

The Context Meaning of Deixis in Soundtracks Lyric of *The Greatest Showman* Movie

Baiatun Nisa^{1*}, Arinta Geby Asi², Sulhizah Wulan Sari³

Universitas Bina Sarana Informatika Jakarta

Jl. Kamal Raya No.18, Ring Road Barat

Cengkareng, Jakarta Barat Indonesia

E-mail: ¹baiatun_nisa@bsi.ac.id, ²arinta.geby@yahoo.com; ³sulhizah.szw@bsi.ac.id

*Corresponding author

Received: 24th January 2020

Revised: 11th March 2020

Published: 4th April 2020

Abstract

Deixis is one of the important studies in pragmatics. It is a word or phrase that can refer to a person, place, or time in the speakers' utterance. Usually, each deixis has a different function. That function relies on the context of deixis both implicitly and explicitly. Then, the objective of this research is to find the types of deixis and divulge the function which is applied in the speaker utterance. The writers used the descriptive qualitative method to analyze deixis in the two soundtracks lyric of *The Greatest Showman* movie, they are *the greatest show* and *This is me*. The results of the analysis found that there are five types of deixis in the two lyrics; person deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. The functions showed that deixis provides the information and gives a reference to the deixis word. This analysis is important to understand the speaker's intends in the song by the use of context deixis.

Keywords: Pragmatics, Context Meaning, Deixis, Soundtracks Lyric

Introduction

Language is media that shows how people do communication on two sides as a speaker and listener or a sender and recipient who is understood by encoding and perception between the two parties. To perceive the meaning of communication can be gained by any expression of language that presents in people's mind and it comes with emotions, movements, and intonations. In this case, there are many media to express language besides communicating or speaking, such as a song or music, poetry, novel, article, and the other written text. The easy way of expressing people's minds is through music. It conveys thoughts, feelings, even ideas, and opinions. Those are derived from the fact and a real story or influenced by the imagination of the songwriters.

Music is an artwork seeing from its function, elements, and the use of language so that it can be called as a literary work. Sometimes, music is not only used to entertain, but also as a tool or media for worshipping (this case happens in some religions), cultural activities, showing people's nationalities, and so on. In music, there is a song and it is written in lyric form. The composer creates the lyric then combined it with other elements of music. Furthermore, the lyric has a context, to



whom it is conveyed, where it happens, why it is sung, and other things of context. Lyric expresses the contents of the song. Every listener may have a different perception when they interpret it so that the listeners will need a pragmatic understanding of how the expression is interpreted. For example, the pronouns like *she, he, they, you*, the words *there, that, this, now, tomorrow, and today*. Those pronouns and the words above are called deixis. It is the word that can be referred to as personal, place, and time.

Pragmatics tells about the utterance with a context in its text, Bardovi-Harlig et al. (2010, v) said that “pragmatics deals with meaning-in-context, which for analytical purposes can be viewed from different perspectives (the speaker’s, recipient’s, analyst’s, etc.)”. That means a context that the speaker, the recipient, and the analyst have a different point of view.

A little different concept was conveyed by Chovanec (2014: 16), “the broad conception of pragmatics is more of a shared general outlook on language in use that seeks to understand the relationship between speakers, language form, discourse structure and the variety of contexts in which interactions are embedded (social, cultural, historical, personal).” There is an interaction with general perception or general comprehension, but it still needs to understand the context of the discussion.

In general communication, it is necessary for people to understand the context, as Bublitz & Norrick (2011: 4) stated that “pragmatic is fundamentally concerned with communicative action in any kind of context.” Then “in the pragmatic perspective, language use and language users in interactions are primary”, it can be noted that the pragmatic is in peoples’ general communication with the related context is interacted. Pragmatic considers human communication, deals, and understands a context between the speaker and the recipient. It means dealing with a different perspective or context but it still related or it can be said that pragmatic is concerned with communicative utterance in any kind of context that intended to the speaker means.

