Exploring Pragmatic Functions of Deixis in Ariana Grande's *Eternal Sunshine* Album

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Abstract. This study aims to analyze the pragmatic functions of deixis in six selected songs from Ariana Grande's Eternal Sunshine album. Using Levinson's (1983) theory of deixis, the study identifies and classifies five types of deictic expressions: person, time, place, discourse, and social deixis. The study employs a descriptive qualitative method and uses documentation as its main data collection technique. A total of 306 deixis were found: 228 person deixis, 33 time deixis, 16 place deixis, 19 discourse deixis, and 11 social deixis. The dominant use of person deixis demonstrates the strong self-expression and emotional engagement of the singer. Time and discourse deixis help shape the emotional timeline of the narrative, while place and social deixis reflect interpersonal distance and roles. The findings reveal that deixis functions not only to maintain textual cohesion but also as a pragmatic tool to construct intimacy, express identity, and evoke emotional resonance in the lyrics.

Keywords Pragmantic, Deixis, Song lyric, Ariana Grande, Eternal Sunshine

1. INTRODUCTION

In the evolving landscape of contemporary popular music, song lyrics have taken on increasingly complex functions beyond their role as entertainment. Lyrics are not only artistic expressions of melody and poetry, but also serve as powerful tools of personal storytelling, emotional catharsis, identity construction, and interpersonal communication. Modern artists often embed deeply personal experiences, societal commentary, and cultural references into their lyrical narratives, allowing for multidimensional interpretation. This has encouraged scholars to analyze song lyrics through various linguistic and literary lenses, including semantics, discourse analysis, and more recently, pragmatics.

Pragmatics focuses on the use of language in context and how meaning is constructed through interaction between speaker, listener, and situational elements. One of the most fundamental aspects of pragmatics is deixis. Deixis refers to linguistic expressions whose meanings are context-dependent, requiring knowledge of the speaker, listener, time, place, and discourse for accurate interpretation. As defined by Levinson (1983), deixis involves expressions that "point" to aspects of the communicative context, such as personal pronouns (I, you), adverbs of time (now, then), and spatial indicators (here, there). These deictic markers are essential for anchoring utterances to specific contexts, and they play a particularly significant role in song lyrics, which are often highly expressive, introspective, and relational.

Ariana Grande is one of the most influential figures in modern pop music, known for her emotionally charged lyrics, powerful vocals, and ability to translate personal experiences into relatable artistic expressions. Her seventh studio album, Eternal Sunshine (2024), is no exception. The album explores themes of love, heartbreak, healing, and transformation, and is widely believed to be inspired by Grande's own life experiences. The title itself is an intertextual reference to the film Eternal Sunshine of the Spotless Mind (2004), which tells a story of love, memory, and emotional trauma. Just like the film, the album delves into the emotional complexities of romantic relationships and the struggle between remembering and letting go.

Within the songs of Eternal Sunshine, Ariana Grande uses a variety of deictic expressions to narrate her inner world, address an absent interlocutor, and connect emotionally with her listeners. These deixis-laden utterances help her shift between past and present, between internal thoughts and external events, and between personal emotions and shared cultural meanings. For example, the frequent use of personal pronouns such as I, you, and we reflects not only narrative perspective but also the intimacy and emotional involvement between speaker and addressee. Temporal deixis such as now, then, and tonight creates a temporal structure for emotional events, while spatial deixis such as here and there functions metaphorically to represent emotional or psychological states.

Given the emotional intensity and relational depth present in Eternal Sunshine, deixis becomes a key linguistic feature through which Ariana Grande constructs her messages. This study, therefore, aims to examine the types and pragmatic functions of deixis in selected songs from the album. By analyzing how deixis is used in the lyrics, this research contributes to a deeper understanding of how language in music functions not only as a structural element but also as a pragmatic device for meaning-making, emotional expression, and audience engagement. Ultimately, this study situates song lyrics as a rich site for pragmatic exploration, showing how even the simplest words such as I, now, or here, can carry profound emotional and contextual weight when used in a musical narrative

2. LITERATURE REVIEW

Pragmatic : The Study of Language

Pragmatics is a branch of linguistics that studies the ways in which context contributes to meaning. Unlike semantics, which focuses on the inherent or dictionary meanings of words and sentences, pragmatics is concerned with how language is used by speakers in real-life situations to achieve specific goals, convey intentions, and manage social relationships.

