

# Pseudo-Intimacy Through Personal Pronouns In Indonesian Talk Shows: A Gender Perspective

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## Abstract

The paper takes a gender perspective in investigating how personal pronouns are used in enacting pseudo-intimacy in media interactions, particularly two Indonesian TV talk shows, namely the Show Imah Show and the Just Alvin Show. Overall, female participants show a greater preference for using intimate pronouns, meanwhile, pronouns for respect are more frequently employed by male speakers. These tendencies of using intimate forms in a formal context are pragmatically considered positive politeness. It is considered as such because the pragmatic function of the intimate forms expresses solidarity as well as creating and maintaining pseudo-intimacy between parties. This paper also argues that the tendencies can also be influenced by the social relationship between the parties (e.g., they tend to be close friends), and it is not a reflection of their social status being female or male speakers. The findings of the paper offer further insights into the literature on how linguistic features such as pronouns can create pseudo-intimacy.

Keywords: pronouns, pseudo-intimacy, solidarity, Indonesian, talk-show.

## 1 Introduction

Intimacy, according to Brown and Ford (1961), represents the horizontal line between members of a dyad (two people speaking) who have shared values which may derive from kinship, social identity, gender, nationality, and frequent contact. O’Keeffe (2006) used the term ‘pseudo’ in “pseudo-intimacy” because participants in media interactions usually do not know each other and if they do, the relationship is created exclusively through their public personae, such as when a well-known host interviews a well-known actor. Participants (e.g., hosts, interviewees, and audiences) frequently draw on pronouns typically used in everyday interactions between

friends to construct and manage pseudo-intimacy in media interactions. In this interaction, the pronoun has a bigger role inclusively as a marker of the membership (Brown & Ford 1961: 132; O’Keeffe 2006: 13, 33, 90). While the discussion of Indonesian pronouns can be found in standard grammar textbooks (cf. §2), there is a paucity of research on how Indonesian pronouns are employed by female and male participants to maintain pseudo-intimacy within a Participation Framework (O’Keeffe 2006: 99) on Indonesian TV talk shows (cf. §2).

This paper analyses the usage of personal pronouns in Indonesian TV talk shows. Specifically, pragmatic and sociolinguistic factors (i.e., gender and age) impacting the usage of pronouns will be explored to determine how pseudo-intimacy is created and maintained by female and male participants in the talk show format. The paper aims to contribute to research on the interaction between gender and Indonesian pronouns in creating pseudo-intimacy markers in a media interaction. Based on Indonesian data (cf. §3), this study will add cross-linguistic insights to the previous studies related to pronouns as one of the linguistic features used to create a pseudo-intimacy (e.g. Montgomery 1986; Pennycook 1994; Chang 2002; O’Keeffe 2006).

There are two reasons why this study analyses Indonesian pronouns used to create pseudo-intimacy in Indonesian media interactions hosted on *Show Imah Show* (abbreviated to T SIS) and *Just Alvin* talk shows (abbreviated to T JA). First, different forms of formal and informal pronouns used by female and male hosts/guests in these talk shows are frequently found in both everyday conversations and media interaction. Second, Indonesian has several forms for the first, second and third-person pronouns in both singular and plural forms. For instance, the first-person pronouns in Indonesian include **saya**, **aku**, **daku** and the bound form **-ku** ‘I’.

## 2 Literature review

Sections 2.1 and 2.2 provide detail of the frameworks employed in the paper. Section 2.3 outlines some empirical studies related to the object of inquiry, namely personal pronouns.

## 2.1 Language, gender, and intimacy

Early grammarians and folk linguists suggest that women not only tend to use (i) more standard forms but also (ii) more polite speech forms. This is reflected in Lakoff's (1975) study, identifying that the use of standard forms as a key feature of women's speech is designed to maintain their social status. In contrast to their intended effect, the use of 'hypercorrect grammar' was often subject to social derision based on its perceived association with femininity and subordination (Lakoff 1975: 55; Coates 2004: 52–84, 105, 182; Coates 2007: 64).