Deixis is an important study in pragmatics when the listener (especially the music lovers) does not understand the context in a song lyric. A song lyric can be understood when the listener knows what the references are, or when, and where the utterances are spoken. This also deals with the listeners who do not understand what the speaker means so that the communication cannot run properly because of their misinterpretation, (Sari: 2015). Therefore, Wati (2014: 61) said that deixis is used to explain and describe the reference and its function of personal, pronoun, time, demonstrative, lexical feature, and other that connects each other to the utterance with the relation of space and time. Thus, using deixis description and explanation, it can help the listeners or the readers to understand the lyric of a song.

On one hand, deixis in the novel, story, or script is clearly stated the reference of deixis either it is about *who, what, where, when, why, or how*, but Wibowo & Naulfar (2018: 83) claimed that people do not interested in reading because they do not understand one simple word meaning of reference in the text reading, then they often make one mistake of their reading. It just because they do not understand deixis used, so it could affect the meaning or message in the story or even in a whole novel will be misinterpreted. Thus, some people decide to read



again. In some cases show that deixis word is not usually stated in the context explicitly. It is rather than a smaller matter in writing or speech but has an important role in communication. On the other hand, when deixis is applied in a song lyric, the context is interpreted implicitly, so it is not too clear if the listener just hearing without rendering a deep understanding. In Jarrah (2016) said that explicit meaning has a decoded meaning while implicit meaning has a communicated meaning. Therefore, those problems are the main purpose of discussion in this paper. This analysis taken from the interesting movie in *The Greatest Showman* which is aired on 20 December 2017 in the USA and on 29 December 2017 in Indonesia, the movie soundtracks are released on 29 December 2017 by *Atlantic Record*. Finally, the movie is really good and the soundtracks have an explicit meaning in the context of the lyrics that can bring out the meaning for the listener. So for that reasons, by applying deixis in the song's lyric, the meaning will be understood well.

Deixis as claimed by Yule (2010: 130), "These are words such as here and there, this or that, now and then, yesterday, today or tomorrow, as well as pronouns such as you, me, she, him, it, them." He continued, "They are technically known as deictic (/daɪkɪk/) expressions, from the Greek word deixis, which means "pointing" via language."

Then Dylgjeri & Kazazi (2013: 88) added that "Deixis does not only have the function of a grammatical constituent, but it has to point out the different meanings of the words have even in cases they are used in the same way in different situations." Deixis has a different meaning depends on the situation that the speaker said.

According to Wibowo & Naulfar (2018: 75), "Deixis refers to some other word or something else to understand the meaning of specific words and phrase in an utterance based on the context. The words or phrases that need the context to convey the meaning are deictic." Deixis is a word that has a current context. The context of deixis called deictic.

Those mean deixis is a pointing word that not only has a function in grammatical constituent but also have a meaning or a context depend on the situation and the deictic function. Every deixis has a different point of view which has to be understood by the reader about its meaning or its function. For example, there are *he, they, today, tomorrow, there, this, that, those, rainy day*, and so on.

Deixis has reference categories according to their needs in the sentence or the utterance. There are 5 types of deixis conveyed by Alan Cruse (Nasution, Setiadi, & Ilza: 2018).



1. Person deixis: indicates the person or people in communication.

Table 1. Example of person deixis

	Pronouns	Possessive adjective	Verb inflection
1st person	I, mine, myself	My	I like
	We, us, ourselves	Our	
2nd person	You, yours	Your	You like
3rd person	They, themselves	Their	She likes He likes
	She, herself, hers	Her	
	He, himself, him	His	
	It, itself	Its	

2. Spatial deixis: pointing the location in space between the listener and the speaker, but it is relative to the speaker. Spatial deictic words are adverb like *here, there, these, those, that, this*.
3. Temporal deixis: temporal deictic word indicates the timing of an event relative to the time of the speaker said. It's used to locate points or intervals on the time axis, using the moment of utterance point such as *now, tomorrow, today, yesterday, then, tonight*.
4. Social deixis: social deictic words is pointing the referent from the social status and the intimacy relative to the speaker. Deictic words such as Mr. Moon, Prince Charming, Husband, Children.
5. Discourse deixis: discourse deixis is pointing the referent in discourse future time or indicates the relation to the utterance before. Based on Cornish in (Nurmalia: 2018) Discourse deixis involves contextual pointing to a part of the recently constructed discourse representation, and building it into a discourse entity that may subsequently be retrieved via an anaphor, such as following, bellow, that is.

