

**SOCIAL DEIXIS IN THE FILM *MUHAMMAD: THE LAST PROPHET* (2002)**

A GRADUATING PAPER

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the Bachelor Degree in English Literature



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kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami mengucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb*

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## A FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

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**MOTTO**

**This too, shall pass**

-unknown-



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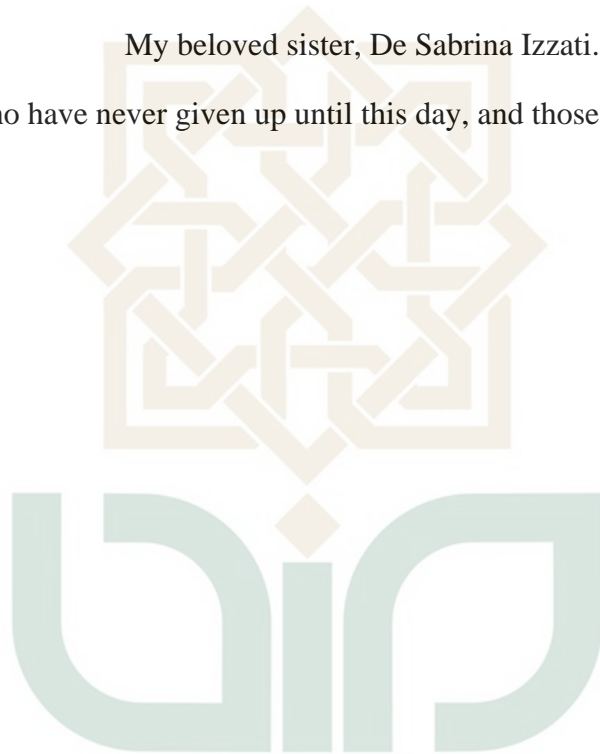
## **DEDICATION**

I dedicate this graduating paper to:

My beloved parents, Tatik Yuliawati and Sarjanto.

My beloved sister, De Sabrina Izzati.

Myself, who have never given up until this day, and those who believed in me.



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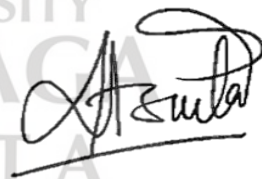
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Lastly, the researcher realizes that this graduating paper is still imperfect. The researcher would love to receive any suggestions or feedback on how to improve this research. Thank you.

Yogyakarta, January 23<sup>rd</sup>, 2025

The Researcher,

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## **SOCIAL DEIXIS IN THE FILM *MUHAMMAD: THE LAST PROPHET* (2002)**

By: La Afrina Atsiil

### **ABSTRACT**

Social deixis refers to how language reflects social relationships and the context of communication. Social deixis can also be used to categorize individuals based on their social circumstances. This study aims to identify the types of social deixis present in the film *Muhammad: The Last Prophet* (2002) and explain how the characters express social deixis throughout the movie. In this study, descriptive qualitative methods and content analysis are utilized to analyze data collected from the dialogue transcripts of the movie. By applying Fillmore's social deixis theory, the researcher classifies the data into five types. Based on the results of this study, the researcher found 712 data of social deixis expressions classified into five types of Fillmore's social deixis, namely person marking; speech level; names, titles, and kinship terms; linguistic utterances that can be counted as social actions; and linguistic utterances that are accompanied by social actions. In its mention, social deixis in the movie is expressed in various ways and influenced by several factors such as the participants, the purpose of the conversation, the relationships between characters, and the norms governing the speech event. The characters use social deixis to highlight differences in social status among themselves. They distinguish between individuals based on their social levels, which are determined by the participants involved, the purpose of the interaction, their relationships, and the contextual norms of the conversation.

