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The Love Represented through Deictic Expressions in Love Songs

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ABSTRACT

Abstract: *This qualitative pragmatic study identifies person, spatial, and temporal deixis in James Arthur's Say You Won't Let Go, Can I Be Him, and Safe Inside and explains how the expressions construct intimacy, passion, and commitment. The lyrics were transcribed from the artist's official recordings and checked against licensed lyric displays. A line was the unit of context and each deictic token was coded through a two-stage procedure: linguistic classification first, followed by interpretation through the Triangular Theory of Love. The findings contain 211 person-deictic, 25 spatially deictic or contextually anchored locative, and 106 temporal-deictic tokens. Person deixis is the most frequent category. Say You Won't Let Go is oriented primarily toward commitment, Can I Be Him toward passion and desired intimacy, and Safe Inside toward intimacy expressed as care and protection. The findings show that frequency identifies linguistic prominence, whereas the dominant love component must be established from the contextual function of each coded line.*

Kata Kunci:
Deiksis;
Lagu Cinta;
Ungkapan Deiksis;
Penelitian Kualitatif;
Pragmatik.

Abstrak: Studi pragmatik kualitatif ini mengidentifikasi deiksis orang, spasial, dan temporal dalam lagu James Arthur "Say You Won't Let Go," "Can I Be Him," dan "Safe Inside" serta menjelaskan bagaimana ungkapan-ungkapan tersebut membangun keintiman, hasrat, dan komitmen. Lirik-lirik tersebut ditranskripsi dari rekaman resmi sang artis dan diperiksa terhadap tampilan lirik resmi. Satu bait lagu adalah unit konteks dan setiap token deiksis dikodekan melalui prosedur dua tahap: klasifikasi linguistik terlebih dahulu, diikuti dengan interpretasi melalui Teori Segitiga Cinta. Temuan terdiri dari 211 token deiksis orang, 25 token deiksis spasial atau lokatif yang terikat konteks, dan 106 token deiksis temporal. Deiksis orang adalah kategori yang paling sering muncul. Say You Won't Let Go terutama berorientasi pada komitmen, Can I Be Him pada hasrat dan keinginan untuk keintiman, dan Safe Inside pada keintiman yang diekspresikan sebagai perawatan dan perlindungan. Temuan menunjukkan bahwa frekuensi mengidentifikasi prominensi linguistik, sedangkan komponen cinta yang dominan harus ditentukan dari fungsi kontekstual setiap baris yang dikodekan.

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A. INTRODUCTION

Songs are one of the media used to convey messages, emotions, and experiences through the combination of music and lyrics. Beyond entertainment, song lyrics enable songwriters to express feelings, personal experiences, and social messages through language. Often, songs are used both for the expressions of close friendship and romance or love (Bamford et al., 2024).

Songs have the ability to influence human's aggressiveness, thoughts, feeling or even dating behaviour through the lyrics (Guéguen et al., 2010). In love songs, pronouns, locations, and time references help listeners infer who is speaking, who is addressed, and how a relationship is imagined. Recent research further shows that music participates in social bonding and that lyrical content can organize complex affective experience (Cowen et al., 2020; Mehr et al., 2019).

Song lyrics mostly contain implicit meaning going beyond the literal one. It reflects the dynamic of language which cannot be explicitly understood (Putri et al., 2026). A pragmatic approach is

essential for understanding the contextual meaning embedded in song lyrics (Yule, 1996). Deixis, in particular, is used to identify contextual references to participants, time, and place in an utterance (Yule, 2020).

Because lyric meaning frequently exceeds literal wording, pragmatic analysis is needed to recover context-dependent reference. Deixis is central to this task: person deixis anchors participant roles, spatial deixis locates entities relative to a deictic center, and temporal deixis locates events relative to the moment of utterance (Huang, 2017) .

Meanwhile, love is one of the most frequently explored themes in song lyrics because it represents a universal human experience (Karandashev, 2015) such as attraction, emotional closeness, conflict, care, and long-term relational decisions. Through lyrics, songwriters portray various dimensions of love, including emotional intimacy, romantic desire, and long-term commitment, which play important roles in maintaining romantic relationships (Joel et al., 2020). When played with music, song lyrics serve as a stimulus that does not require active participation from the listener (Moreno-Lobato et al., 2023). However, a representation in a lyric is not identical to a psychological effect on a listener. This study therefore treats intimacy, passion, and commitment as interpretive categories for the textual relationship, while reserving claims about audience effects for reception research (Bamford et al., 2024).

