



AN ANALYSIS OF DEIXIS USED IN SOUNDTRACK LYRICS OF BARBIE MOVIE

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Abstract

This research aims to find the types and functions of deixis in the lyrics of the Barbie movie soundtrack. Data were collected from the soundtrack's lyrics and analyzed using Huang's (2007) theoretical framework. The study identified 377 data of deixis, highlighting its crucial role in character development and personal references. Social deixis, with 57 data, and spatial deixis, with 47 data, underscore the significance of social relationships and locational context within the narrative. Temporal deixis, appearing 33 times, delineates the temporal framework of the lyrics. Discourse deixis and emotional deixis, with 16 and 4 data respectively, are less frequent, indicating that while references to the ongoing discourse and expressions of emotional proximity are present, they are less central to the lyrical content. This analysis underscores the multifaceted nature of deixis in enriching the narrative and emotional depth of the lyrics.

Key words: Pragmatics, Deixis, Soundtrack, Lyric, Barbie Movie

A. INTRODUCTION

Music has a powerful impact on society, resonating deeply with audiences from all backgrounds and cultures. Lyrics are an essential part of music's influence, layering songs with meaning, emotion, and relatability. Through lyrics, listeners encounter stories, emotions, and themes that often reflect their own experiences or ideals. However, interpreting lyrics can be challenging due to the presence of deictic expressions—words like "I," "you," "here," and "now"—whose meanings depend heavily on the context of their use. These deictic expressions can be ambiguous, as their meaning shifts based on who speaks and under what circumstances. Deixis, derived from the Greek word meaning "to show," is a central concept in pragmatics, the branch of linguistics focused on the relationship between language and its context. Deictic words are heavily context-dependent, making them powerful tools for conveying intimacy, immediacy, and presence within lyrics. However, the reliance on context also introduces ambiguity, allowing multiple interpretations based on the listener's perspective.

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Deictic expressions like person, spatial, temporal, social, discourse, and emotional deixis each serve unique functions in communication. Person deixis refers to pronouns such as "I," "you," and "they," which establish the roles of participants in dialogue. Spatial deixis includes terms like "here" and "there," situating statements in specific locations, while temporal deixis encompasses expressions like "now," "then," and "tonight" that anchor statements to particular points in time. Social deixis encodes social relationships, using terms such as "sir" or "bro" to reveal degrees of formality or familiarity. Discourse deixis includes words like "this" or "that," which connect different parts of a conversation, enhancing cohesion within the lyrics. Emotional deixis, on the other hand, conveys feelings of closeness or distance, with terms like "this" indicating proximity and "that" suggesting detachment, which can influence the listener's emotional perception.

These deictic elements contribute significantly to the Barbie movie soundtrack, where they function to establish characters, convey relationships, and reflect emotional themes within the lyrics. Previous studies have analyzed deixis in various media, from speeches to song lyrics, often focusing on how deixis contributes to narrative structure and audience engagement. For example, Minkhatunnakhriyah's 2021 study analyzed deixis within formal speeches, while Nisa et al. in 2020 examined deixis in soundtrack lyrics, both highlighting how deixis aids in constructing context and engaging audiences. However, research specifically on deixis in movie soundtracks—particularly one as context-rich as the Barbie soundtrack—remains limited. This gap presents an opportunity to explore how deictic expressions function within this specific genre, shedding light on how deixis enhances narrative cohesion, character development, and emotional impact.

This study addresses two primary questions: what types of deixis are present in the Barbie movie soundtrack, and what functions do these expressions serve? By examining the deixis within these lyrics, the study aims to illuminate how deixis shapes listeners' comprehension and emotional engagement. This research not only enriches theoretical knowledge within pragmatics but also provides valuable insights for students and researchers interested in linguistic analysis, media studies, and cultural interpretation.

