

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1. Conclusion

From this research I conclude that personal deixis can be applied in song. The function is to find out the participant role in the song. Therefore by using the personal deixis it will make the reader understand the message easier. Based on data analysis and discussion, finally I conclude that there are three types of personal deixis that is used in Maher Zain's song, namely, first personal deixis, second personal deixis and third personal deixis.

First personal deixis in every song lyric of Maher Zain mostly used first singular person 'I' and first plural person 'We'. There are 6 songs that used person deixis 'I' in his song. Those are found in songs entitled 'For the Rest of My Life, Thank You Allah, Allahi Allah Kiya Karo, Subhanallah, Chosen One, Insya Allah. Next, there are 3 songs entitled 'Awaken, Open Your Eyes, and Barraka Allahumma Barraka' that used person deixis 'We'. The last there are 3 songs that used both of person deixis 'I and We'. Those songs are Always be There, Hold My Hand, and Palestine Will be Free.

First personal deixis I and We have referent as singer. But the word 'we' represents the group produced by one person. Overall person deixis 'I' has reference meaning as human who tells about the Allah's mercies. He refers to the singer. He wants to invite other people to see the Allah's blessing. Next, person deixis 'we' has reference meaning to people as the listener who feels same

position with the singer. Therefore the singer used 'we' to represents a group of people.

Second personal deixis 'you' have different referent in 6 song of Maher Zain Album. It is found in song entitled 'For the rest of my life' that has referent to Woman, whom the singer loves more. The song entitles 'Thank You Allah' has referent to God. The song entitles 'The Chosen One' has referent to Muhammad as the leader of human and teacher of goodness in the world. Next, song entitles 'Awaken, Thank you Allah, Insya Allah, Always be there, Hold My hand, Barraka Allahumma Lakuma, has referent to the people as the listener. In this case the listeners who has meaning as people who have capability to change the earth by using their power without see that earth is begin to destroy because people only take all the things without give back the restoration to the earth.

5.2. Suggestion

After conducting this research, I would like to give some suggestions especially for English learners. Deixis is important to learn in order to know the purpose of utterance. By learning deixis especially person deixis, it can help the reader or listeners to understand what the speaker wants in the utterance. I hope that the next research especially dealing with deixis can give more analysis or to do the analysis more completely. The lecturer may give more understanding about deixis especially dealing with personal deixis in order to help students to get more understanding about the person deixis and the function or referent in the sentence or utterance.

BIBLIOGRAPHY

Aldyputra. 'biography of Maher Zain'. Available at

<http://www.google.co.id/Bibliography> of Maher Zain. Accessed on (February, 27th 2012 at 03:25 p.m)

Cruse, Allan. 2006. *A Glossary of Semantic and Pragmatic*. Edinburgh University Press

Griffiths, Patric. 2006. *An Introduction to English Semantics and Pragmatics*. Edinburgh University Press

Heigham, J. & C. Robert A. (2009). *Qualitative Research in Applied Linguistics: A Practical Introduction*. United Kingdom: Palgrave Macmillan.

Levinson, Stephen C. 1985. *Pragmatics*. Cambridge: Cambridge University Press.

Lyons, Jhon. 1977. *Semantic Volume 1*. Cambridge: Cambridge University Press

Lyons, John. 1977. *Semantics 2*. Cambridge: Cambridge University Press

Maher Zain Album "Thank You Allah and Forgive Me"

Oxford learner's Pocket Dictionary New Edition. 2000. New York: Oxford University Press

Pateda, Mansoer. 2001. *Semantic Leksikal Edisi ke 2*. Jakarta :Rineka Cipta

Purwo, Bambang Kaswanti. 1984. *Deiksis dalam Bahasa Indonesia*. Jakarta: Balai Pustaka.

- Payrato, Lluís. 2003. *The Pragmatic environment: Trends and Perspectives*.
University of Barcelona
- Sabiku, Ariyanti. 2011. *Deixis in F. Scott Fitzgerald's Novel "The Great Gatsby"*.
Gorontalo: Universitas Negeri Gorontalo
- Sadrin. 2010. *Jenis Musik*. Available
on: <http://mshadri.student.umm.ac.id/2010/06/24/music/> (March, 07th 2012 at
02.14 pm)
- Sudaryat, Y. (2008). *Makna dalam Wacana*. Bandung: Yrama Widya
- Tagg, Philip. 2002. *Toward a Definition of Music*. University of Liverpool.
- Verhaar, J.W.M. 1996. *Asas-Asas Linguistic Umum*. Jogjakarta: Gajah Mada
University Press
- Wiryotinoyo, Mujiono. 2009. *Analisis Pragmatik dalam Penelitian Penggunaan
Bahasa*: FKIP Universitas Jambi
- Yule, George. 1996. *Pragmatics*: Oxford University Press