Holmes (2001) argues that the standard forms, which are predominantly used by women in social and formal interaction with strangers, reflect (i) positive responses to their addressee, (ii) their sensitivity to contextual factors in a more formal context, and (iii) [awareness of?] social distance related to social status and the role of participants (e.g. as interviewer or interviewee) (Holmes 2001: 158–162). The linguistic features of woman's language express solidarity and maintain good social relations, and often reveal women as facilitative and supportive conversationalists rather than unconfident and tentative talkers. While men's linguistic features show competitiveness and frequently express men as less supportive than women (Holmes 2001: 284–309).

Regarding politeness in language use, it is assumed that women tend to be more polite than men. Holmes (2001) stated that the greater use of positive politeness by women can be regarded as another aspect of their consideration towards the addressee and concern for their comfort. One of the linguistic resources for doing politeness is personal pronouns, though not only used in politeness work but their usage is also influenced by the dimensions of social relationships relevant to politeness (e.g. social distance or solidarity), as well as the gender of participants and their relative power and status in interaction (Browne 1998: 89; Coates 2004: 84, 105; Holmes 2001: 263, 268, 274, 279). In interpreting pronoun use in media interaction, it is essential to consider the impact of power relations and status (O'Keeffe 2006: 11).

Brown and Gilman (1960) conducted a study of pronouns, focusing on T-V opposition. Their study was framed in terms of power semantics and solidarity semantics, with the first marking distance and the latter marking social intimacy. These two dimensions of interaction shape different approaches to politeness. As outlined in Brown and Levinson's Politeness Theory (1987), positive politeness is solidarity oriented and

related to closeness. In contrast, negative politeness involves showing deference[?], emphasizing social distance and respecting status differences (Wood & Kroger 1991: 147; Holmes 2001: 267–274; Coates 2004: 105; O’Keeffe 2006: 101, 134). Holmes (2001) argues that in Javanese - and indeed in all societies - age, gender, kinship relationship, social status (occupation and education), social distance or solidarity, and formality of the context are relevant factors in the choice of politeness level. In Western communities, women and men tend to show different usage frequencies of the same speech forms. It means that even though both men and women use a particular form, one gender shows a greater preference for the given form than the other (Holmes 2001: 153, 291).

## **2.2 Media interaction and its linguistic features for pseudo-intimacy**

Language use in everyday conversation and media interaction differs with respect to communicative setting/location and [social?] conditions. Everyday conversation belongs to a private context and shows a symmetrical and close relationship between the participants (e.g., best friends). Media interaction takes place in an institutional setting. The presenter/host/interviewer holds institutional power to manage the interview. This interaction creates an asymmetrical power relationship and different roles held between the parties. In contrast, the language used in both media and everyday conversation has much in common in their internal features (O’Keeffe 2006: 3–5).

O’Keeffe (2006) applied a three-way participation framework between the host/presenter/interviewer, the interviewee/guest/caller, and the audiences who watch and hear the interaction (O’Keeffe 2006: 3). The aim is to determine how pseudo-relationships are established and how ‘others’ are created in media interaction. Linguistic features related to the everyday conversation between friends are frequently found and used between the parties in media interaction to create pseudo-intimacy. These features are (i) pronouns (*I, you, he, she, we, and they*); (ii) vocatives that are closely related to forms of address (Brown & Gilman 1960), for example, honorific title (*sir*) and first name full form (*John*); and (iii) pragmatic markers, such as response tokens (*mmm, yeah, really?*) and discourse markers (*okay, right*) (see O’Keeffe 2006: 1–4, 12, 91, 97 for details).