According to Yule (1996), pragmatics is the study of "invisible meaning," or how hearers are able to infer intended meaning based on situational knowledge, shared background, and contextual clues.

One of the central concerns of pragmatics is the understanding that meaning is not always fully encoded in the linguistic expression itself, but often depends on external factors such as who is speaking, who is being addressed, when and where the communication takes place, and what the shared knowledge between interlocutors is.

In the domain of song lyrics, pragmatics allows us to explore how singers use language to perform acts such as expressing love, regret, anger, or hope. Pragmatic analysis can reveal how artists construct relationships with listeners, reflect personal experiences, and manipulate time and space through linguistic choices. As such, pragmatics becomes a useful tool in uncovering deeper meanings in creative texts that go beyond literal interpretation.

Deixis

Deixis is one of the most fundamental concepts in pragmatics. It refers to linguistic expressions that are context-dependent, meaning their full interpretation requires knowledge of the speech situation. The term "deixis" comes from the Greek word meaning "pointing" and was popularized in linguistic theory by scholars such as Levinson (1983). Deictic expressions include words like I, you, here, there, now, then, this, and that—all of which function as linguistic pointers to people, time, places, and aspects of the discourse itself. Levinson (1983) classifies deixis into five main categories:

- Personal deixis: indicates participants in the communication, such as I, you, we, he, she.
- Time deixis: relates to time, such as now, then, today, tomorrow.
- Place deixis: relates to location, such as here, there, above, behind.
- Discourse deixis: refers to parts of the spoken or written text, such as this point, that paragraph.
- Social deixis: marks social relationships or status, such as sir, your honor, or informal terms like good boy, my baby.

The function of deixis in communication is to anchor the utterance to its situational context, helping the hearer identify who or what is being referred to. Without knowledge of the context, deictic expressions remain ambiguous. For instance, the phrase "I'll see you there

tomorrow" cannot be fully understood unless the listener knows who I and you are, what there refers to, and when tomorrow is spoken.

In creative works such as music, deixis becomes more than just a reference device—it transforms into a stylistic and emotional strategy. Personal deixis allows singers to construct intimacy by addressing the audience directly, temporal deixis helps situate emotions in specific moments (past pain, present healing, future hope), and spatial deixis can metaphorically express emotional distance or closeness.

Several studies have highlighted the role of deixis in music. Hidayat and Agustina (2021), in their study on Anne-Marie's Speak Your Mind album, found that deixis is used extensively to express personal emotion and narrative progression. Similarly, Sahusilawane (2023) emphasized that deixis in Taylor Swift's lyrics helps organize narrative voice, temporal structure, and audience engagement.

In Ariana Grande's Eternal Sunshine album, deixis serves a critical function in the way the lyrics portray emotional transformation, relational dynamics, and personal introspection. By using deictic expressions, Grande not only provides textual cohesion but also manages perspective, constructs identity, and connects personally with the listener.

3. METHODS

Methodology

This research adopts a pragmatic qualitative design, which emphasizes the contextual analysis of language use based on real-life discourse. A qualitative approach is considered the most appropriate for this study because it allows the researcher to explore how meaning is constructed through deixis in a natural and expressive medium such as song lyrics. Rather than focusing on numerical data or statistical patterns, qualitative research prioritizes the interpretation of linguistic forms within their social and emotional contexts.