B. METHODOLOGY

This study used a descriptive approach to analyze deixis within the Barbie movie soundtrack lyrics. Huang's 2007 deixis framework is used as the primary analytical tool, categorizing deictic expressions into types based on their context-dependent nature. To collect data, nine songs from the Barbie movie soundtrack are transcribed. These songs include "Pink" by Lizzo, "Dance the Night" by Dua Lipa, "Barbie World" by Nicki Minaj, Ice Spice, and Aqua, "Speed Drive" by Charli XCX, "Man I Am" by Sam Smith, "Journey to the Real World" by Tame Impala, "I'm Just Ken" by Ryan Gosling, "What Was I Made For" by Billie Eilish, and "Push" by Ryan Gosling. Then examined for the presence of person, spatial,

temporal, social, discourse, and emotional deixis. Each deictic word or phrase is carefully identified and categorized to understand its role in shaping the lyrics' narrative and emotional tone. The analysis process involves a meticulous categorization of the lyrics, noting each occurrence of deixis and assigning it to the appropriate category. Validation is achieved by consulting linguistic experts, who provide feedback on deixis categorization and confirm the accuracy of the interpretation. By ensuring data reliability through expert validation, the study upholds academic rigor and ensures a robust understanding of deixis within the context of song lyrics.

C. FINDINGS AND DISCUSSION

1. Research Finding

The analysis of the Barbie movie soundtrack lyrics reveals a variety of deixis types, with person, spatial, and temporal deixis most prominently represented. Across the nine songs examined, a total of 534 instances of deixis were identified, with person deixis appearing most frequently. This prevalence suggests a significant focus on establishing personal identities, roles, and relationships within the lyrics, creating an intimate and relatable connection between the characters and listeners.

Table 1 Types and Function of Deixis Found in Soundtrack Lyrics of Barbie Movie

No	Types of Deixis	Function of Deixis Found in the Soundtrack Lyrics of Barbie Movie									Frequency	Percentage
		1	2	3	4	5	6	7	8	9		
1.	Person Deixis	37	48	76	41	17	4	53	35	66	377	70.59%
2.	Spatial Deixis	5	6	7	20	2	2	2	0	3	47	8.80%
3.	Temporal Deixis	0	7	2	0	5	1	4	9	5	33	6.17%
4.	Social Deixis	1	4	21	7	11	0	10	1	2	57	10.67%
5.	Discourse Deixis	1	1	2	0	6	0	1	0	5	16	2.99%
6.	Emotional Deixis	2	0	0	1	0	0	1	0	0	4	0.74%
Total		46	66	108	69	41	7	71	45	81	534	100%

This table highlights the distribution of deixis across the lyrics, indicating that person deixis holds the dominant role, with 377 occurrences. Instances of person deixis include the use of pronouns like "I," "we," and "you," central to expressing the perspectives of each character and building relational dynamics. For example, the lyric "I'm just Ken, anywhere else I'd be a ten" underscores Ken's internal struggle, using first-person deixis to reflect his quest for self-worth.

Spatial deixis, with 47 occurrences, includes terms like "here," "there," and specific location references such as "Rodeo Drive." This type of deixis grounds the narrative in specific settings, providing listeners with visual cues that enhance the immersive quality of the lyrics. Temporal deixis, appearing 33 times, includes terms like "now" and "tonight," situating events within a particular timeframe. For instance, in the song "Dance the Night," "tonight" conveys immediacy, urging listeners to join the characters in experiencing the present moment.

Social deixis, found 57 times, encodes social relations, often seen in familiar terms like "bro" or direct references to characters' names. In contrast, discourse deixis (16 instances) connects parts of the lyrics, using expressions like "this" or "that" to establish coherence within the narrative. Emotional deixis, although infrequent (4 occurrences), uses words like "this" and "that" to reflect emotional closeness or distance, adding subtle layers to the lyrics.

Person Deixis

(1) *I could dance (Dance the Night)*

The word *I* is categorized as a 1st person deixis. Here, *I* functions as the subject pronoun, referring directly to the speaker or the singer of the song. As a 1st person deixis, *I* is used to express the speaker's own capability or willingness to engage in the action described—dancing. The use of *I* emphasizes that the speaker or singer is talking about their personal experience or ability, making the statement inherently about their own actions and intentions.