**Keywords:** *Film, pragmatic, deixis, social deixis, and Fillmore theory*

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## **SOCIAL DEIXIS IN THE FILM MUHAMMAD: THE LAST PROPHET (2002)**

By: La Afrina Atsiil

### **ABSTRAK**

Deiksis sosial mengacu pada cara-cara bahasa mencerminkan hubungan sosial dan konteks komunikasi. Deiksis sosial juga dapat digunakan untuk mengkategorikan individu berdasarkan keadaan sosial mereka. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis deiksis sosial yang ada dalam film *Muhammad: The Last Prophet (2002)* dan menjelaskan bagaimana para karakter mengekspresikan deiksis sosial di sepanjang film. Dalam penelitian ini, metode kualitatif deskriptif dan Analisa konten digunakan untuk menganalisis data yang dikumpulkan dari transkrip dialog film. Dengan menerapkan teori deiksis sosial dari Fillmore, peneliti mengklasifikasikan data ke dalam lima jenis. Berdasarkan hasil penelitian ini, peneliti menemukan 712 data ungkapan deiksis sosial yang diklasifikasikan ke dalam lima jenis deiksis sosial Fillmore, yaitu penandaan orang; tingkat tutur; nama, gelar, dan istilah kekerabatan; tuturan linguistik yang dapat dihitung sebagai tindakan sosial; dan tuturan linguistik yang dibersamai dengan tindakan sosial. Dalam penyebutannya, deiksis sosial yang terdapat pada film tersebut memiliki pengekspresian yang berbeda beda. Hal tersebut bergantung pada beberapa faktor seperti partisipan, tujuan, hubungan antara satu sama lain, dan norma dalam suatu peristiwa tutur. Dalam pengaplikasiannya, para tokoh dalam film tersebut menggunakan deiksis sosial sebagai pembeda status sosial antar tokoh. Cara beberapa tokoh tersebut mengekspresikan deiksis sosial dengan cara membedakan penyebutan satu orang dengan orang yang lain sesuai dengan tingkatan social yang ditentukan oleh partisipan, tujuan, hubungan antara satu sama lain, dan norma dalam suatu peristiwa tutur.

**Kata kunci:** *Film, pragmatik, deiksis, deiksis sosial, dan teori Fillmore*

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

Films are the result of human civilization which are created through a creative process of giving birth to dreams through technology whose results can be seen by all groups. This is what ultimately becomes one of the most representative forms of entertainment as a spectacle that entertains the audience (Guritno, 2018, p.1). Film can also be interpreted as a form of art that can convey information and messages creatively and uniquely. Films consist of audio-visuals, so the most important thing in a film is the story's movement as a whole.

Films have a significant impact in various ways. Many films contain messages that can inspire people. They serve as important tools for cultural expression, raising social awareness, documenting history, providing moral education, and contributing to economic growth (Atmaja, 2024, p. 77). Additionally, films play a crucial role in shaping our society and influencing our values and beliefs.

As time goes by, many films are becoming more diverse in genre and type. For instance, numerous genres experience a period of historical self-awareness from both authors and audiences after their times of innovation and classicism. This leads to the popularity of parodic and satirical treatments and the eventual development of new genres. Many of the latest films tend to have more appeal to audiences. Occasionally, the audience may feel a sense of boredom with older films. Nevertheless, revisiting and

analyzing them remains valuable, as they serve as a window into the past. They offer insights into the cultural values of their time, showcase various animation styles, and reveal differences in literacy and social attitudes reflecting the era in which they were produced. One example that can be taken is the story in the film *Muhammad: The Last Prophet* (2002), directed and written by Richard Rich, a film by Rich Crest Animation Studios.

This film tells the story of Muhammad's journey as the last prophet. Starting from Mecca, which was controlled by a group of leaders who believed idols were their gods, slavery was rampant, torture of women, and confiscation of property. At that time, the Prophet Muhammad (SAW) was just an ordinary person in Mecca. The journey began when he was in the Hira Cave and saw a bright white light surrounding him. When he looked up, he saw the Angel Gabriel standing before him. Overwhelmed, he fell silent. Then, the Angel Gabriel instructed the Prophet Muhammad to read the revelation. After that incident, the Prophet Muhammad went home feeling afraid and anxious. He told Khadija about what he had experienced. At that time, with her belief, Khadijah converted to Islam. One by one, the Prophet Muhammad's friends converted to Islam, as did others around him who resonated with his teachings. However, the leaders of Mecca strongly opposed these teachings and harbored a deep disdain for the message he brought. The followers of his teachings faced persecution, property confiscation, and death. This culminated in the Muslims leaving Mecca.