According to Denzin and Lincoln (2011), qualitative research involves examining language, symbols, and cultural artifacts to uncover the meanings embedded in human communication. In this study, song lyrics are treated as discourse texts that reflect personal, emotional, and social dimensions, and the qualitative design enables a deeper investigation into how deixis functions pragmatically in that context. This approach also allows for flexibility in exploring how various types of deixis which are personal, temporal, spatial, discourse, and social. Deixis are used to deliver complex messages and evoke emotional responses from listeners

Data Source

The data source for this study consists of six selected songs from Ariana Grande's 2024 album Eternal Sunshine. The songs were selected based on their lyrical richness, popularity, and thematic consistency related to personal experience, emotional depth, and introspective narrative. The songs analyzed are:

- Intro (End of the World)
- Eternal Sunshine
- We Can't Be Friends (Wait for Your Love)
- Supernatural
- Imperfect for You
- Ordinary Things

The official lyrics were collected from verified music platforms and lyric such as Spotify and YouTube. Only original versions of the lyrics released by the artist were used to ensure authenticity and reliability of the data. The data sources in this study are the lyrics of six Ariana Grande songs in the album

Intro (end of the world)	Eternal sunshine
How can I tell if I'm in the right relationship? Aren't you really supposed to know that shit? Feel it in your bones and own that shit? I don't know Then I had this interaction I've been thinking 'bout for like five weeks Wonder if he's thinking 'bout it too and smiling Wonder if he knows that that's been what's inspiring me Wonder if he's judging me like I am right now I don't care I'd rather tell the truth Than make it worse for you If the sun refused to shine Baby, would I still be your lover? Would you want me there? If the moon went dark tonight And if it all ended tomorrow Would I be the one on your mind? Your mind? Your mind? And if it all ended tomorrow	I I don't care what people say We both know I couldn't change you I guess you could say the same Can't rearrange truth I've never seen someone lie like you do So much, even you start to think it's true Ooh Get me out of this loop, yeah, yeah So now we play our separate scenes Now, now she's in my bed, mm-mm, layin' on your chest Now I'm in my head, wonderin' how it ends I'll be the first to say, "I'm sorry" Now you got me feelin' sorry I showed you all my demons, all my lies Yet you played me like Atari Now it's like I'm lookin' in the mirror Hope you feel alright when you're in her I found a good boy and he's on my side You're just my eternal sunshine, sunshine So I try to wipe my mind Just so I feel less insane Rather feel painless

Would you be the one on mine?	I'd rather forget than know, know for sure What we could've fought through behind this door, mm So I close it and move, yeah, yeah So now we play our separate scenes Now, now he's in your bed, and layin' on my chest Now I'm in my head, and wonderin' how it ends, ends, ends I'll be the first to say, "I'm sorry" Now you got me feelin' sorry I showed you all my demons, all my lies Yet you played me like Atari Now it's like I'm lookin' in the mirror Hope you feel alright when you're in her I found a good boy and he's on my side You're just my eternal sunshine, sunshine Won't break, can't shake This fate, rewrite Deep breaths, tight chest Life, death, rewind Won't (won't) break (won't), can't (can't) shake (shake) This (this) fate (fate), rewrite Deep (deep) breaths (breaths), tight (tight) chest (chest) Life (life), death (death) I'll be the first to say, "I'm sorry" Now you got me feelin' sorry I showed you all my demons, all my lies Yet you played me like Atari Now it's like I'm lookin' in the mirror (won't break, can't shake) Hope you feel alright when you're in her (this fate, rewrite) I found a good boy and he's on my side (deep breaths, tight chest) You're just my eternal sunshine, sunshine (life, death, rewind) Won't (won't) break (won't), can't (can't) shake (shake) This (this) fate (fate), rewrite Deep (deep) breaths (breaths), tight (tight) chest (chest) Life (life), death (death), rewind Won't (won't) break (won't), can't (can't) shake (shake) This (this) fate (fate), rewrite Deep (deep) breaths (breaths), tight (tight) chest (chest)