(2) *Barbie, your time is up (Man I Am)*

The word *Barbie* is categorized as a vocative. It functions to address the person directly, capturing their attention and focusing them on the speaker's message. In this context, *Barbie* is used to specifically engage the individual being referred to, signaling that the subsequent statement is directed at them. The use of *Barbie* emphasizes the speaker's intent to communicate directly with this person, making the message personal and targeted.

Spatial Deixis

(3) *Jump into the driver's seat and put it into speed drive (Speed Drive)*

The word *into* is categorized as a relative frame of reference. It functions to specify the direction or position of the action being described. In this context, *into* indicates the movement or transition of the object (the driver's seat) and the action being performed (putting it into speed drive). The use of *into* emphasizes the process of entering or transitioning into a particular state or position, highlighting the spatial relationship between the subject's action and the objects involved.

(4) I'm in LA, Rodeo Drive (*Barbie World*)

The phrase *in LA* is categorized as an absolute frame of reference. It functions to specify the location of the speaker using fixed, objective geographic coordinates. In this context, *in LA* provides a precise and unchanging spatial reference point that situates the speaker in a specific city, independent of their or anyone else's position. The use of *in LA* emphasizes that the setting is a well-defined, established location, giving a clear and consistent spatial context for the scene described.

(5) I'm read' to go (*Pink*)

The phrase *read' to go* functions as a motion verb phrase in spatial deixis. Here, *read' to go* signifies that the speaker is prepared and ready to move or proceed, indicating a state of readiness for action. In this context, *read' to go* implies that the speaker is set to embark on a new phase or transition, emphasizing their preparedness and willingness to engage in the next step. The use of this phrase highlights the speaker's readiness for change or movement, focusing on their current state of being ready to act.

Temporal Deixis

(6) Look where it led, now I'ma put it to bed (*Barbie World*)

The word *now* is categorized as a proximal temporal deixis. It functions to indicate the present moment or the time at which the speaker is making the statement. In this context, *now* emphasizes that the action of putting things to rest or concluding a situation is occurring at the present time. The use of *now* highlights the immediacy and current relevance of the speaker's action in relation to the events being discussed.

(7) Barbie, your time is up (*Man I Am*)

The word *is* is categorized as a present tense verb. It functions to indicate the current status of "Barbie's" time, suggesting that the situation described is happening now. In this context, *is* conveys that "Barbie's" time has reached its end.

at the present moment. The use of *is* emphasizes the immediacy of the situation, highlighting that the conclusion of her time is occurring right now.

Social Deixis

(8) Got a classic, real deep, *Van Gogh* (*Speed Drive*)

The word *Van Gogh* is categorized as a referent in relational social deixis. It refers to a specific individual, namely the famous artist Vincent van Gogh, used here as a point of comparison or reference. In this context, "*Van Gogh*" emphasizes the depth and classic nature of something being described, linking it to the artist's well-known works. The use of *Van Gogh* highlights a relational reference by associating the subject with the cultural and artistic significance of the artist, thus providing a deeper social or cultural context.

(9) No, I'm not gay, *bro* (*Man I Am*)

The word *bro* refers to the addressee, who is being directly addressed by the speaker. In this context, *bro* is used informally to engage with or address someone in a familiar or casual manner. The term *bro* suggests a level of informality and indicates that the speaker is speaking to someone they view as a friend or peer. Thus, *bro* in this instance refers to the person being spoken to within the conversational context of the song.

Discourse Deixis

(10) I'm washin' *these bitches* (*Barbie World*)

The phrase *these bitches* is categorized as anaphoric discourse deixis. It refers back to a specific group of individuals mentioned earlier in the discourse or context, implying that the term is used to address or refer to those previously identified entities. Here, *these bitches* indicates that the speaker is talking about a particular group of people within the narrative of "*Barbie World*." The use of *these bitches* highlights that the reference is to entities already established in the context, focusing on their role or status in relation to the speaker's action.