Indonesian personal pronouns have several intimate forms to mark intimacy between those who share a close

relationship (regardless of their age and social status) in everyday conversation. They are (i) **Aku**, **-ku**, and the Colloquial Jakartan Indonesian (hereafter CJI) **gue** 'I', (ii) **(eng)kau**, **kamu** 'you', **-mu** 'your' and (iii) **ia**, **dia** 'he/she', **-nya** 'her/his' and **mereka** 'they' (Alwi et al. 2000: 251; Sneddon et al. 2010: 165). This paper will show that in Indonesian TV talk shows, the usage of these pronouns between well-known hosts and well-known interviewees (e.g., celebrities) expresses pseudo-intimacy.

### 2.3 Empirical studies on personal pronouns

Pastika (2012) notes that in formal Indonesian, **-nya** is the third-person possessive form which is suffixed to a noun to form NP (e.g., **buku-nya** 'his/her book'). Pastika (2012: 137) further shows that, from the sociolinguistic perspective, clitic **-nya** is used to measure how close the participants' relationship is to save the interlocutor's face from being threatened. The present study aims to offer further insights into Pastika's analysis of **-nya** as it is used by parties in a media interaction.

Sneddon (2006) describes pronouns in CJI. He found that the first person **gua/gue**, **aku** and possessive **-ku** are used among young speakers and between equals with solidarity. This observation is confirmed in empirical studies by Djenar (2015; 2007) on pronoun variation in fiction and conversation. These pronouns are never used for the elderly, except within family or from higher social status to lower one. **Saya** 'I', which marks social distance, is rarely used. First-person plural **kita** 'we inclusive' is more general for 'we' rather than **kami** 'we exclusive'. The second person singular **Elu/lu** and the formal form **kamu** 'you' indicate solidarity, or intimacy between people with a close relationship, and are sometimes used by older people to younger ones. **Anda** 'you' is used to address a stranger or a member of a meeting. The second person plural **kalian** 'you all' is frequently used. For the third person pronouns, only **dia** 'he, she', but not **ia**, was found in the CJI corpus.

Djenar's (2007; 2015) studies on pronoun variations in Indonesian have offered more nuanced accounts. In her 2007 study, Djenar proposed pronouns can function as self-categorization/self-conceptions towards different identities of the same speaker in comparison to the other speakers. In a follow-up study, Djenar (2015) found the typical social meanings of pronouns enacted in conversation are also present in fiction. This indicates that different mode of communications may maintain the typical social meanings of

pronouns. Our paper continues Djenar's works by focusing on gender differences in the use of pronouns and providing quantitative data for such preferences.

Wales (1996: 50) and other researchers, such as Pennycook (1994), Wortham (1996), Chang (2002), and O'Keeffe (2006), have identified the non-canonical nature of pronoun use. Wales (1996: 50) argues that pronouns have a wide variety of social roles (cf. Wortham 1996: 331; O'Keeffe 2006: 13, 97). For instance, Pennycook (1994) defines "we" as a pronoun of solidarity and of rejection, of inclusion and exclusion. "We" is claimed as the construction of "Other" that indicates an "I/we" or a "we/you" or a "we/they" dichotomy (Pennycook 1994: 173–178; O'Keeffe 2006: 137). Montgomery (1986) looked at the first and second person, in which "you" is more frequently employed to address and refer to the whole or part of the audience in DJ monologues. Sometimes "you" is identified by name, region, occupation, event, or age to create a sense of commonality (Montgomery 1986: 423–426).

Chang (2002) examines the use of pronouns in a corpus of Cartalk – a US weekly phone-in on National Public Radio which is broadcasted by two brothers. The study found that "we" was applied between the parties who shared common context in social, cultural, and institutional background knowledge. Specifically, when the host used "we" they did so on behalf of the host(s) and the staff, while when a caller used "we", the form referred to the caller and family/spouse/partner (O'Keeffe 2006: 50, 137–138). In addition, O'Keeffe (2006: 99–100, 137–138) stated that speakers consistently used the pronouns "we", "us" and "our", with the aim of building inclusiveness within the participation framework, with the presenter and audience positioned as fellow group members sharing social space on the radio program.