These are four categories of deixis (Culpeper & Haugh, 2014: 23). Personal deixis which divided by two: participants and social relationships; spatial deixis; temporal deixis; and discourse deixis.

Table 2. Types of deixis

Deixis types	Examples of English deictic expressions	
Personal	Participants	I, you, we, etc
	Social Relationships	Geoff, Mr. Leech, Sir, Madam, Prof. Leech, etc.
Spatial		This, that, here, there, come, go, opposite, away, etc
Temporal		Now, then, today, next week, soon, recently, [tense], etc
Discourse		That chapter, this means that, in the next



Quoted from Dijk (2009: viii), "Context models explain how and why language use is socially, personally and situationally variable". It means context deals with the use of a language itself. Besides, Dijk (2009: 4) stated, "In that more restricted sense, context is a selection of the discursively relevant properties of the communicative situation".

As claimed by Richard (2013: 22), "In context, a speaker may intend to use her words to represent particular representations, or sorts of representations, of the person to whom she's ascribing belief". So in context, the utterance says a word that will represent the meaning of what she/he wants to say to the interlocutor and the interlocutor also understand what the meaning is.

A context deals with the information that the speaker and listener understand each other. The information is also related to the environment conditions against the speaker and the listener. Context deals with the use of a word that represents a certain meaning in a particular situation which is between the speaker and the listener have understood about it. The context also can be called as the intended information from the communicator. That intended information is a knowledge that both of the speakers and the listener share each other depending on the function in a certain situation.

Method

This research used the descriptive qualitative method. Nassaji (2015: 129) stated that "Qualitative research is more holistic and often involves a rich collection of data from various sources to gain a deeper understanding of individual participants, including their opinions, perspectives, and attitudes". Qualitative method is a development of the collected data because it depends on the various theories in more detail. Then Nassaji (2015: 129) added that "descriptive research is to describe a phenomenon and its characteristics". So, this research explains the collection of data from its characteristics specifically. The data is obtained from the soundtracks lyric of *The Greatest Showman* movie. The analyzed data is investigated with the theory and the relevant studies.

Findings and discussions

A. Data Analysis

The writers categorize the deixis by adjusting the theories from Buhler, Lyons, and Levinson in Dylgjeri & Kazazi (2013) then analyzes each of the deixis meaning and how the words are used in the lyrics according to what the speaker intended and based on their character in the movie, so the writers can determine the meaning. Below is the explanation about the deixis in two soundtracks lyric of *The Greatest Showman* movie. The writers indicate L: Listener(s), S: Speaker(s), S₁: Speaker 1, and S₂: Speaker 2, PP: Possessive Pronoun.