(11) *This one* is for the boys (*Man I am*)

The word *this* is categorized as cataphoric in discourse deixis. It functions to refer to something that will be specified later in the discourse. In this context, *this* anticipates or introduces the subject or content of the statement, which is further clarified as "*one*" intended for the boys. The use of *this* highlights that the statement is setting up or pointing to a specific item or idea that will be elaborated on, drawing attention to it before it is fully explained.

Emotional Deixis

(12) *That power looks so good on you (Pink)*

The word *that* is categorized as a proximal term in emotional deixis. It functions to highlight a specific quality or attribute, in this case, "power," that the speaker is emotionally responding to. The use of *that* directs attention to the quality being praised, emphasizing its significance in the context of the speaker's emotional response. This proximal term underscores the speaker's appreciation or admiration of the attribute in relation to the person being addressed, making *that* integral to conveying the speaker's emotional engagement with the situation.

(13) *I have feelings that I can't explain (I'm Just Ken)*

The word *that* is categorized as a proximal deictic term within emotional deixis. It functions to refer to the feelings being described, indicating that they are close to or directly relevant to the speaker's current emotional state. In this context, *that* emphasizes the immediate and personal nature of the feelings the speaker is experiencing, highlighting their emotional proximity and significance to the speaker's current situation. The use of *that* underscores the speaker's direct connection to their emotions and their difficulty in articulating or explaining them.

2. Discussion

The Barbie movie soundtrack offers a compelling example of how deixis—context-dependent expressions such as “I,” “here,” and “now”—enhances narrative depth and emotional resonance in song lyrics. By using Huang's (2007) framework, which classifies deixis into six types (person, spatial, temporal, social, discourse, and emotional), this study explores the role each type plays in constructing meaning and engaging listeners within the lyrical narrative. The analysis reveals that all six types of deixis identified by Huang are present in the Barbie soundtrack, each fulfilling specific interpretive functions that enrich the storytelling. This finding aligns with previous research on deixis across different media, such as speeches, movie dialogues, and song lyrics, which collectively underscore the importance of deixis in creating a relatable narrative context and enhancing the audience's emotional involvement.

The study's findings mirror the conclusions of earlier studies on deixis, such as those conducted by Minkhatunnakhriyah et al. (2021) and Aristiani (2022), which demonstrate that person deixis is often the most prominent type in spoken or performed media, including speeches and movie dialogues. These studies reveal how person deixis enables direct engagement between speakers and their audiences or characters, facilitating relational dynamics and anchoring the narrative to specific characters. Similarly, Pitaloka et al. (2021) found that person deixis was the most common type in song lyrics, which aligns with the findings of the Barbie soundtrack, where person deixis is used to establish strong connections between the characters and listeners. In this context, person deixis serves to

enhance the narrative's personal and interpersonal dimensions, making the characters' experiences and perspectives more relatable.

The analysis also highlights the roles of social deixis and discourse deixis, which serve to convey social relationships and maintain narrative coherence. Social deixis, identified in 57 instances, reflects the situational context and social dynamics between characters, providing cues about hierarchy, intimacy, or formality. This function aligns with Rahayu and Kurniawan's (2019) findings that social deixis is integral to expressing social relations and persuading audiences within motivational speeches, underscoring its value in contexts where social dynamics shape the message. Similarly, discourse deixis, identified 16 times, helps maintain cohesion within the Barbie soundtrack lyrics by referring back to or anticipating other parts of the discourse. Research by Nisa et al. (2020) supports this function of discourse deixis in song lyrics, as it allows lyrics to link different ideas, facilitating smoother transitions and a more coherent narrative flow. This use of discourse deixis in the Barbie soundtrack underscores its importance in guiding listeners' interpretations and enabling them to follow the thematic development within the lyrics.