These studies give some guidance to explore how Indonesian pronouns are employed in the studied talk shows to create pseudo-intimacy. This study adopts an eclectic approach to identify the usage of pronouns as pseudo-intimacy. The use of the pronouns is explored and analysed in terms of the features that express the social identity of the participant based on the pragmatic and sociolinguistic approach (O'Keeffe 2006: 11).

### **3 Data and methods**

The data comes from a corpus of transcribed texts from a total of seventeen episodes of two talk shows aired on two different television programs (82270 words in total). All episodes were

broadcasted between 2009 and 2013 and downloaded via YouTube. The first talk show is called *Just Alvin* (henceforth T JA) and is hosted by a male host (henceforth HM). The second one is called *Show Imah Show* (T SIS) and is hosted by a female host (HF). All the invited guests in these talk shows are celebrities (there is more than one guest per episode); they (i) rarely meet each other, even the host, and (ii) are mostly younger than the hosts.

The episodes are chosen based on gender perspective. From the total nine episodes in T JA, four episodes include male guests (M); the other five episodes feature female guests (F). In T SIS, four episodes are dominated by male guests, while the remaining episodes predominantly consist of female guests. The total number of guests invited to both talk shows is 73 people which consists of 34 female guests and 39 male guests. The corpus data is a transcribed spoken text produced by participants in both talk shows.

The research focuses on the usage of Indonesian personal pronouns in all selected episodes used by F and M. The usage of the pronouns by the guests is coded for their "Age" and "Gender" in relation to the host (H). If the guests are younger than the host, the codes applied are  $F < H$  for the female guests and  $M < H$  for the male guests. If the guests are older than the host, the codes applied are  $F > H$  for the female guests and  $M > H$  for the male guests. Similar "Age" and "Gender" coding is assigned to the host in relation to the guests. Namely, the usage of the pronouns by the host is coded in terms of whether it is used by (i) the female host who is younger (coded as  $HF < G$ ) or older (coded as  $HF > G$ ) than the guests, and by (ii) male host who is younger (coded as  $HM < G$ ) or older (coded as  $HM > G$ ) than the guests.

The analysis compares the use of the pronouns in relation to the interaction of the guest and the host as coded above. The usage percentage of the intimate and respectful forms in all pronoun numbers are compared from two directions. First, the analysis will examine the use of the pronouns from the guest to the host, this includes (i) younger females ( $F < H$ ) and male guests ( $M < H$ ), and (ii) older females ( $F > H$ ) and male guests ( $M > H$ ). The second direction of analysis explores the use of the pronouns from the host to the guest, including (i) younger female ( $HF < G$ ) and male host ( $HM < G$ ), and (ii) older female ( $HF > G$ ) and male host ( $HM > G$ ). The discussion of these comparisons refers to Brown and Levinson's (1987) Politeness Theory and Holmes's (2001) theory on sociolinguistics. The focus is (i) to determine usage-based

preference for respectful pronoun forms and intimate pronoun forms among the female and male hosts or guests conditioned by the two contexts outlined above, and (ii) what these preferences reveal regarding [pseudo-]intimacy. Data are available via the following DOI:

<https://doi.org/10.17605/OSF.IO/9AS36>

## 4 Results and discussion

Indonesian personal pronouns have different forms that refer to different numbers of antecedents (singular or plural) and clusivity (including inclusive and exclusive forms) (Alwi et al. 2000: 249–260). Each personal pronoun is analyzed and discussed in the following sub-sections. Our analysis shows that the choice of respectful or intimate forms reflects power relations and social relationships which interact with some other social factors such as age, the role of the speaker, status, setting, and social norms and values.