After going through several crucial events, such as the Battle of Badr, the Battle of Uhud, the Battle of Trench, and the Conquest of Mecca, the return of the Muslims

to Mecca was filled with victory. After one year of the agreement, Muslims are allowed to enter Mecca and worship at the Kabbah. One by one, the people of Mecca began to openly convert to Islam, including Abu Sufyan, who was the leader of Mecca at the time. After Abu Sufyan embraced Islam, Muslims were finally able to live and conduct their activities as usual in Mecca.

The story above reveals a significant range of lessons learned, including the depiction of social status. This element illustrates the various dynamics and hierarchies within the characters' interactions, providing deeper insights into their relationships and societal positions. In linguistics, this has its explanation, one of them is deixis. Deixis are words or phrases that show differences in the meaning of those words in various situations. Without a pragmatic approach, the interpretation of an utterance is impossible to understand. Therefore, deictic expressions are very important and involve the relationship between language structure and the context of its use. Yule defines deixis as language forms that are used to refer to something in pragmatics (1996, p. 9).

Deixis has various branches, including personal deixis, spatial deixis, temporal deixis, and person, place, and time deixis (Levinson, 1983). As time progresses, Fillmore introduces two additional categories of deixis: discourse deixis and social deixis. In his book, he explains that social deixis refers to the relationship between the speaker, the addressee, and third-party referents (1975, p. 76).

In this research, the researcher analyses *the film Muhammad: The Last Prophet* (2002) using Fillmore's social deixis theory. The researcher aims to explain the types

of social deixis in the film *Muhammad: The Last Prophet* (2002) and analyze the expressions used by the characters to convey the social deixis. In this film, the researcher found a difference in the level of social status between the characters. This can be seen from the expressions of greeting they use with each other. For example, it can be seen as follows:

00:03:11 – 00:03:13

MALEK: I thank you, **Sir**

BREADMAKER: (SILENT)

01:29:50 - 01:29:58

Siham: **Sir**, you can have Bash wool

The poor man: No, no... It's belongs to you

In the example above, several elements of social deixis are present in the two different conversations. Some of these elements relate to the levels of speech. In this context, the word 'sir' has various categories and meanings. This expression also depends on where the word is spoken, the nature of the situation, and the relationship between the speaker and the speech act. Additionally, further examples of social deixis will be obtained through research that employs Fillmore's theory. The researcher is interested in conducting further research on the film "*Muhammad: The Last Prophet*" due to the actors' use of various social deictic expressions. The goal is to gain a deeper understanding of the social status of different characters in the film. Additionally, the researcher selected this film for this study because it has rarely been examined in previous research.

## 1.2 Research Questions

Based on the explanation of the background of the study and in a matter of scientific writing, the researcher has two research questions:

1. What kinds of social deixis can be found in Richard Rich's film entitled *Muhammad: The Last Prophet*?
2. How do the characters express the social deixis in the *Muhammad: The Last Prophet* film?

## 1.3 Objectives of Study

The objectives of the study concern the research question, they are:

1. To know the kinds of social deixis found in Richard Rich's film *Muhammad: The Last Prophet*.
2. To illustrate how the characters express the social deixis in the film *Muhammad: The Last Prophet*.

## 1.4 Scope of the Study

The researcher has two scopes of study. First, this research focuses on explaining the kinds of social deixis used by the characters in *The Muhammad: The Last Prophet (2002)* film based on Fillmore's theory. Second, this research focused on how the characters express social deixis in the film *Muhammad: The Last Prophet*. This research is limited in analyzing the meaning of utterances that only contain types of social deixis in the *Muhammad: The Last Prophet (2002)* film.

## **1.5 Significances of the Study**

This research is expected to give theoretical and practical contributions to analyzing the social deixis area. Apart from that, the author wants to complete the data of previous authors with the same theory and subject, namely research on social deixis in the film *Muhammad: The Last Prophet (2002)*. Theoretically, this study aims to expand the reader's knowledge, the next researchers, students, teachers, etc., in understanding the social deixis, especially for students who are interested in Fillmore's social deixis theory. In the future, this study can assist the English Department students in analyzing various social deixis. In a practical sense, readers may use this research as additional resource while researching social deixis.