Notably, this study's inclusion of emotional deixis expands our understanding of deixis in musical narratives. Although less frequently used, emotional deixis provides a subtle but powerful means of expressing characters' emotional proximity or distance, adding depth to the song's affective landscape. In the Barbie soundtrack, emotional deixis reveals the characters' inner feelings and psychological stance, a function that has not been as widely explored in previous research. By conveying emotional undertones, emotional deixis allows listeners to feel the characters' vulnerability and empathy more profoundly, thus strengthening the bond between the narrative and the audience. This finding broadens Huang's (2007) framework by suggesting that emotional deixis deserves further exploration, especially in media where conveying complex emotions is crucial to audience engagement.

In conclusion, this study of deixis within the Barbie movie soundtrack underscores its vital role in constructing a layered and engaging narrative experience. Each type of deixis—whether person, spatial, temporal, social, discourse, or emotional—fulfills distinct yet complementary roles in establishing context, developing relationships, and engaging audiences emotionally. By applying Huang's (2007) framework to the analysis of song lyrics, this research not only confirms the value of traditional deixis types but also contributes a novel perspective on emotional deixis, which plays a subtle yet impactful role in shaping the affective quality of the lyrics. Together, these findings highlight deixis as a powerful linguistic tool in the Barbie soundtrack, providing listeners with cues to navigate and relate to the narrative, thus making a meaningful contribution to deixis research in media and communication.

D. CONCLUSION AND SUGGESTIONS

In examining the soundtrack lyrics of the Barbie movie, this study illuminates the critical role that various types of deixis—person, spatial, temporal, social, discourse, and emotional—play in enhancing narrative engagement and emotional resonance. By analyzing these deixis types, the research underscores how they collectively contribute to a more immersive and relatable experience for the audience. The predominance of person deixis emphasizes character interactions and relationships, fostering a sense of immediacy and personal connection that draws listeners into the emotional core of the narrative. Social deixis, in particular, reveals nuanced portrayals of social dynamics, adding contextual richness that helps convey the underlying relational and social structures within the story.

Additionally, spatial and temporal deixis provide structural coherence, situating the narrative within clearly defined spaces and timelines, which enhances the descriptive clarity and grounding of the lyrics. This situational grounding, coupled with the guidance provided by discourse deixis, supports the continuity and coherence of the narrative flow, making the lyrical journey more seamless for listeners.

The study's inclusion of Huang's (2007) expanded framework of emotional deixis broadens the analytical scope, bringing forward a dimension of emotional expression that allows the soundtrack to communicate the characters' affective states with greater nuance. Emotional deixis not only strengthens the listener's emotional connection to the lyrics but also intensifies the soundtrack's overall impact. By offering insights into the strategic use of deixis in the Barbie movie soundtrack, this study enhances the understanding of how deictic elements function within contemporary media to shape both narrative structure and emotional depth. This multifaceted exploration demonstrates that deixis is not merely a linguistic tool but a crucial narrative device that significantly enriches the thematic and affective resonance of the soundtrack, contributing to a memorable and impactful audience experience.

Based on the results of this studies, the writer hopes that this study will contribute meaningfully to teaching, learning, and research in linguistics, literature, and media studies. For educators, especially those in English linguistics and literature, it is hoped that the findings on deixis can serve as a resource for developing engaging and relevant teaching materials, using examples like song lyrics and film dialogues to make linguistic concepts more accessible and relatable for students. For learners, the writer wishes this study offers them a practical understanding of how deixis operates in everyday contexts, helping them apply these insights across genres, from song lyrics to novels, and enhancing their appreciation of storytelling and emotional expression. For readers, the writer hopes this research encourages a deeper awareness of deixis in both everyday and structured communication, enabling them to appreciate the nuances and meanings conveyed in various media, including literature and music. Finally, the writer hopes this study serves as a foundation for future research, inspiring further exploration of deixis across different genres and media, such as academic writing,

advertisements, and social media, to build a comprehensive understanding of how deixis shapes narrative, social, and emotional dynamics in modern communication.

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