Recent studies of song lyrics consistently report person deixis as the most frequent category because first- and second-person forms organize the relationship between the lyrical speaker and addressee (Dilla et al., 2023; Inayah et al., 2023; Rokhmah & Santoso, 2022). These studies clarify referents and contextual meaning, but they generally stop at linguistic classification. They do not systematically explain how person, spatial, and temporal anchoring differentiates psychological configurations of love. The present study addresses this gap by combining pragmatic classification with a separate, context-based interpretation of intimacy, passion, and commitment.

Several relevant studies have analyzed the deixis found in song lyrics and highlighted its contribution to interpret the contextual meaning (Liztiawati, 2021); exploring the pragmatic contexts (Amanda et al., 2024); types of deixis used to represent internal conflict and self-reflection (Lailiyah et al., 2026). However, previous studies generally only focused on linguistic features. Not many studies explored the components of love through the deixis or deictic expressions. Limited attention has been given to study how deixis contributes to the representation of love through the Triangular Theory of Love within the broader framework of the RELIC (Real Love in Context Theory.

The analysis uses only the Triangular Theory of Love as reformulated within the recent RELIC framework (Sternberg & Sternberg, 2024). Intimacy refers to closeness, connection, care, trust, and communication; passion concerns attraction, desire, longing, need, and dependency; and commitment concerns the decision to maintain a relationship over time and despite difficulty. The other RELIC subtheories are outside the analytical scope. A deictic token is therefore not assigned a love component merely because it is frequent: its component is determined from the action, stance, and relational meaning of the complete lyric line.

The novelty of this research lies in a two-stage account of selected James Arthur lyrics: it first identifies who, where, and when are contextually anchored, then examines how those linguistic choices construct distinct configurations of love. This separation prevents a numerical frequency from being treated as direct psychological evidence and enables comparison among established partnership, unreciprocated longing, and protective attachment.

Accordingly, this study asks two questions: (1) What person, spatial, and temporal deictic expressions occur in the three selected songs? and (2) How do those expressions, interpreted in their lyric-line context, represent intimacy, passion, and commitment? The study contributes a replicable distinction between linguistic identification and psychological interpretation.

B. RESEARCH METHODS

This study employed qualitative content analysis within a pragmatic framework. Qualitative analysis was appropriate because the referent and function of a deictic form depend on its cotext and imagined utterance situation, while systematic coding provides a transparent record of how interpretations were reached (Braun & Clarke, 2021; O'Connor & Joffe, 2020). Frequency was used descriptively to show distribution, not to infer psychological dominance by itself.

The data consisted of the complete lyrics of three James Arthur songs: *Say You Won't Let Go*, *Can I Be Him*, and *Train Wreck*. The songs were purposively selected because they (1) are performed by the same artist, controlling for performer identity; (2) foreground an interpersonal love relationship; (3) present contrasting relational situations--established partnership, unreciprocated romantic longing, and protective attachment; and (4) contain sufficient person, spatial, and temporal anchoring for cross-song comparison. Lyrics were transcribed from the official recordings released through James Arthur's verified channel and cross-checked against licensed lyric displays. Repeated choruses were retained because repetition is part of the textual design and affects token frequency.

The unit of enumeration was one occurrence, or token, of a deictic expression; the complete lyric line was the minimum unit of contextual interpretation. Coding proceeded in two distinct stages. First, tokens were classified linguistically as person deixis (forms whose referent depends on speaker, addressee, or other participant roles), spatial deixis (canonical demonstratives or locatives interpreted relative to the speaker's deictic center), or temporal deixis (expressions locating an event before, at, or after the lyric's utterance point). There was counted only when locative, not when existential; that/this were counted as spatial only when they located an entity or manner relative to the deictic center, not when they functioned as complementizers or discourse pointers. Home and inside were treated as contextually anchored locatives rather than canonical spatial adverbs. Will/won't were counted as temporal only when the clause projected an event after the utterance point; modal uses expressing willingness or insistence without future location were excluded. Second, each coded line was interpreted as intimacy, passion, or commitment using operational indicators derived from Sternberg and Sternberg (2024). Ambiguous cases were reread with the adjacent lines, and the linguistic code was resolved before the love-component code. This audit trail follows recommendations for transparent qualitative coding and future intercoder testing (O'Connor & Joffe, 2020).