a. *The Greatest Show by Hugh Jackman, Keala Settle, Zac Efron, and Zendaya*

Table 3. Deixis in *The Greatest Show* lyric

No.	Part of Lyric	Type of deixis
1.	Ladies and Gents, this is the moment you 've waited for	Ladies and Gents (social deixis, person deixis) This (spatial deixis) You (discourse deixis)
2.	Been searching in the dark, your sweat soaking through the floor and buried in your bones there 's an ache that you can't ignore	Your and you (person deixis) There (spatial deixis)
3.	Taking your breath, stealing your mind and all that was real is left behind	Your (person deixis) Behind (spatial)
4.	Don't fight it , it 's coming for you , running at ya	It, you and ya (person deixis) Coming and running (spatial deixis)
5.	It 's, only this moment, don't care what comes after	It (discourse deixis) This (spatial deixis) After (temporal deixis)
6.	Your fever dream, can't you see it getting closer	Your and you (person deixis) It (discourse deixis)
7.	Just surrender 'cause you feel the feeling taking over	You (person deixis)
8.	It 's fire, it 's freedom, it 's flooding open	It (person deixis)
9.	It 's a preacher in the pulpit and you 'll find devotion	It and you (person deixis) Will (temporal deixis)
10.	There 's something breaking at the brick of every wall it 's holding	There (spatial deixis) It (person deixis)
11.	All that you know, so tell me do you wanna go ?	You and me (person deixis) Go (spatial deixis)
12.	Where it 's covered in all the colored lights	It (person deixis)



13.	Where the runaways are running the night	Night (temporal deixis)
14.	Impossible comes true, it's taking over you	It and you (person deixis)
15.	Oh! This is the greatest show	This (spatial deixis)
16.	We light it up, we won't come down and the sun can't stop us now	We and us (person deixis) Now (temporal deixis)
17.	Watching it come true, it's taking over you	It and You (person deixis)
18.	Colossal we come to these renegades in the ring	We (person deixis) These (spatial deixis)
19.	Where the lost get found and we crown them, the circus kings	We (person deixis) Them (discourse deixis) The circus kings (social deixis)
20.	It's blinding, outshining anything that you know	It and you (person deixis)
21.	Just surrender 'cause you're calling and you wanna go	You (person deixis) Go (spatial deixis)
22.	Impossible comes true, intoxicating you	You (person deixis)
23.	It's everything you ever want	It and you (person deixis) Ever (temporal deixis)
24.	It's everything you ever need and it's here right in front of you	It and you (person deixis) Ever (temporal deixis) Here and in front of (spatial deixis) Here (discourse deixis)
25.	This is where you wanna be	This (spatial deixis) You (person deixis)

From the lyric in the table, all types of deixis are used. There is one singer or speaker in this song which is sung in some show (so that the speaker accompanied by other show players) in the movie. It is important to know that the singer or the speaker is only one person or more than one person, they are:

1. Person deixis

- a) First-person deixis: the speaker always takes the name *we* or *us*, those are the first-person deixis in plural that refers to the S and other show players. Once



- the speaker says *me* in the part *so tell me do you wanna go?*, that is singular first-person deixis that refers to the S. In that part, the S wants to convince the audience or the L that the show is the greatest so, there is no reason to leave the show.
- b) Second person deixis: there are *you*, *ya* (abbreviated from *you*) and *your* as a second person deixis that refers to the L and as the PP like in the part *Your fever dream, can't you see it getting closer*, the phrase *fever dream* is possessed by the L. *You* also can be a singular or plural form, but in this song the reference of it is for *you* refer to the audience of show as the L. So that in that part, the S wants to say that the show is will not belong.
 - c) Third-person deixis: there are *it*, it is third person deixis that mostly refers to the show. In another context such as in the parts *...you feel the feeling taking over. It's fire, it's freedom, it's flooding open*, *it* refers to the feeling of the L; That part of lyric tells about the feeling of the S or the show players that there is no fear, only burning passion and freedom in themselves. Next, *There's something breaking at the brick of every wall it's holding*, the word *it* refers to the show players. It means that when the show begins, the S makes the show spectacular until they crack the wall of the stage.
 - d) The last is the phrase *Ladies and Gents this is the moment you've waited for*, the underlined word is vocatives person deixis refers to the audience of the show including the L. That part of lyric has a context as an opening greeting form from the S or the show players, then tells that the show is what the L or the audience waited for.

