself a city to live in

Find a city, find myself a city to live in
I will find a city, find myself a city to live in

APPENDIX 11

Psycho killer

[Verse 1]
I can't seem to face up through the facts
I'm tense and nervous and I can't relax
I can't sleep cause my bed's on fire
Don't touch me, I'm a real live wire

[Chorus]
Psycho killer, qu'est-ce que c'est
Fa-fa-fa-fa, fa-fa-fa-fa-fa, far better
Run, run, run, run, run, run, run away
Psycho killer, qu'est-ce que c'est
Fa-fa-fa-fa, fa-fa-fa-fa-fa, far better
Run, run, run, run, run, run, run away

[Verse 2]
You start a conversation, you can't even finish it
You're talking a lot, but you're not saying anything
When I have nothing to say, my lips are sealed
Say something once, why say it again?

[Chorus]
Psycho killer, qu'est-ce que c'est
Fa-fa-fa-fa, fa-fa-fa-fa-fa, far better
Run, run, run, run, run, run, run away
Psycho killer, qu'est-ce que c'est
Fa-fa-fa-fa, fa-fa-fa-fa-fa, far better
Run, run, run, run, run, run, run away

[Bridge]
Ce que j'ai fait, ce soir là
Ce qu'elle a dit, ce soir là
Realisant mon espoir
Je me lance, vers la gloire, okay
We are vain and we are blind
I hate people when they're not polite

[Chorus]

Psycho killer, qu'est-ce que c'est
Fa-fa-fa-fa, fa-fa-fa-fa-fa, far better
Run, run, run, run, run, run, run away
Psycho killer, qu'est-ce que c'est
Fa-fa-fa-fa, fa-fa-fa-fa-fa, far better
Run, run, run, run, run, run, run away

APPENDIX 12

I m not in love

Okay!

[Verse 1]

Pretty!
What is brand new?
It's not what I think of you
You'll touch me in a minute, but that's not what I want to do
We are two strangers
We might never have met
We can talk forever, I understand what you said

[Chorus]

But I'm not in love
What does it take to fall in love?
Do people really fall in love?

You know it!

[Verse 2]

Is there time for this? Is this responsibility?
Girl time, boy time, is that the difference between you and me?
I won't ask any questions
Who needs to make a new start?
I choose to believe you
I said before that I can't

[Chorus]

Cause I'm not in love
What does it take to fall in love?
Do people really fall in love?

Feelings!

[Verse 3]

Take it easy, baby don't let your feelings get in the way
I believe someday we'll live in a world without love
I can answer your questions
If you won't twist what I say
Please respect my opinions
They will be respected some day

[Chorus]

But I don't need love
There'll come a day when we won't need love
I believe that we don't need love

Don't worry about the government

[Verse 1]

I see the clouds that move across the sky
I see the wind that moves the clouds away
It moves the clouds over by the building
I pick the building that I want to live in

[Verse 2]

I smell the pine trees and the peaches in the woods
I see the pinecones that fall by the highway
That's the highway that goes to the building
I pick the building that I want to live in

[Chorus]

It's over there, it's over there
My building has every convenience
It's gonna make life easy for me
It's gonna be easy to get things done
I will relax along with my loved ones

[Verse 3]

Loved ones, loved ones visit the building
Take the highway, park and come up and see me
I'll be working, working but if you come visit
I'll put down what I'm doing, my friends are important

[Bridge]

Don't you worry 'bout me
I wouldn't worry about me
Don't you worry 'bout me
Don't you worry 'bout me

[Verse 4]

I see the states, across this big nation
I see the laws made in Washington, D.C
I think of the ones I consider my favorites
I think of the people that are working for me

[Verse 5]

Some civil servants are just like my loved ones
They work so hard and they try to be strong
I'm a lucky guy to live in my building
They own the buildings to help them along

[Chorus]

It's over there, it's over there
My building has every convenience
It's gonna make life easy for me

It's gonna be easy to get things done
I will relax along with my loved ones

APPENDIX 13

Drugs

And all I see is little dots
Some are smeared and some are spots
Feels like a murder but that's alright
Somebody said there's too much light
Pull down the shade and it's alright
It'll be over in a minute or two

I'm charged up...Don't put me down
Don't feel like talking...Don't mess around
I feel mean...I feel O.K
I'm charged up...Electricity

The boys are making a big mess
This makes the girls all start to laugh
I don't know what they're talking about
The boys are worried, the girls are shocked
They pick the sound and let it drop
Nobody know what they're talking about

I'm charged up...I'm kinda wooden
I'm barely moving...I study motion
I study myself...I fooled myself
I'm charged up...It's pretty intense
I'm charged up...Don't put me down
Don't feel like talking...Don't mess around
I feel mean...I feel O.K
I'm charged up...Electricity

APPENDIX 14

Life during wartime

Heard of a van that is loaded with weapons
Packed up and ready to go
Heard of some grave sites, out by the highway
A place where nobody knows
The sound of gunfire, off in the distance
I'm getting used to it now
Lived in a brownstone, lived in the ghetto
I've lived all over this town

This ain't no party, this ain't no disco
This ain't no fooling around
No time for dancing, or lovey dovey
I ain't got time for that now

Transmit the message, to the receiver
Hope for an answer some day

I got three passports, a couple of visas
You don't even know my real name
High on a hillside, the trucks are loading
Everything's ready to roll
I sleep in the daytime, I work in the nighttime
I might not ever get home

This ain't no party, this ain't no disco
This ain't no fooling around
This ain't no Mudd Club, or C.B.G.B
I ain't got time for that now

Heard about Houston? Heard about Detroit?
Heard about Pittsburgh, P. A.?
You oughta know not to stand by the window
Somebody might see you up there
I got some groceries, some peanut butter
To last a couple of days
But I ain't got no speakers, ain't got no
Headphones, ain't got no records to play

Why stay in college? Why go to night school?
Gonna be different this time
Can't write a letter, can't send a postcard
I can't write nothing at all
This ain't no party, this ain't no disco
This ain't no fooling around
I'd like to kiss you, I'd love you hold you
I ain't got no time for that now

Trouble in transit, got through the roadblock
We blended with the crowd
We got computer, we're tapping phone lines
I know that that ain't allowed
We dress like students, we dress like housewives
Or in a suit and a tie
I changed my hairstyle, so many times now
I don't know what I look like!
You make me shiver, I feel so tender
We make a pretty good team
Don't get exhausted, I'll do some driving
You ought to get you some sleep
Get you instructions, follow directions
Then you should change your address
Maybe tomorrow, maybe the next day
Whatever you think is best
Burned all my notebooks, what good are
Notebooks? They won't help me survive
My chest is aching, burns like a furnace
The burning keeps me alive
Try to stay healthy, physical fitness
Don't want to catch no disease
Try to be careful, don't take no chances
You better watch what you say