C. RESULTS AND DISCUSSIONS

1. Frequent Deixis Found in the Selected Songs of James Arthur

The findings reveal 342 deictic or contextually anchored tokens: 211 person-deictic tokens, 25 spatially deictic or context-dependent locative tokens, and 106 temporal-deictic tokens. Person deixis was the most frequent category in every song. Table 1 reports the complete token inventory by song; Tables 2-4 then show how selected forms function in context. The totals describe linguistic distribution only. Claims about intimacy, passion, and commitment are based on the coded meaning of complete lyric lines, not on deictic frequency alone.

Tabel 1. Frequency Distribution of Deixis Types in James Arthur's Selected Songs

Deixis type (tokens)	Selected Songs		
	Say You Won't Let Go	Can I Be Him	Safe Inside
Person deixis	52	82	77
Temporal deixis	39	30	37
Spatial deixis / context-dependent locatives	8	6	11

Person deixis in first- and second-person forms emphasizes the link between the lyrical speaker and the addressee. This pattern may be compared with the results of other studies on song-lyric which also reported that I and you arrange emotional perspective and interpersonal address (Dilla et al., 2023; Inayah et al., 2023; Rokhmah & Santoso, 2022). However, a pronoun cannot express a love component intrinsically. The identical I-you arrangement may bring about a promise, a desire for recognition or protective care depending on the predicate and the surrounding lines

2. Person Deixis in The Representation of Love

Table 2 shows sixteen frequent combinations of person deixis, love component and psychological experience. It has 212 coded occurrences, exactly the same number as the number of person-deixis in Table 1: 52 in *Say You Won't Let Go*, 82 in *Can I Be Him* and 77 in *Safe Inside*. The table analytically separates identification and interpretation: the second column gives the linguistic forms, and the last two columns report the contextual love code assigned to the line in which each form occurs.

Across the person-deixis coding, intimacy accounts for 127 occurrences, passion for 58, and commitment for 26. These figures indicate how person-reference tokens are distributed across contextually coded lines; they do not mean that a pronoun independently causes or proves a psychological state. Intimacy is most frequent overall because many I-you clauses enact communication, care, connection, or empathy, especially in Safe Inside.

The aggregate dominance of intimacy masks clear differences among songs. *Say You Won't Let Go* is primarily commitment-oriented because its I-you-we clauses repeatedly project continued partnership. *Can I Be Him* is led by passion, especially intense longing, while intimacy remains desired rather than established. *Safe Inside* is dominated by intimacy through care, protection, and communication. These song-level interpretations are therefore grounded in relational actions expressed by the clauses, not simply in pronoun totals.

The dominance of "commitment" in *Say You Won't Let Go* reflects a relatively stable, long-term orientation toward love. The use of "I" and "you" in decisions to maintain the relationship positions the songwriter and their partner as the two primary participants in future projections. The person deixis "you" appears ten times within the category of very long-term relationship decisions—far more frequently than "I," which only appears twice. This pattern indicates that the songwriter 's commitment is explicitly directed toward the addressee.

Findings in Table 2 indicate that first-person and second-person pronouns, particularly I and you, are the most frequently used forms of person deixis in the lyrics. These pronouns function to identify the songwriter is in the speech event to create direct and personal communication throughout the songs. In contrast, third-person pronouns occur less frequently and are mainly used to refer to other participants mentioned in the lyrics. Therefore, the predominance of I and you demonstrate that James Arthur's selected songs emphasize interpersonal interaction between the songwriter and the direct addressee.