	Life (life), death (death)
We can't be friends (wait for your love)	**Supernatural**
I didn't think you'd understand me	Don't want nobody else around me
How could you ever even try?	Just need you right here
I don't wanna tiptoe, but I don't wanna hide	You're like the only thing that I see
But I don't wanna feed this monstrous fire	It's crystal-clear, and I
Just wanna let this story die	I want you to come claim it, I do
And I'll be alright	What are you waiting for?
We can't be friends	Yeah, I want you to name it, I do
But I'd like to just pretend	Want you to make it yours
You cling to your papers and pens	It's like supernatural
Wait until you like me again	This love's possessin' me, but I don't mind at all
Wait for your love	It's like supernatural
Lo-love, I'll wait for your love	It's takin' over me, don't wanna fight the fall
Me and my truth, we sit in silence	It's like supernatural
Mm, baby girl, it's just me and you	No, I don't even mind at all
'Cause I don't wanna argue, but I don't wanna bite	It's like supernatural
My tongue, yeah, I think I'd rather die	(This love's possessin' me, but I don't mind at all)
You got me misunderstood	Need your hands all up on my body
But at least I look this good	Like the moon needs the stars (like the moon needs the stars)
We can't be friends	Nothin' else felt this way inside me
But I'd like to just pretend	Boy, let's go too far
You cling to your papers and pens	I want you to come claim it, I do
Wait until you like me again	What are you waitin' for? (Ooh)
Wait for your love	Yeah, want you to name it, I do
Lo-love, I'll wait for your love	Want you to make it yours
I'll wait for your love	It's like supernatural
Lo-love, I'll wait for your love	This love's possessin' me, but I don't mind at all
Know that you made me	It's like supernatural
I don't like how you paint me	It's takin' over me, don't wanna fight the fall
Yet, I'm still here hanging	It's like supernatural
Not what you made me	No, I don't even mind at all
It's something like a daydream	It's like supernatural
But I feel so seen in the night	No, I don't even mind at all
So for now, it's only me	Yeah, mmm
And maybe that's all I need	I want you to come claim it, I do
We can't be friends	I do, I do
But I'd like to just pretend	You to come name it, I do (do)
You cling to your papers and pens	This love's possessin' me, but I don't mind at all
Wait until you like me again	It's like supernatural
Wait for your love	It's takin' over me, don't wanna fight the fall
Lo-love, I'll wait for your love	
I'll wait for your love	
Lo-love, I'll wait for your love	
I'll wait for your love	
I'll wait for your love	
I'll wait for your love	

I'll wait for your love I'll wait for your love	It's like supernatural No, I don't even mind at all (ooh) It's like supernatural (ooh) No, I don't even mind at all It's like supernatural
Imperfect for you My boy, come take my hand Throw your guitar and your clothes in the back seat My love, they don't understand But I'll hold your hurt in the box here beside me How could we know We'd rearrange all the cosmos? Mm We crashed and we burned Now I just can't go where you don't go And usually I'm Fucked up, anxious, too much But I'll love you like you need me to Imperfect for you Messy, completely distressed But I'm not like that since I met you Imperfect for you Let's go tonight 'Cause there's just a few seconds left 'til tomorrow We have all that we need Let's leave our baggage and wine at the table (ooh), mm How could we know That this was a happy disaster? I'm glad we crashed and burned I'll never forget when you told me You said, "Usually, I'm Fucked up, anxious, too much But I'll love you like you need me to Imperfect for you Messy, completely distressed But I'm not like that since I met you" How could we know We'd make the bad stuff delightful? Mm I'm glad we crashed and burned I know we'll be there for each other When we're feeling Fucked up, anxious, too much But I'll love you like you need me to Imperfect for you Messy, completely distressed But I'm not like that since I met you	**Ordinary Things** We could go pop all the champagne in California We could have omakase in Tokyo if you wanna Hypothetically, we (we) could do (do) Anything that we'd like We could hit up all the slopes in matching snowsuits We could hang out at the Louvre all night if you want to We could spend every dime But I don't want (want) anything ('thing) But more time No matter what we do There's never gonna be an ordinary thing No ordinary things with you It's funny, but it's true There's never gonna be an ordinary thing As long as I'm with you You hit just like the first sip of wine after a long day You hit like my biggest fan when I hear what the critiques say You hit just like a green light when I'm stuck runnin' real late I don't need no diamonds, just your time No matter what we do There's never gonna be an ordinary thing No ordinary things with you It's funny, but it's true There's never gonna be an ordinary thing As long as I'm with you Ordinary thing, ordinary things with you Ordinary thing, as long as I'm with you And when he'd come home and I'd see him, when he first gets off that train It was like God almighty arrived It was like seein' daylight I mean, I could've packed up and left a million times You know? It's not that we never fought You can overcome that You know? It-it's very easy

