



## Analysis of Deixis in Song Lyric in “Plastic Heart” by Miley Cyrus

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### ABSTRACT

The aim of this research is to analyze the types of deixis found in the song lyric “Plastic Heart” by Miley Cyrus from Plastic Heart Album. This research applied for descriptive qualitative method and supported by simple quantitative calculate the percentage of each type of deixis. The observation methods were employed in this research to collect the data. Based on the result can be concluded that three main types of deixis are found in the song lyric, there are 56 data found of person deixis with a percentage of 61%. Next, 31 data found of time deixis with percentage 34% and last there is 4 data found of place deixis with percentage 5%. The most dominant data found in the song lyric is person deixis which refers to the speaker or the singer itself in the song. This research is expected to provide an understanding of deixis and the context that is conveyed by the speaker.

## 1. INTRODUCTION

A song is a piece of music composed specifically for the human voice to perform. This is commonly done using sound and quiet patterns to create distinct and set melodies. Songs exist in a range of sizes and styles, including those with repeating and

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varying sections. This term is rarely used in large classical music vocal forms such as opera and oratorio (Grove, 1980). Songs are written straightforwardly and are learned "by ear" informally. Every song can be written for a single performer, an entertainer with backup singers, a duet, a trio, or a bigger ensemble with several voices singing in harmony. Lyrics are a component of music. It might be classed as part of the conversation because there are words and sentences with a variety of grammatical structures. Song lyrics make it simpler for people to convey their emotions and thoughts.

Some of our language's most popular terms cannot be understood at all without knowing the context, particularly the speaker's physical contexts. Words like *here* and *there*, *this* or *that*, *now* and *then*, *yesterday*, *today*, or *tomorrow*, as well as pronouns like *you*, *me*, *she*, *him*, *it*, and *them*, fall under this category. Some English phrases are very hard to comprehend unless we know who is speaking, what they are talking about, where they are speaking, and when they are speaking (Yule, 2006:115)

Pragmatics is the systematic study of meaning which rely on as language usage. Inquiry into implicature, presupposition, speech acts, and deixis are all essential themes in pragmatics. Pragmatics, as a modern discipline of linguistic study, has its roots in linguistic philosophy. The work of the philosophers Charles Morris, Rudolf Carnap, and Charles Peirce in the 1930s may be traced back to its philosophical beginnings (Huang, 2007 :2).

Deixis is one of the sub-studies of pragmatics. Deixis, according to Yule (1996 :9), is a technical term that comes from the Greek language and means "*pointing*" or called deictic expression. The use of general terms and phrases to refer to a specific time, place, or person in context is known as deixis. Deixis refers to words and phrases that cannot be completely comprehended without extra context, such as "*me*," "*now*," or "*here*." It is concerned with how language encodes the elements of the utterance or speech event's context. Several definitions show that deixis plays an important role in communication, whether in the context of speech utterance or speech event. There are three main types of deixis such as; person deixis, time deixis, and place deixis.

Person deixis refers to who is the speaker in the utterance. Person deixis is mostly constructed by personal pronouns. Personal pronouns are divided into three parts, those are; first-person pronouns which refer to itself as a subject of utterance (*I*, *me*, *my*, *myself*...), second-person pronouns refer to someone or more addressees (*you*, *your*, *yourself*, *we*, *our*, *us*...); Last, the third person pronouns refer to persons being talked about (*she*, *he*, *it*, *her*, *him*...).

Next, time deixis refers to when does the speaker speak in the utterance. It used to express the relative time by the speaker or writer. According to Yule (1996:15), there are two basic forms of time deixis; the present forms and the past forms. The present term used present tense or proximal form *now*, and the pas term used past tense or distal form *then*. The form of temporal references also used deictic temporal reference as calendar time (date and clock time) and deictic expression such as; *yesterday*; *tomorrow*; *today*; *tonight*; *next week*; and *this week* depending on when the utterance time

start. Also, the adjectives of time such as; *yesterday, now, tomorrow* and the kinds of verb tenses.

Lastly, there is place deixis which refers to where the speaker or the writer speaks in the utterance. Where the relative location of people and things is being indicated. There are some pure place deictic words in English, adverbs such as; "*here*" and "*there*", and demonstrative pronouns such as; "*this*" and "*that*". For adverbs "*here*" and "*there*" are often seen as simple contrasts in a proximal or distal dimension extending from the speaker's position. The words "*here*" refer to something like an area relatively close to the speaker and "*there*" refers to a distant area from the speaker's perspective. It is concerned with the physical places of the speech.