Table 2. Person Deixis and Most Frequent Component of Love in James Arthur's Selected Songs

Selected Songs	Person Deixis (occurences)	Components of Love	Psychological Experience
Say You Won't Let Go	I (2); You (10) — total 12	Commitment	1. Decision that the relationship is very long term
	I (2); You (3); Me (1); We're (3) — total 9		2. Decision that the relationship is forever
	We're (1); I (1); Our (1) — total 3		3. Decision that the relationship is forever, come what may
	I (3); you (4); your (1); me (1) — total 9	Intimacy	Caring or compassion

Selected Songs	Person Deixis (occurences)	Components of Love	Psychological Experience
	I (5); you (2); — total 7		Communication
	I (5); you (5); your (2) — total 12	Passion	Intense longing
Can I Be Him	I (20); my (1); you (7); you're (1); he (1); him (8) — total 38	Passion	1. Intense longing
	I've (1) — total 1		2. Feeling of addiction
	I (7); I'm (3); me (5); my (3); you (12); your (3) — total 33	Intimacy	1. Closeness / Connection
	I (3); me (2); you (5) — total 10		2. Communication
Safe Inside	I (2); I'm (2); me (4); my (1); mine (1); we (1); you (2); you're (5) — total 18	Intimacy	1. Closeness / Connection
	I (14); my (2); you (4); you're (11); your (1) — total 32		2. Caring / Compassion
	I (2); me (6); you (4); you're (3) — total 15		3. Communication
	I'm (3) Their (1); you (1); their (1) — total 3		4. Empathy / Respect
	I (5); you (2) — total 7	Passion	1. Inability to be without the partner
	I (1); you (1) — total 2	Commitment	1. Decision that the relationship is forever, come what may

3. Spatial Deixis in The Representation of Love

Spatial deixis locates an entity relative to a deictic center, whereas a general place noun only labels a location. To avoid confusion, the analysis distinguishes canonical deictics such as *there* and *this* from contextually anchored locatives such as *home* and *inside*. The latter were retained only when their reference depended on the lyrical speaker's relation to the addressee. Existential there and complementizer that were excluded. Table 3 consequently reports a broader but explicitly restricted category of spatially deictic and context-dependent locative expressions.

Say You Won't Let Go contains eight spatially deictic expressions. With *you* (four times) indicates continued co-presence and supports commitment when it occurs in projections of shared life. In the dark and over your shoulder situate moments of embodied closeness, while in bed frames domestic care. *There for me* is interpreted as metaphorical emotional availability rather than literal location and is coded as intimacy. These interpretations follow the clause context; the spatial form alone does not determine the love component.

Can I Be Him contains six spatially deictic expressions. Locative *there* (four times) projects the desired presence of the addressee and is associated with hoped for intimacy. Two demonstrative tokens were retained only where the lyric context presents a distal object or event as emotionally salient; complementizer uses of that were excluded. The song's spatial organization therefore emphasizes an imagined but inaccessible shared space, supporting passion as longing rather than established proximity.

Safe Inside contains eleven context-dependent locatives: inside (four), this in this way (four), and home (three). Inside and home identify the protected destination envisioned for the addressee, while this way construes the present manner of separation from the speaker's deictic standpoint. Because these forms occur in requests and projections concerning safety, they are interpreted primarily as intimacy through care and compassion.

Table 3. Spatial Deixis and Most Frequent Component of Love in James Arthur's Selected Songs

Selected Songs	Frequency		
	Spatial Deixis (occurences)	**Component of Love**	**Psychological Experience**
Say You Won't Let Go	1. *With* (4 times)	Commitment	Decision that the relationship is very long term / forever: continued co-presence becomes the spatial form of commitment.
	2. *In the dark* (1 time)	Passion	Intense longing
	3. *Over* (1 time)		
	4. *In bed* (1 time)	Intimacy	Caring
	5. *There* (1 time)		Caring or compassion
Can I Be Him	6. There (4 times)	Intimacy	Closeness or Connection
	7. Distal demonstrative that (2 times; complementizer uses excluded)	Passion	✓ Intense longing. ✓ Feeling of addiction
Safe Inside	Inside (4 times)	Intimacy	Caring or compassion
	This (4 times)		Closeness or Connection
	Home (3 times)		Caring or Compassion

4. Temporal Deixis in the Representation of Love

Temporal deixis locates a point or interval relative to the utterance time: before it, simultaneous with it, or after it. The analysis therefore distinguishes lexical time expressions from tense or modal forms that actually shift the narrated event along this axis (Huang, 2017). Temporal coding includes lexical adverbs, bounded intervals, iterative expressions, and future-projecting clauses. *Will* and *won't* were included only where their clauses located an event after the utterance point. Their functions were then interpreted separately: a future question about calling projects hoped-for communication, *I will love you* either way expresses commitment, and *I won't sleep till you're safe* expresses intimacy through sustained care. Thus, grammar of future is not treated as equivalent to commitment.