Imperfect for you Fucked up, anxious, too much Like you need me to Imperfect for you Messy, completely distressed Not like that since I met you Imperfect for you	And as I told her, never go to bed without kissin' goodnight That's the worst thing to do, don't ever, ever do that And if you can't, and if you don't feel comfortable doing it You're in the wrong place, get out

Data collection

Data collection for this study was conducted through the documentation method, which involved meticulously transcribing the song lyrics and subsequently identifying expressions that contain referential elements. This approach allows the researcher to work directly with the primary textual data, ensuring accuracy and completeness in capturing the language used within the songs. By systematically documenting the lyrics, the study maintains a clear and organized dataset that forms the foundation for subsequent qualitative analysis.

This method is supported by Krippendorff (2013), which emphasizes documentation as a rigorous and systematic technique for collecting and managing textual data. According to Krippendorff (2013), documentation is particularly effective in qualitative content analysis because it enables researchers to preserve the integrity of original texts while facilitating detailed coding and interpretation. The documentation method is well-suited to research that involves analyzing written or recorded language, such as song lyrics, as it allows for in-depth exploration of linguistic and pragmatic features within their cultural and communicative context.

Data Analysis

The data were analyzed using Levinson's (1983) theory of deixis. This theory helps explain how words like "I," "you," "here," and "now" depend on the context to show meaning. The analysis was done in three simple steps:

- Reading and Understanding: Read the song lyrics many times to understand the meaning and find any words that show deixis, like person, time, place, discourse, and social.
- Listing and Grouping: After finding the deictic words, next made a list and grouped them into types, such as person deixis (e.g., "I," "you"), time deixis (e.g., "now," "then"), and place deixis (e.g., "here," "there").

- Explaining the meaning: Finally, each deixis word was explained based on the situation in the lyrics. It's looked at how these words help the listener feel the emotion or understand who is speaking, when, and where.

4. RESULTS

This study aims to analyze the forms of deixis found in six songs from Ariana Grande's Eternal Sunshine (2024) album, using the classification from Levinson (1983), which includes person deixis, time deixis, place deixis, discourse deixis, and social deixis. Each type of deixis is analyzed based on how often it appears in the lyrics and what it means in the context of the song.

Based on the analysis of the six selected songs, a total of 306 deixis expressions were found, consisting of the five types of deixis: person, time, place, discourse, and social. From all the data, person deixis was the most dominant type, with 228 occurrences, showing that Ariana uses many pronouns such as I, you, we, and my to express her emotions, tell personal stories, and create closeness with the listener.

Time deixis appeared 33 times, with words like now, then, forever, and tonight used to show when events happened or are happening. This type of deixis helps the listener understand whether the singer is talking about the past, present, or future. For example, "now" often shows a current emotional state, while "then" refers to a past memory.

Place deixis was found 16 times. Words like here and there were used to show physical or emotional distance. Although not as common, this type of deixis still plays a role in expressing the space between the singer and the person being talked about.

Discourse deixis appeared 19 times, often using words like this or that to point to parts of the song or ideas that were mentioned before. This helps the lyrics stay connected and makes the message easier to follow.

Social deixis have total of 11 social deixis expressions. These include pronouns like "you," "I," and "me," as well as terms like "good boy", "my baby," which reflect social closeness, distance, or respect.