This research deals with several previous studies. There are three previous studies, the first is the research of Kurniati and Haryudin (2021) with their research entitled "*A Deixis Analysis of Song Lyric in Hello by Adele*" with the aim of research to analyze the three main types of deixis in song lyrics using descriptive qualitative method and find out 53 total data of deictic word. Another previous research from Fadilah and Resmini (2021) with their research entitled "*A Deixis Analysis of A Song Lyric Entitled 'Lover'*" with the aim of research to analyze the type of deixis according to Levinson's theory (1983) and look for dominant data on song lyrics using descriptive qualitative method and found 51 total data of deictic words. The last research is from Sitorus and Herman (2019) with the title "*A Deixis Analysis of Song Lyric in Calum Scott 'You Are The Reason'*" with the aim of analyzing the type of deixis and dominant data in the lyrics of the song using a qualitative research method and finding 67 data deictic word.

## 2. METHODS

The data of this study was taken from a song by Miley Cyrus in the *Plastic Heart* album entitled "*Plastic Heart*". The length of this song was three minutes twenty-five seconds. Miley Cyrus is a singer, actress, and songwriter from Franklin, United States. Cyrus made her debut in 2007. This song is about a person who refers to the speaker or the songwriter who wants to party late at night. He or she always went to parties for the purpose of having a good time for one night. The gatherings he or she went to were usually crowded, even though he or she didn't know anyone there.

This research applies a descriptive qualitative method with simple quantitative calculation to support the percentage of each type of deixis. Observation methods employed in this research in order to collect the data, as for the steps of collecting data are:

1. The writer downloaded and listened to the songs from music platforms such as Spotify or Youtube.com
2. The writer searched online for full-script lyrics in order to understand the lyrics in detail.
3. The writer identified all of the chosen data from the song lyrics

After all of the data has been acquired, the writer evaluates the data by choosing various lyrics that contain deixis terms. Then the writer elaborated the many types of deixis terms that exist in the song lyrics of Miley Cyrus' song "Plastic Heart". The finding discussed based on the theory used by George Yule (1996) for the types of deixis found in the Plastic Heart song by Miley Cyrus.

### 3. RESULTS AND DISCUSSION

#### Results

The result of the research is to answer the problem of the study formulated in advance. The writer found the types of deixis in the song lyric and here is the table of the percentage of data:

No	Types of Deixis	Classification	Data	Total Data	Percentage
1	Person Deixis	First Person	43	56	61%
		Second Person	11		
		Third Person	2		
2	Time Deixis	Pure Deictic/ Specific Time	27	31	34%
		Verb Tense	4		
3	Place Deixis	Proximal Term	2	4	5%
		Distal Term	-		
		Specific Location/ Motion	2		
<b>Total</b>				91	100%

The percentage used the formula to calculate the data based on the types of deixis found in Plastic Heart song by Miley Cyrus, it can be described as follows:

$$\text{Formula} = \frac{\text{data of spesific deixis}}{\text{total data}} \times 100\%$$

The purpose of the data in the table above is to give clear explanation about deixis and its types that have been collected from the data source. Based on the table above, there were totally 91 data found in the song lyric. There are three types of deixis: person deixis, time deixis and place deixis. The most dominant data in the song lyric is person deixis and refers to the speaker or song writer's life experience. It makes the speaker or the singer used a lot of person deixis in the song.

There are 56 data found of person deixis with the percentage of 61%, 31 data found of time deixis with the percentage of 34% and last 4 data from place deixis with the percentage of 5%. Based on data above, the total of deictic words found in the Plastic Heart song by Miley Cyrus was 91 data.

## Discussion

In this section, the analysis of the data is presented in the context of the song lyrics understudy, particularly the utterances that carry deixis elements. This study presents an explanation about the types of deixis and the references of deixis words occurrences. Here is the analysis of the data:

No	Song Title	No	Lyric	Types of Deixis
1	Plastic Heart	1.	<i>You</i> can be whoever <i>you</i> wanna be <i>here</i>	Person Deixis Place Deixis
		2.	And oh, <i>I</i> 've been livin' at the Chateau	Person Deixis
		3.	Shouldn't drive, but <i>I</i> should really <i>go home</i>	Person Deixis Place Deixis
		4.	<i>I</i> don't even know <i>'em</i> , but <i>they</i> won't <i>leave here</i>	Person Deixis Place Deixis
		5.	Frightened by <i>my</i> own reflection	Person Deixis
		6.	Pull <i>you</i> in, but don't <i>you</i> get too close	Person Deixis
		7.	Love <i>you now</i> , but not <i>tomorrow</i>	Person Deixis Time Deixis
		8.	Pull <i>you</i> in, but don't <i>you</i> get too close	Person Deixis
		9.	<i>I</i> 've been California dreamin'	Person Deixis