## **1.6 Literature Review**

The literature review is a search and research of the library by reading and reviewing various journals, books, and other published manuscripts related to the research topic to produce a piece of writing associated with a particular topic or issue (Marzali, 2016). Numerous studies on social deixis have been conducted using various objects and theories. With a literature review, the researcher can examine information from previous research to increase insight in preparing research. Apart from that, the researcher can also analyze the differences in research that has been carried out previously. Some of these studies include:

First, the prior research is a journal written by Noerofi'a and Bahri in 2019 entitled *The Analysis of Social Deixis in the Film Beauty and the Beast*. Their research aimed to describe the kinds of social deixis and the function of social deixis in the film. This research used the theory of Stephen C. Levinson to analyze the data. This research indicated two types of social deixis: relational social deixis, which encompasses 18 styles, and absolute social deixis, which includes 16 styles. Additionally, the researcher identified three purposes of social deixis. Specifically, 9 styles were categorized as expressing politeness and respect, 18 as expressing intimacy, and 7 as indicating authority.

Second, the prior research is a graduation paper by Khoeroh in 2020 entitled *Social Deixis in Malcolm X (1992) Film*. The researcher analyzed social deixis in *Malcolm X (1992)* and described its functions. The social deixis theory that Khoeroh used in this research was stated by Stephen C. Levinson in 1983. The researcher identifies two main issues: discrimination by white men against black men and conflict among black men, particularly between Malcolm and the Nation of Islam. The study analyzes participants' dialogues and identifies 15 forms of social deictic expressions, categorized into two types based on Levinson: relational social deixis and absolute social deixis. Additionally, the study found three functions of deictic expressions. In each form, the researcher concluded that nearly all participants are influenced by two main issues: racism and conflict.

The third prior study is a graduation paper written by Salam in 2023 entitled *Social Deixis Used by Kumail Nanjani in The Big Sick (2017)*. The research aims to

look for social deictic references expressed by the main character in the film *The Big Sick* (2017). Using Fillmore's social deixis theory, the researcher classified the data into five types of social deixis. Based on this theory, the researcher wants to explain the references contained in an utterance in this film. According to the research findings, the researcher identified 37 social deictic expressions, which are categorized into five types of social deixis. These types include person, speech level, names, titles, and kinship term, Linguistic performance can count as social act, and linguistic performances can accompany social act.

Fourth, the prior research is a graduation paper written by Fauzah in 2022 entitled *The Use of Social Deixis Found in Inside Out Film: A Pragmatic Analysis*. This research aims to analyze the types of social deixis in *Inside Out* Film and discover the meaning of social deixis utterances in *Inside Out* Film. This research used the theory of Fillmore to analyze the data. These deictic words are divided into five types of social deixis. These are person marking type, speech level type, honor type, social action type, and linguistic performance type. The result of this research showed that there are 38 social deixis words in the film *Inside Out*.

Fifth, the prior research is Purwasih (2021) which discussed *Social Deixis in The Visitors Film*. This research analyzes the social deixis in the film *The Visitor*. In this study, the researcher used social deixis proposed by Fillmore because the reference for social deixis often changes depending on who is saying it and the particular situation. This research was conducted to determine the types and references of social deixis used in the film *The Visitor*. The results of this research show five types of social

deixis used in the film *The Visitor*: Device for marking people, Various ways of separating levels of speech, various ways of saying names, titles, and kinship terms, and various ways in which linguistic performances can be considered social acts.

The sixth prior is research conducted by Khusnul Khotimah (2019), entitled *Category Shifts Found in The Implicature Sentences of The English-Indonesian translation of the film "Muhammad: The Last Prophet"*. In this study, the author analyzes the subtitles of the film and discusses the equivalence of the text as a function of translation shifts. The research identifies 56 instances that have pragmatic meaning and 70 cases of category shifts. The study notes four types of category shifts as described by Catford, which include 22 instances of structure shift, 2 instances of class shift, 17 instances of unit shift, and 28 instances of intra-system shift. Additionally, two types of equivalence proposed by Nida are present: 49 cases of formal equivalence and 7 cases of dynamic equivalence.