Total Deixis

Title	Person	Time	Place	Discourse	Social	Total
Intro (End of the world)	19	5	1	2	2	29
Eternal Sunshine	43	9	5	2	4	63
We Can't be Friend (Wait for Love)	40	5	1	1	1	48
Supernatural	43	-	1	5	1	50
Imperfect for You	42	4	3	2	2	53
Ordinary Things	41	10	4	7	1	63
Total	**228**	**33**	**16**	**19**	**11**	**306**
Percentage (%)	**74,51%**	**10,78%**	**5,23%**	**6,31%**	**3,29%**	**100%**

Pie Chart Percentage of Total Deixis
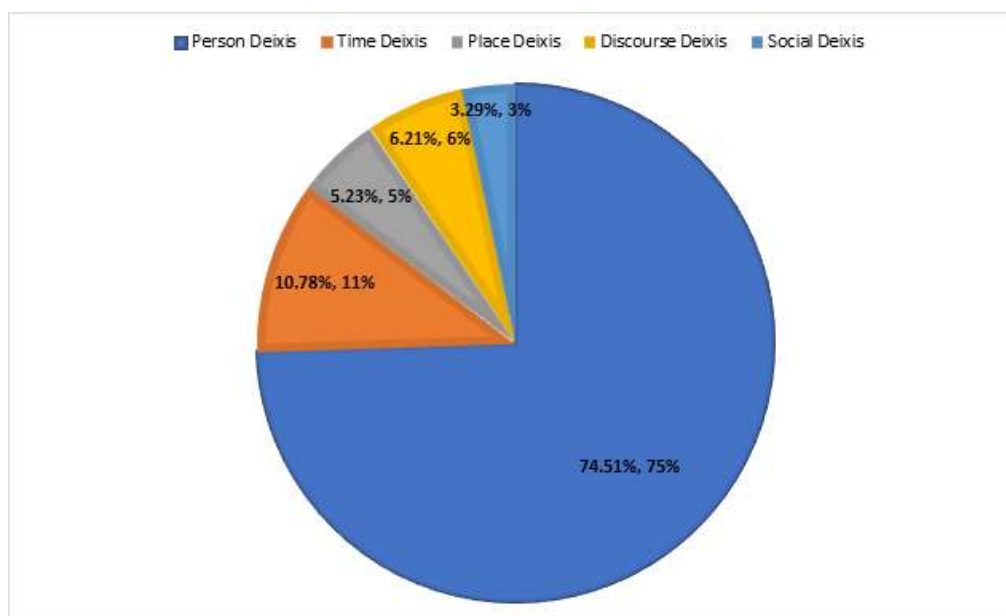
Explanation:

➤ **Person Deixis**

Song	Lyric	Meaning
Intro (End of the world)	"How can I tell if I'm in the right relationship?"	Expresses doubt about the self and the relationship.
Eternal Sunshine	"Now she's in my bed, layin' on your chest"	"She" and "your" show involvement of others and a lost relationship.
We Can't be Friend (Wait for your love)	"I didn't think you'd understand me"	Highlights two people in a relationship and a feeling of disconnection.
Superatural	"It's takin' over me, don't wanna fight the fall"	Shows the effect of strong emotions
Imperfect for You	"I could be the one you call"	Offers emotional support and

		closeness.
Ordinary Things (feat. Nonna)	"I don't need no diamonds, just your time"	The two person deixis mean Prioritizes love over material things.