Across the three songs, 106 temporal tokens were identified: 39 in *Say You Won't Let Go*, 30 in *Can I Be Him*, and 37 in *Safe Inside*. *Say You Won't Let Go* develops a past-present-future continuum culminating in enduring partnership; *Can I Be Him* repeatedly returns to an earlier musical encounter and the wish for it to happen again; *Safe Inside* contrasts remembered closeness with present change and future vigilance. Table 4 lists the most analytically salient recurring patterns, while Table 1 reports the complete temporal totals.

Table 4. Temporal Deixis and Most Frequent Component of Love in James Arthur's Selected Songs

Selected Songs	Frequency		
	Temporal Deixis (occurences)	**Component of Love**	**Psychological Experience**
Say You Won't Let Go	1. Will not (8 times)	Commitment	Decision that the relationship is very long term: repeated future-oriented refusal to separate becomes the song's temporal refrain.
	2. For a minute (1 time)	Passion	Intense longing
	3. Already (1 time)	Intimacy	Communication
	4. That night (1 time)		Connection and respect:
Can I Be Him	5. Will (4 times)	Intimacy	Closeness and connection
	6. Back in time (1 time)		Closeness and connection
	7. Now (2 times)	Passion	Intense longing
	8. The very first moment (1 time)		Intense longing:

Selected Songs	Frequency		
	Temporal Deixis (occurences)	**Component of Love**	**Psychological Experience**
	9. I've been thinking (1 time)		Feeling of addiction
Safe Inside	10. Will not (7 times)	Intimacy	Caring and compassion
	11. Now (5 times)		Closeness and connection
	12. (Un)'til (4 times)		Caring and compassion
	13. The whole night (3 times)		Caring and compassion
	14. Older (3 times)		Closeness and connection
	15. Time to let go (3 times)		Closeness and connection
	16. Repeat (3 times)		Empathy or respect and caring:
	17. Never (1 time)	Passion	Inability to be without the partner: the impossibility is represented as valid across an unlimited temporal span.

The analysis of person, spatial, and temporal deixis in *Say You Won't Let Go*, *Can I Be Him*, and *Safe Inside* reveals that deixis not only points the who, where, and when of an event but also constructs the psychological experience of love. Person deixis shapes the relationship between the songwriter and one's addressee; spatial deixis maps relational proximity or distance; and temporal deixis illustrates the evolution of love—spanning memories, the present state, and projections of the future. These three elements function in unison, though with varying degrees of emphasis across the songs.

Person deixis is the largest category, with 211 of 342 tokens, followed by temporal deixis (106) and spatially anchored expressions (25). This ordering is consistent with previous lyric studies in which first- and second-person reference dominates because songs commonly stage direct address. The present findings extend that work by showing that an identical pronoun pattern can support different love components when combined with different predicates, modalities, and time horizons.

In the song "*Say You Won't Let Go*," the distribution of person deixis is relatively balanced between "I" and "You." This balance points a reciprocal relationship. The songwriter does not merely convey personal desires but connects oneself with his partner through acts of caring, living together, raising children, and growing old together. The inclusive forms "we" and "our" expand the connection from two individuals into a single relational unit. Consequently, the person deixis in this song primarily represents commitment specifically, the decision to maintain the relationship over the long term or indefinitely. Simultaneously, acts of care and interpersonal communication activate Intimacy, while the expression of needs and attraction generates Passion. The combination of these three elements most closely approximates "consummate love" within Sternberg's framework.

In contrast, "*Can I Be Him*" is dominated by the "I", "You", and "him". The frequent use of "I" points a perspective centered strongly on the songwriter, while "you" serves as the object of longing. The pronoun "him" introduces a romantic rival situated outside the songwriter - addressee relationship. This structure shapes a dynamic of unreciprocated love: the songwriter desires closeness but has not yet gained recognition as a partner. The repeated questions reveal a need for validation. Thus, person deixis in this song primarily represents passion (intense longing) and intimacy (closeness or connection) that are still being hoped for, rather than an established.

In "*Safe Inside*," there is "I" and "You" relationship that reveals the patterns of caregiving and concern. The "I" functions as a center of consciousness that observes, waits, and watches over, while the "You" represents an individual who is changing, aging, and moving toward independence. The dominance of the intimacy experienced through caring or compassion highlights a love that is not primarily erotic. However, the expression of an inability to live without the loved one introduces the element of passion - specifically, the inability to be without the partner. Compared to the other two

songs, "*Safe Inside*" presents the strongest tension between caring for someone and letting them go.