From the sixth previous research described above, the researcher found several differences and similarities between this research and previous research. These include differences in object selection, theories used, and several research questions. Based on the six previous researchers, it can be concluded that the first and second studies utilized Levinson's theory. In the third, fourth, and fifth studies, the researchers applied the same theory as this research, specifically Fillmore's social deixis theory. Apart from that, another similarity of this research is that it aims to identify the types of social deixis in the analyzed literary works. In the sixth prior, the researcher focused on the same film, *Muhammad: The Last Prophet*, but approached it from different literary and

cultural theories. The research concludes that there has been no prior study of the film *Muhammad: The Last Prophet* using Fillmore's social deixis theory for analysis. Therefore, this research will be distinct from previous studies.

### **1.7 Theoretical Approach**

To support this research, the researcher uses theories that are relevant to the research question, which will be discussed later. One of the social theories of deixis used is Fillmore's theory. Quoted from Fillmore's book (1975, p. 76), social deixis refers to the analysis of sentence components that reflect, verify, or rely on a specific aspect of the social situation in which the speech act occurs. Fundamentally, social deixis is a linguistic approach that categorizes people according to their social conditions. In Fillmore's book, the researcher discovered five various kinds of social deixis, including person marking, speech level, names, titles, and kinship terms; linguistic performances can count as social acts; and linguistic performances can accompany social acts (1975, p.76).

Social deixis refers to specific elements within a sentence that are influenced by the social context surrounding the communication. These elements can include factors such as the relationships between speakers and listeners, their social roles, and the cultural norms that govern their interaction. Consequently, the meaning and interpretation of these elements may vary significantly depending on the situational dynamics in which the conversation occurs. For this reason, in the analysis of this film, the researcher also uses Dell Hymes' theory which includes aspects of speech act event

identification, namely the SPEAKING model. The SPEAKING model itself can be described as S for Setting and Scene, P for Participants, E for Ends which refers to purpose and goal, A for Act Sequences, K for Key which maintains the tone or spirit of the action, I for Instrumentalities, N for Norms of interaction and interpretation, and G for Genre (Dell Hymes in Chaer, 2014, p. 63-64).

## **1.8 Method of Research**

### **1.8.1 Type of Research**

The researcher uses a qualitative method in this research. According to Moleong in Nasution (2023, p. 34), qualitative research focuses on understanding participants' experiences, including their behaviors, perceptions, motivations, and actions. Qualitative research aims to provide a detailed description of people, objects, events, places, conversations, and more. The qualitative method can be done in two ways: field and library. A field method is a method of research in which the data is from the fields. In contrast, the library method is a method of research that is from some documentation such as books, articles, journals, dictionaries, and others (Ratna, 2010, p.196). In this method, the researcher is not required to conduct observations, interviews, or surveys in any location. But it only needs to collect the data and make it a document from the “*Muhammad: The Last Prophet (2002)*” film.

### **1.8.2 Data Sources**

This research data is gathered from *Muhammad: The Last Prophet* film by Richard Rich, released in 2002 with a running time of 95 minutes. In this study, the researcher watched the film “*Muhammad: The Last Prophet (2002)*” on YouTube with the link <https://www.youtube.com/watch?v=KfDsedlR6F0>. The film is transcribed based on the dialogues of all the characters. The data collected from these sources consist of words and phrases expressed by the characters, which also include expressions of social deixis. To ensure the script's accuracy in this research, the researcher conducted a thorough review by watching the film and comparing the characters' dialogues with the subtitles.

### **1.8.3 Data Collection Technique**

Moleong states that the data is collected using three different techniques: documentation, interview, and observation (2006, p. 112). To ensure the data produced is valid and reliable, the researcher must use appropriate data collection techniques (Nasution, 2023, p. 170). The researcher employs documentation and observation methods to collect data for this research. Using these techniques, the researcher follows specific steps to gather the necessary data. The following steps are watching the film *Muhammad: The Last Prophet* by director Richard Rich carefully to gain an understanding of the script uttered by the film's actors. Listening or observing the dialogue between the actors was identified as an expression of social deixis. Crosscheck the script provided in the video and add any missing dialogue.