> **Time Deixis**

Song	Lyric	Meaning
Intro (End of the world)	"Then I had this interaction"	Refers to a moment in the past that changed the speaker's feelings.
Eternal Sunshine	"Now we play our separate scenes"	"Now" marks the present state after a breakup.
We Can't be Friends (Wait for your love)	"Never go to bed without a kiss"	Describes a regular past habit
Imperfect for you	There's just a few seconds left 'til tomorrow	Near future pointer, time transition
Ordinary Things (feat. Nonna)	It was like God almighty arrived	"was" (past) a past tense indicator
Song	Lyric	Meaning
Intro (End of the world)	"Then I had this interaction"	Refers to a specific past moment that triggered reflection; builds suspense.
Eternal Sunshine	"This is what heartbreak feels like"	Refers back to all the emotional experiences described earlier/ summarizes emotion.
Supernatural	"This love's possessin' me"	Points to the overwhelming emotional experience just described; creates immediacy.
We Can't be Friend (Wait for your love)	"I can't keep doing this to myself"	Refers to a painful emotional cycle/ reflects self-awareness within the discourse.
Imperfect for You	"I'm not ready for this"	Refers to an emotional situation or commitment already discussed; shows hesitation.
Ordinary thungs	"That's the worst thing to do"	Refers to a specific action or idea just mentioned

> **Place Deixis**

Song	Lyric	Meaning
Intro (End of the world)	"Right here with you"	Shows closeness in location and emotion.
Eternal Sunshine	"She's in my bed"	Refers to a physical place and emotional tension.
Superatural	"I'm not there yet"	Indicates a feeling of not being emotionally ready.

We Can't be Friends (Wait for your love)	"Yet, I'm still here hanging"	"here" Indicates the narrator's current position/presence (physically or emotionally).
Imperfect for You	"You're not here anymore"	Expresses sadness and absence
Ordinary things	"We could go pop all the champagne in California"	"in California" explicit geographic location

- ➢ **Discourse Deixis**

Song	Lyric	Meaning
Intro (End of the world)	"Then I had this interaction"	Refers to a specific past moment that triggered reflection; builds suspense.
Eternal Sunshine	"This is what heartbreak feels like"	Refers back to all the emotional experiences described earlier/ summarizes emotion.
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We Can't be Friend (Wait for your love)	"I can't keep doing this to myself"	Refers to a painful emotional cycle/ reflects self-awareness within the discourse.
Imperfect for You	"I'm not ready for this"	Refers to an emotional situation or commitment already discussed; shows hesitation.
Ordinary thungs	"That's the worst thing to do"	Refers to a specific action or idea just mentioned

- ➢ **Social Deixis**

Song	Lyric	Meaning
Intro (End of the world)	"Baby, would i still be your lover?"	Social expression is very clear → affectionate call + romantic relationship status.
Eternal Sunshine	"I found a good boy and he's on my side"	"Good boy" → affectionate social expression, "my side" → shows favoritism.
Supernatural	"Boy, let's go too far"	Affective calls → imply emotional closeness and romantic relationships.
We Can't be Friend (Wait for your love)	"Baby girl, it's just me and you"	"Baby girl" affective social greeting; me and you signify intimate closeness.
Imperfect for You	"My love, they don't understand"	"My love" A classic affectionate greeting, very powerful in signaling

		emotional connection.
Ordinary thungs	"You hit like my biggest fan when i hear what the critiques say"	"my biggest fan" Indicates an admirer-idol relationship or a supportive partner.

5. DISCUSSION

Deixis is essential for both communicating complex emotional and interpersonal interactions and for structuring the lyrics of the six chosen songs from Ariana Grande's Eternal Sunshine album, according to the analysis. The most prevalent of the five categories of deixis—person, time, location, discourse, and social deixis—is person deixis, which accounts for 228 instances and 74.51% of all deictic phrases discovered. In order to create intimacy, express personal hardships, and keep a direct narrative perspective, Grande regularly uses pronouns like I, you, us, and my, as this confirms. These deixis techniques place the listener inside the singer's perspective, giving the album a tone that is both emotionally stirring and confessional.

The songs' emotional changes and narrative timelines are marked by time deixis, which appears 33 times (10.78%). Now, then, tonight, and tomorrow are examples of expressions that show the speaker's emotional experiences moving throughout time, from sadness and regret to healing and hope. The line, "there's just a few seconds left 'til tomorrow," for example, highlights the emotional shift and intensity of the relationship in "Imperfect for You."