2. Spatial deixis

- a) Proximal (the position is next to the addressee): the writer found the words *this*, *coming*, *running*, *these*, *here*, *in front of*. The different references of *this* and *these* are from its use, *this* is for singular object and *these* are for the plural object. Most of the proximal spatial deixis refers to the position of the show that is close to the addressee (*this*, *here*, and *in front of*) or that is getting closer to the addressee (*coming* and *running*). Another meaning such as in the part *colossal we come these renegades in the ring*, the word *these* refer to the position of the show players called *renegades*. It tells about the S entering the show area simultaneously like colossal renegades. Then next the S said that *where the lost get found and we crown them the circus kings*, the S want to tell the L that these are the lost people who can be shocking the audience.
- b) Distal (the position is far from the addressee): the writer found the words *there*, *behind*, and *go*. The word *there* in the part *Been searching in the dark ... there's an ache that you can't ignore* refers to the position of the dark place. Continued with the part *all that was real is left behind*, the word *behind* also refers to the position of the dark place. On those utterances, the S conveys about there a wound that the show players have leave far behind because they have moved on. Then the word *there* in the part *There's something breaking at the brick of every wall it's holding* refers to the position of the show. In the part *do you wanna go?*, the word *go* refers to the position of the L and the audience of the show. The utterance is said by the speaker, there is a big show that can make the audience or the L shocked and will stay watch the show.



3. Temporal deixis

The writer found five temporal deixes. There are *after*, *will*, *night*, *now*, and *ever*. The words *after* and *will* are the temporal deixis to point the future time following the show. The word *now* in the part *the sun can't stop us* is referring to the present time while the show is running. It tells that nothing can stop the show players or the S when they play the greatest show. Then, the pointing word of the present time is also pointed in the part *where the runaways are running the night* that *night* refers to the show is showed in the night. The S wants to tell you about the show is held at night. There are also two words *ever* such as in the part *it's everything you ever want* and *it's everything you ever need*. Those *ever* words refer to the past time when the audience of the show wanted and needed that show, the show they have never seen.

4. Social deixis

The writer found only two social deixes. There are *Ladies and gents* (it can be person deixis for the reason that is a summons or calls and it can be social deixis because that is social information encoded within an utterance) that refers to the audience of the show including the L because the S said next *this is the moment you've waited for*, so the context is the S wants to tell that the show will begin; There is also *the circus kings* that refers to the show players, it means the show players are the people with the great skills in playing circus in show.

5. Discourse deixis

The discourse deixis can be discoursed in before and after the reference. There are in the part *Ladies and gents, this is the moment you've waited for* that refers to the phrase *Ladies and gents*; *it* in the part *It's, only this moment, don't care what comes after* refers to the word *only this moment*; it is in the part *your fever dream, can't you see it getting closer* refers to the phrase *fever dream*; *them* in the part *where the lost get found and we crown them, the circus kings* refers to phrase *the circus kings*, and *here* in the part *it's here right in front of you* refers to the phrase *in front of you*.

b. This is me by Keala Settle

Table 4. Deixis in *This is me* lyric

No.	Part of lyric	Type of deixis
1.	I am not a stranger to the dark	I (person deixis)
2.	"Hideaway", they say, "'cause we don't want your broken parts"	Away (spatial deixis) They, we and your (person deixis)
3.	I've learned to be ashamed of all my scars	I and my (person deixis)
4.	"Runaway", they say, "no one'll love you as you are", but I won't let them	Away (spatial deixis) They, them, you, me and I



	break me down to dust	(person deixis)
5.	I know there's a place for us , for we are glorious	I and we (person deixis) Us (discourse deixis) There (spatial deixis)
6.	When the sharpest words wanna cut me down	Me (person deixis)
7.	I'm gonna send a flood, gonna drown them out	I and them (person deixis)
8.	I am brave, I am bruised, I am who I'm meant to be	I (person deixis)
9.	This is me	This (spatial deixis) Me (person deixis)
10.	Look out 'cause here I come and I'm marching on to the beat I drum	Here (spatial deixis) I (person deixis)
11.	I'm not scared to be seen	I (person deixis)
12.	I make no apologies	I (person deixis)
13.	Another round of bullets hits my skin	My (person deixis)
14.	Well, fire away 'cause today I won't let the shame sink in	I (person deixis) Today (temporal deixis)
15.	We are bursting through the barricades and reaching for the sun (we are warriors)	We (person deixis)
16.	Yeah, that's what we've become	We (person deixis)
17.	I know that I deserve your love, 'cause there's nothing I'm not worthy of	I and your (person deixis) There (spatial deixis)
18.	This is brave, this is proof, this is who I'm meant to be	This (spatial deixis)