10.	Keep <i>me</i> up <i>all night</i> (Keep <i>me</i> up)	Person Deixis Time Deixis	The
11.	<i>I</i> just wanna feel (Feel)	Person Deixis	
12.	<i>I</i> just wanna feel somethin' (Feel somethin' <i>now</i> )	Person Deixis Time Deixis	
13.	But <i>I</i> keep feeling nothin' <i>all night long</i>	Person Deixis Time Deixis	
14.	<i>I</i> 'll tell you all the people <i>I</i> know ( <i>I</i> know)	Person Deixis	
15.	Sell <i>you</i> somethin' that <i>you</i> already own ( <i>You</i> own)	Person Deixis	
16.	<i>I</i> can be whoever <i>you</i> want <i>me</i> to be	Person Deixis	
17.	Love <i>me now</i> , but not <i>tomorrow</i>	Person Deixis Time Deixis	
18.	Fill <i>me</i> up, but <i>leave me</i> hollow	Person Deixis Place Deixis	
19.	Pull <i>me</i> in, but don't <i>you</i> get too close (Oh)	Person Deixis	

analysis of deixis in Plastic Heart songs by Miley Cyrus is presented in terms of the data below:

#### Data 1 – Line 14-17

*I've been California dreamin'*

*Plastic hearts are bleedin'*

*Keep me up all night (Keep me up)*

*Keep me up all night (All night)*

This verse above is taken from the singer's utterance in the lyric Plastic Heart. The bolded italicized deictic word "*I*" in the song lyric above is clearly classified as a first-person pronoun, and it is used to refer to the single person deixis, who is the singer or songwriter itself.

#### **Data 2 – Line 8-10**

*Frightened by **my** own reflection*

*Desperate for a new connection*

*Pull you in, but don't you get too close*

The word "*My*" is part of the singular first pronoun, and part of a possessive adjective. The functions of "*My*" and "*I*" are different. The word "*My*" represents to possessive adjective form, and the word "*I*" represents the singer or songwriter as a subject.

#### **Data 3 – Line 18-21**

*Lost in black hole conversation*

*Sunrise suffocation*

*Keep **me** up all night (Keep **me** up)*

*Keep **me** up all night*

The word "*Me*" is part of the singular first pronoun. The meaning of the word "*Me*" in the lyrics of the song above represents the singer or lyricist from the perspective of another person.

#### **Data 4 – Line 29-31**

*I'll tell you all the people I know (I know)*

*Sell **you** somethin' that you already own (**You** own)*

*I can be whoever **you** want me to be*

The word "*You*" is a second-person singular pronoun. In the lyrics of the song Plastic Heart the pronoun "*You*" represents someone who is being the object of the singer or songwriter.



### Data 5 – Line 11-13

*Love you **now**, but not tomorrow*

*Wrong to steal, but not to borrow*

*Pull you in, but don't you get too close*

The verse above is a lyric taken from Miley Cyrus' song Plastic Heart. The lyrics contain data from the time deixis "*Now*". The word "*Now*" is part of the time deixis in the proximal form or present time, which is also included in the specific time of the deixis.

### Data 6 – Line 2-3

*The sunny place for shady people*

*A crowded room where nobody goes*

*You can be whoever you wanna be **here***

A deictic word such as "*Here*" is represent the location of the speaker or the singer who makes the utterance or sentence mentioned in the lyric above "*Here*" indicated the place where the singer or the speaker in the lyric. The word "*Here*" is categorized as a proximal term it is mean near or close with the speaker.

All the types of deixis above should be interpreted based on the context of the situation. Furthermore, deixis is also employed as grammatical cohesive devices that add the unity of the text (Ayomi, 2018)

## 4. CONCLUSION

The conclusion of this study is that the result of the data analysis in Miley Cyrus' song entitled Plastic Heart uses three main types of deixis which include person deixis, time deixis, and place deixis. From the types of deixis, the dominant deixis in the song lyric is person deixis with 56 data found, followed by time deixis with 31 data. Lastly, place deixis with 4 data found in the song. The total data of the types of deixis found in this study is 91 data. Most of the person deixis that is used in Plastic Heart songs refer to the speaker or the singer and it is represented by the deictic word. This research is expected to provide an understanding of deixis and the context that is conveyed by the speaker.



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