Additionally, temporal deixis reveals the most distinct differences in the love components of the three songs. *Say You Won't Let Go* moves from the past toward a permanent future. Deictic expressions referencing the initial meeting, the present state, daily life, aging, and death construct a relatively cohesive timeline. The past serves as the foundation for intimacy experienced through connection; the present reinforces passion and intimacy; while the future represents commitment obtained from decision made for forever relationship.

Can I Be Him has a fragmented temporal orientation. Expressions such as "now," "back in time," "the very first moment," "when," and "again" link the initial experience with a desire to repeat it. The repetition of "again" indicates that the song writer is tied to the same emotional moment. Its temporality is circular rather than progressive: the songwriter returns to the same song, performance, and question without any certainty of the relationship's progression. This pattern specifically represents passion experienced from intense Longing and a potential feeling of addiction, as there is a desire to continuously reproduce the emotional experience.

In *Safe Inside*, "will" and "won't sleep" dominates through hopes for a call, safety, tranquility, and the enduring nature of love. Although "will" is commonly associated with the future, not all its occurrences signify commitment; most represent projections of care or potential actions. Only statements regarding continued love under any circumstances explicitly represent the commitment of deciding that the relationship is forever, come what may. Conversely, "won't sleep" consistently signifies intimacy specifically experienced from caring or compassion and at the same time reflect the wakefulness or emotional vigilance.

Love songs can function in the formation and maintenance of romantic bonds (Bamford et al., 2024). As a matter of, the three songs demonstrate that such bonds are not always identical; they may manifest as an established partnership, an aspiration to become a couple, or a protective affection as the loved one drifts away. These results also diverge from the historical trend identified, i.e., the rise of themes involving lust without love in popular music (Madanikia & Bartholomew, 2014).. The three songs analyzed instead situate passion within the context of connection, care, or commitment; none are dominated by sexual desire devoid of a relational dimension.

Love songs can support the formation and maintenance of relational bonds, but lyrical representation should not be equated with a measured effect on listeners (Bamford et al., 2024; Hanlon & Taruffi, 2025). In the present study, the three deictic systems construct different relational positions: an established partnership, an aspiration to become a partner, and protective attachment during separation. The contribution is therefore interpretive: it demonstrates how linguistic anchoring organizes representations of intimacy, passion, and commitment, without claiming that listeners necessarily experience those states

D. CONCLUSIONS AND RECOMMENDATIONS

The three songs analyzed comprised 211 person-deictic, 25 spatially deictic or context-dependent locative, and 106 temporal-deictic tokens. Person deixis is the most frequent linguistic category, whereas intimacy is the most frequent love component across contextually interpreted person-deixis lines. These are different findings: the first concerns linguistic form, and the second concerns relational meaning. Temporal deixis most clearly differentiates the trajectories of the three relationships, while the less frequent spatial forms map shared, inaccessible, or protective space. *Say You Won't Let Go* represents commitment most strongly because its *I-you-we* relations and future time horizon repeatedly construct continued co-presence through ageing and death. Intimacy and passion support this orientation, but they do not replace its dominant long-term decision.

Can I Be Him represents passion most strongly, particularly intense longing, with intimacy appearing as desired closeness rather than an established bond. Its *I-you-him* configuration, distal space, and temporal repetition keep the relationship aspirational; commitment remains hypothetical. *Safe Inside* represents intimacy most strongly through care, communication, and protection. Spatial movement away from the speaker is countered by home and inside as desired safe locations, while future-oriented clauses sustain vigilance. Passion appears in the inability to imagine life without the addressee, and commitment is explicit only in the promise of unconditional love.

Future studies should priorly register an operational codebook that separates canonical deixis from context-dependent locatives and distinguishes future time from modal willingness, prediction, and promise. At least two coders should independently code a defined sample, report agreement for both the deictic and love-component stages, discuss disagreements, revise the codebook, and then recode the corpus. A larger corpus stratified by relationship type, release period, and lyrical speaker would test whether the present patterns generalize. Reception research should also compare textual coding with listeners' judgments, because represented intimacy, passion, or commitment does not automatically establish a psychological effect on the audience

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