#### **1.8.4 Data Analysis Technique**

Selecting qualitative data analysis techniques is essential, as it should align with the specific qualitative research type and its intended purpose (Nasution, 2023, p. 143). The researcher uses the content analysis method to conduct this analysis. Content analysis is a versatile research method designed to investigate a wide range of issues by examining the content of communications. This method allows researchers to make inferences based on various elements, such as word counts and categorization (Cohen, 2007, p. 197). When conducting content analysis, it is essential to identify suitable categories and units of analysis that align with the nature of the document being studied and the research objectives. The data analysis technique in this research begins with identifying the data to be analyzed and then collecting the data. The researcher classifies the dialogue in the film *Muhammad: The Last Prophet (2002)* with the five types of social deixis described by Fillmore, namely person marking; speech level; names, titles, and kinship terms; linguistic performances can count as social acts; and linguistic performances can accompany social acts. After classifying the data obtained, the data is entered into a table with the line, time, utterance, context (SPEAKING model), and social deixis type. After thoroughly analyzing social deixis, the researcher concludes the collected data and highlights the significance of the findings.

#### **1.9 Paper Organization**

This research is divided into four chapters. The first chapter is an introduction that consists of the background study, research question, objectives of the study,

significance of the study, literature review, theoretical approach, method of research, and paper organization. The second chapter is the theoretical framework that describes the theory used to support the data of this research. This chapter explains pragmatics, deixis theory, and social deixis. The third chapter presents the findings and discussion, focusing on analyzing the data collected by the researcher from the film *Muhammad: The Last Prophet* (2002). The final chapter includes the conclusion and suggestions based on this research.



## **CHAPTER IV**

### **CONCLUSION AND SUGGESTION**

This chapter presents the conclusions of this research and it is organized into two sections. The first section provides a comprehensive conclusion that addresses the research questions guiding this study. The second section offers recommendations for future researchers, outlining suggestions intended to enhance understanding and encourage further exploration of the topic, theme, or subject matter.

#### **4.1 Conclusion**

This research examines social deixis in the film *Muhammad: The Last Prophet* using Fillmore's theory, focusing on utterances by the film's characters. The researcher identified a total of 712 utterances that contain social deixis. In the first type, personal marking, the researcher found 806 utterances. The second type is speech levels, consisting of 15 utterances divided into three categories: 2 plain utterances, 4 polite, and 9 respect utterances. The third type includes names, titles, and kinship, with 20 utterances divided into three categories: 0 for names, 2 for titles, and 18 for kinship. The fourth is linguistic performances can count as social acts with 22 utterances, categorized as 15 insults, 4 gratitude, and 3 greetings. The last one is linguistic performance can accompany social acts with the 5 utterances.

The researcher found that in some scenes in the movie *Muhammad: The Last Prophet*, some characters' expressions of social deixis are inconsistent. Although the characters speak with the same or different characters, some utterances can be

pronounced differently. Several factors contribute to this phenomenon, including the experience of the speaker and the listener. The expression of social deixis used by the characters may change depending on the context of the situation. The characters use social deixis to emphasize the difference in social status between them. The way the characters express social deixis between individuals refers to their social level, which is influenced by the participants involved, the purpose of the interaction, their relationship, the situation and conditions, and the context of the conversation.

#### **4.2 Suggestion**

The researcher realizes there are still many shortcomings in this research. There are still many things that can be analyzed from the film *Muhammad: The Last Prophet*. For example, researching the character's point of view in the film, scene arrangement, representation of an Islamic symbol, or further researching the Islamic values in the film *Muhammad: The Last Prophet*. In addition, the researcher hopes that if the next researcher wants to take the social deixis topic, it would be interesting to select a film that has many social deixis references inside so that the next researcher can understand more types of social deixis. The researcher hopes that this study can be an additional reference for the researchers who will examine the same object or theory as this study.

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