The lyric in the table shows that there is no social deixis used in it. There is one singer or speaker in this song. This song tells us about there is something big in ourselves and no one can underestimate us as a person. This song is being able to be a spirit burner when someone feels weak.



1. Person deixis

- a) First-person deixis: the words *I*, *me*, and *my* in the lyric are referred to the S as a singular person. Then, *my* is PP, along the lines of in the part *another round of bullets hits my skin, well fire away 'cause today I won't let the shame sink in*, the word *my* refers to the word *skin* that possessed by the S because the word *I* also refers to the S, it means the S tells if there is a wound that she has but now the S wants to look forward and forget the wound in the past. While the plural in the first person deixis there are the words *we*. Next, in the part *"hideaway", they say, "'cause we don't want your broken parts"*, the sentence is delivered by people besides the S and the L who harasses the S and the L, so that the word *we* refer to the people besides the S and the L, this part has a context that there are people who always bullied the S and asked the S to go far and never shows herself to public. While in other parts, the word *we* refer to the S and the L, such as *we are glorious; we are warriors*, those parts shows that the S and all of the show players in the movie also the listeners no need to feel embarrassed or afraid to face anyone, cause everyone is the same, strong, great, and fighter, so no one deserves to bully or being bullied.
- b) Second person deixis: there are words *you* and *your*. The same sentence in the part of the lyric is delivered by people besides the S and the L, *'cause we don't want your broken parts, and no one'll love you as you are*. In that part, *you* refer to the S and it can also refer to the L and *your* is PP refer to the word *broken parts* that possessed by the S and it can also refer to the L. In that part the S tells that there are people who cannot receive the S as they are because of the S's deficiency, and they said that no one will willing to be the S's friend or the S is inappropriate to have friends.
- c) Third-person deixis: the word *they* and *them* are found in this third lyric as third-person deixis. Those words refer to the people besides the S and the L, such as in the parts *run away, they say; and I'm gonna send the flood, gonna drown them out*. In those parts of lyric, some people told the S to go far away because the S was not welcome anywhere. Then the S answered with showing that the S is not afraid of anything and the S will fight them with the greatness, not with arrogance.

2. Spatial deixis

- a) Proximal spatial deixis (the position is next to the addressee): there are *this* and *here*. In the part *I am brave, I am bruised, I am who I'm meant to be, this is me*, the word *this* refers to the position of the S self. Then, in the part *look out 'cause here I come*, the word *here* also refers to the position of the S. Those lyric tells that the S wants to show herself with no fear, no doubt, and no weakness, even though the S has a wound.
- b) Distal spatial deixis (the position is far from the addressee): the writers found *a way* and *there*. In the lyric, the people besides the S and the L said to *hide away; and run away*, those the words *away* refer to the position of the S or the S has to go far from that place. Then, the word *there* in the part *I know there's a place for us* refers to the position of some places that receive the S and the L as they are. The S wants to tell everybody that there must be a place that



receives everyone without reproach and taunt people like the S with any deficiency.

3. Temporal deixis

There are two temporal deixes in the lyric. The writer found *today* and *will* in the part *well, fire away 'cause today I won't let the shame sink in*. The word *today* refers to the present time on the day when the S does not let anyone lower her. Then, *won't* or *will not* is the future time that the S will reject condescending remarks from anyone besides the L. It means that the S will no longer care about any bad words about the S.

4. Discourse deixis

The writer found the word *us* in the part *I know that there's a place for us, for we are glorious*. The word *us* is discoursed by the phrase *we are glorious*. In that part of the lyric, the deixis word is discoursed by the phrase after it. The discourse deixis *us* in that part refers to the S and the L who are glorious and fabulous, so they will be received by many people because of their greatness, no need to be afraid or hesitant to show yourself.