### 4.1 First-person pronoun

Alwi et al. (2000) states that there are full and contracted forms of Indonesian first-person pronouns. The full forms include **saya**, **aku**, and **daku** 'I'. The contracted form is available only for **aku**, i.e., as (i) proclitic **ku-** which is usually attached at the beginning of a word—usually verb, and (ii) enclitic **-ku**, rendered as a possessive 'my'. **Daku** is frequently used in literary work (Alwi et al. 2000: 251) and unsurprisingly not attested in our corpus. In this study, CJI **gue** 'I' is also employed between the parties. The form **saya** 'I' is a neutral form and is used by a younger speaker to show respect to the older one in both informal and formal contexts. **Aku**, **-ku**, **gue** are intimate forms that are rarely used (i) in a formal setting, (ii) towards the elderly, and (iii) towards those of social superior (Alwi et al. 2000: 251; Sneddon et al. 2010: 165). This is shown by Djenaar (2015) who argues that **aku**, **-ku**, and **gue** express social meaning along the horizontal plane between equal actors.

Indonesian first-person pronoun has two forms based on different antecedents. There are singular first-person pronouns (§4.1.1 and §4.1.2 below) and plural first-person pronouns (§4.1.3).

#### 4.1.1 The use of the singular first-person pronoun from the guest to the host

We shall first present the distribution of the first-person pronouns used by the guests to the host as shown in Figure 1.

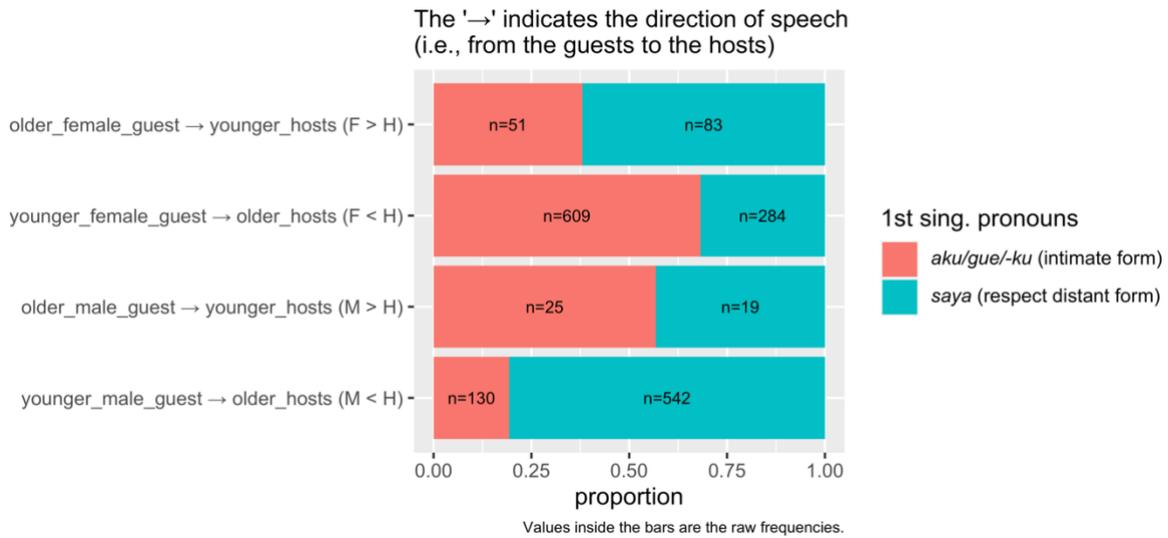


Figure 1 The usage proportion of the first-person pronoun by the guests to the host

The data suggests a reverse tendency for the use of the first-person pronoun among the guests given the guests' age and gender. For the "Female" guest (F), it can be observed that younger-than-host female guests (F < H) lean towards using the intimate form **aku**, **gue**, and **-ku** (68.2%), meanwhile the older-than-host female guests (F > H) prefer the respect form **saya** (61.9%). In contrast, the "Male" guests (M) pattern is different. That is, younger-than-host male guests (M < H) strongly prefer the respect form to the older guests, mirroring the tendencies exhibited by the older female guest orienting to the younger guests (F > H). Meanwhile, the older-than-host male guests (M > H) have a similar tendency to the younger-than-host female guests (F < H) of using the intimate form to the guest.