Place deixis is used 16 times (5.23%), usually in a metaphorical sense to convey emotional or psychological closeness. Phrases like "right here," "in California," and "in my bed" express not only geographical locations but also feelings of intimacy, longing, or absence. For example, in "We Can't Be Friends," where the line "I'm still here hanging" denotes an unresolved emotional attachment, Ariana Grande used spatial deixis to stress emotional postures and relational tension in addition to describing scenes.

Discourse deixis, which appears 19 times (6.21%), is employed to highlight certain emotional disclosures or thematic changes while preserving lyrical consistency. Coherence in the narrative framework is provided by words like this and that, which serve to highlight previously described emotions, circumstances, or reflections. The line "this love's possessin' me" from "Supernatural," for instance, reinforces the song's relevance by alluding to a powerful emotional experience that was previously described in the lyrics.

With 11 instances (3.29%), social deixis gives the lyrics a relational texture and social context. Words that convey familiarity, attachment, and occasionally an emotional hierarchy

between the speaker and the addressee include "baby," "my love," "boy," and "my biggest fan." As demonstrated in "Ordinary Things" and "Supernatural," these expressions support the social proximity or roles within romantic interactions.

All things considered, the results show that deixis in Ariana Grande's Eternal Sunshine album fulfills a number of practical purposes. It serves as a potent affective and interpersonal tool in addition to promoting referential clarity and narrative progression. The vocalist engages the audience both verbally and emotionally by using deixis to depict personal identity, emotional changes, and relational intimacy. The songs sound both intimate and globally relevant because of the strong person and time deixis, which implies that the lyrics are based on subjective experience and temporal reflection.

These results are consistent with Levinson's (1983) theory that deixis serves to place speech in context. In this instance, deixis shows how strongly the speaker connects with the events, in addition to who is involved and when or where they occur. Deixis in music lyrics are therefore practical methods to establish emotional depth, clarity, and connection rather than merely being structural devices.

6. CONCLUSION

Based on the analysis of six songs in the album Eternal Sunshine by Ariana Grande, it is found that the five types of deixis according to Levinson's theory (1983), person, time, place, discourse, and social deixis-are used in song lyrics to convey meaning pragmatically. Of the total 306 deixis data identified, person deixis is the most dominant with 228 occurrences. This shows that Ariana Grande uses many pronomina such as I, you, and we to express personal feelings, establish closeness with the listener, and build a strong emotional connection. My love A classic affectionate greeting, very strong in marking emotional connection. Time deixis helps describe the emotional timeline in the song's narrative, such as past, present and future expectations. Place deixis is used to indicate emotional distance or closeness in relationships. Meanwhile, discourse deixis strengthens the cohesion between parts in the lyrics, and social deixis reflects the social role and level of intimacy between the singer and the listener or character in the song. In conclusion, the use of deixis in Ariana Grande's lyrics not only functions as a referential pointer, but also as an important pragmatic tool to establish identity, convey emotions, and create personal and intense relationships with listeners. Thus, this study answers both research questions: the types of deixis used and how these expressions are pragmatically interpreted in the context of the song.

LIMITATION

There are various limitations to this study. First, only six tracks from Ariana Grande's Eternal Sunshine (2024) album are the subject of this research. These songs might not accurately reflect the album's linguistic diversity or Ariana Grande's discography overall, despite the fact that they were picked because of their popularity and richness of lyrics. Because of this, the results might not apply to the artist's other songs or to pop music lyrics in general.

Second, the study uses Levinson's (1983) classification to understand deixis qualitatively. This method may entail some subjectivity, particularly when recognizing language and social deixis, but it permits a thorough investigation of meaning and emotional context. Some interpretations might be biased by the researchers if there are no other viewpoints or inter-rater reliability.

Lastly, listener response and reception data are not included in the study. By demonstrating how deixis works in everyday communication and emotional involvement, an understanding of how various audiences understand or relate to deictic statements in songs could enhance the pragmatic analysis.

By enlarging the dataset, using inter-rater validation, applying multimodal analysis, or investigating audience interpretation through surveys or interviews, future research may overcome these constraints.

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