B. The Function of Deixis in the Soundtracks Lyric of The Greatest Showman Movie

In the discussion above about the function of deixis in two soundtracks lyric of *The Greatest Showman* Movie are in the following:

a. Recognize the Reference of Deixis Word in Lyric Movie

The listeners or the readers need to pay attention to the glimpsed sentence before interpreting the deixis. The previous part of the lyrics also plays a role for the listeners and the readers in determining the reference. Along the lines in the lyric:

“‘cause we don't want your broken parts” - *This Is Me* (Keala Settle)

If the readers and listeners just read it or listen to it at a glance, the word *we* can be referred to the plural first person deixis and it means it can be the S. Then, *your* is PP of second person deixis that refers to the L that have the *broken parts*. It is too rough when it is misinterpreted. However, in the previous part:

“Hideaway”, they say

“‘cause we don't want your broken parts” - *This Is Me* (Keala Settle)

The word *we* refers to the people besides the S and the L. While *your* refers to the S that has *broken parts*, it means there are people besides the L who underestimate the S by saying the S does not deserve to show herself before others. It can be said that the deixis in the previous or the next part of the lyric is helpful to determine the reference of the deixis in the next lyrics.

Those songs are the soundtracks of a movie so that in determining the deixis word, the viewpoint of the movie also has a role in it. The writers know that for example the utterance is said by the S, the addressee is the L, the time is when the



show begins, the place is where the show begins, and so on, those references can be obtained from the movie, because the soundtracks is sung by the real actors and actresses directly by following the storyline of the movie, or it is like a drama musical which is the song is in line with the scene. The soundtracks also have the same context as the movie. That is why the misunderstanding of the soundtracks lyric will affect the meaning of the whole song and automatically will affect the storyline of the movie.

b. The Deixis Word Provides Information

In the examples from the previous point, it shows that the utterance is said or that is giving information about the person or people. It can be the S, the L, or the addressee beside the S and L. It depends on the situation of the utterance and for what the utterance is said.

The deixis also gives information about where the utterance is spoken. In the lyric of *The Greatest Show* - Hugh Jackman, there is a part *It's here right in front of you*. The lyric means that the S tells if the show is in the face of the L or it will not be long before it starts. Including when the utterance is spoken, as in the part *where the runaways are running the night*, it means the show begins in the night. Those examples of lyric are giving information about the time when the utterance is spoken.

The use of deixis in two soundtracks lyric has a different function from each deictic word. By knowing how the deixis used in it, the readers or the listeners will understand how important to know the context of deixis. This also makes it easier for the recipient to understand the contents of the whole songs and to avoid the misinterpreting of context that the speaker conveyed.

Conclusion

After analyzing the data, the writer concludes the discussion of this research. The deixis is a word or phrase that has an implicit or explicit context that can refer to a person or people, place, and time in its utterance. A context deals with the meaning of utterance that the speaker said and it is understood by both of the speaker and the listener. The deixis in pragmatic can avoid some misunderstandings in the context or meaning.

The writer found five types of deixis in *the greatest show* (by Hugh Jackman, Keala Settle, Zac Efron, and Zendaya) soundtrack lyric, there are person deixis, spatial deixis, temporal deixis, discourse deixis, and social deixis. Besides, they are two functions of deixis found in the lyrics. The first is to inform something and to recognize the reference in the lyric of music. Meanwhile, the meaning of the deixis words in the soundtracks lyric related to the context of the movie's story. So to interpret the soundtracks, the storyline of the movie plays a role, which is the utterance is sung by the actors and actresses themselves as a character of the movie, the place and the time are also by the course of the story in the movie.

The use of deixis in the whole soundtracks lyric is not only in pointing person, time, and place but also in grammatical function. In interpreting the context of the deixis, people can pay attention from another lyric to know the information where the utterance is when the utterance is, and who the speaker of the utterance is. It



can be seen that the understanding of deixis is important in communication or even in written text. It will avoid people to ask more and to repeat the utterance from the interlocutors, or when they read some written text then decide to reread what they have read because of lack in understanding the deixis word's reference.

Suggestion

To find the meaning of the songs lyric, the learners need the deixis understanding because one of the difficult things in learning English is referring word to the pointing words. Thus, deixis in pragmatic will help the learners in pointing person, pointing place, and pointing time according to the speaker's mean. Some suggestions, especially for English language learners and the readers, are to develop this research. It can be developed by revealing the meaning of the song's lyric as a whole through the concept of deixis. The writers also recommend to the other researchers to do the same research with other cases, the other researchers can develop this research from another field, corpus, or text to elaborate and innovate the understanding of deixis concept. Finally, this article will help the readers especially the listeners of those movie soundtracks more understand about deixes that are used in it or any texts.

References

- Bardovi-Harlig, K., Chen, R., Cheng, P., Cheng, W., de Paiva, B., DuFon, M., ... Isaksson, M. (2010). *Pragmatics across Languages and Cultures*. (W. Bublitz, A. H. Jucker, & K. P. Schneider, Eds.), *Pragmatics*. Berlin: Walter de Gruyter GmbH.
- Bublitz, W., & Norrick, N. R. (2011). *Foundations of Pragmatics (Vol. 1)*. (W. Bublitz & N. R. Norrick, Eds.). Berlin & Boston: Walter de Gruyter.
- Chovanec, J. (2014). *Pragmatics of Tense and Time in News*. (J. L. May, Ed.) (Vol. 28). Amsterdam & Philadelphia: John Benjamins Publishing Company.
- Culpeper, J., & Haugh, M. (2014). *Pragmatics and The English Language*. London: Macmillan International Higher Education.
- Dijk, T. A. Van. (2009). *Society and Discourse*. Cambridge: Cambridge University Press.
- Dylgjeri, A., & Kazazi, L. (2013). Deixis in Modern Linguistics and Outside. *Academic Journal of Interdisciplinary Studies*, 2(4), 87–96. <https://doi.org/10.5901/ajis.2012.v2n4p87>
- Jarrah, M. A. (2016). Explicit-implicit Distinction : A Review of Related Literature. *Advances in Language and Literary Studies*, 7(1), 175–184. <https://doi.org/10.7575/aiac.all.v.7n.1p.175>



- Nassaji, H. (2015). Qualitative and descriptive research: Data type versus data analysis. *Language Teaching Research*, 19(2), 129–132. <https://doi.org/10.1177/1362168815572747>
- Nasution, D. R. A., Setiadi, G., & Ilza, S. S. (2018). Deixis Analysis in the Song Lyrics of Ed Sheeran's Divide Album. *Journal of 2nd English Language and Literature International Conference (ELLiC) Proceedings*, 2, 376–382.
- Nurmalia, L. (2018). Translation Discourse Deixis of Some English Textbooks (Study Case : The English Fifth Semester Students University of Bina Sarana Informatika). *Journal of Wanastra*, XIII(2), 1–6.
- Richard, M. (2013). *Context and the attitudes: Meaning in context (Vol. 1)*. Oxford: Oxford University Press.
- Sari, R. (2015). Deixis Analysis Through The Interaction Among The Student With Different Culture, 11(September), 41–48.
- Wati, D. R. (2014). *A Deixis Analysis of Song Lyric in Taylor Swift's "RED" Album*. Universitas Islam Negeri Syarif Hidayatullah Jakarta.
- Wibowo, A. I., & Naulfar, N. (2018). Deixis And Its Context Used In "Girl In Pieces" Novel By Kathleen Glasglow. *Journal of Wanastra*, 10(2), 73–84.
- Yule, G. (2010). *The Study of Language* (4th ed., Vol. 91). New York: Cambridge University Press.