The tendency to use intimate forms **aku**, **gue**, **-ku** in place of **saya** by F<H and M>H in TV talk shows, which represent a formal setting and public context, may be considered unacceptable, depending on the identity of the participants and the conversation topic. Nevertheless, the use of the intimate form can be considered as positive politeness that expresses solidarity, and as a device to create and maintain a pseudo-intimate relationship between the participants. Another interpretation proposed by Djenar (2007: 38) is the use of **aku** refers to the speaker's "assertion of a self", while **saya** is reserved for the "marker of differentiation" in a contrastive context.

Example (1) shows the possessive modifier function of **aku** in **guru aku** 'my teacher'. However, **aku** in **guru \*aku** is an unacceptable form for formal context, and the correct one is

**guru saya** 'my teacher' (cf. 4). **Aku** can also occur as an enclitic **-ku** 'my', attached at the end of a head noun to form NP. The example of possessive enclitic **-ku** used by F<H is given in (2). **Gue** 'I' uttered by F<H takes the position as subject in (3).

(1) (JA F 9, F, 441)

F : *dia pernah menjadi guru \*aku/saya,...*  
 He ever become teacher my  
 He was my teacher

(2) (JA F 8, F, 276)

F : ... *film pertama-ku tentang penderkar juga...*  
 film first-my about heroism as well  
 My first film was about heroism

(3) (JA F 6, F)

F : ... *di passport gue, gue orang Indonesia...*  
 in passport my, I people Indonesia  
 In my passport, I am Indonesian

#### 4.1.2 The use of the singular first-person pronoun from the host to the guest

When we observe the distribution of the first-person pronoun used by the hosts to the guests (see Figure 2), there is a high level of consistency regardless of the gender and age of the hosts. Namely, the hosts more often use the respect form **saya** to the guests.

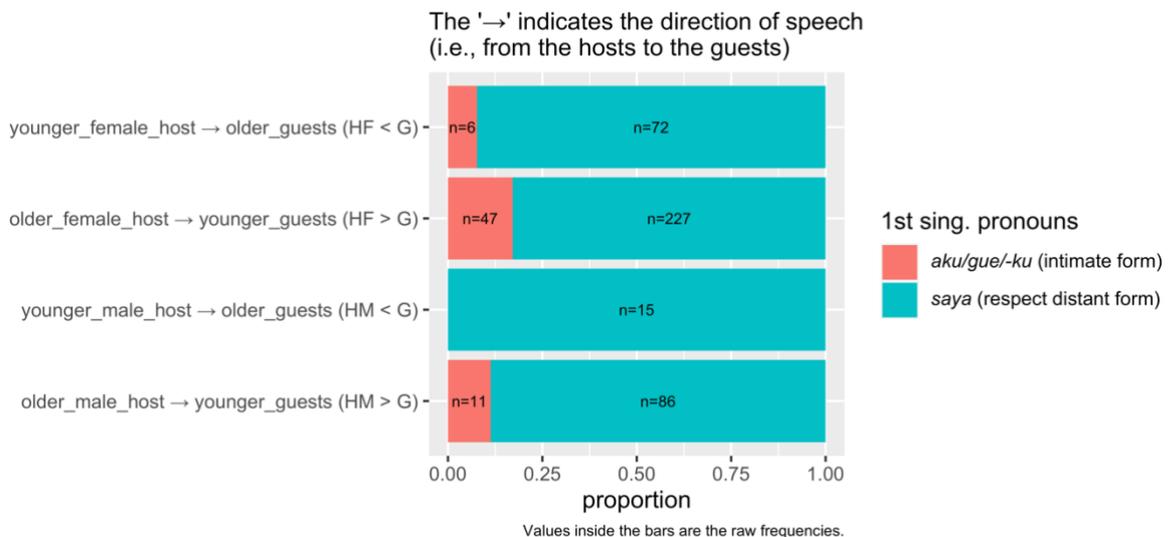


Figure 2 The usage proportion of the first-person pronouns by the hosts to the guests

The predominance of the respect form **saya** 'I' used by HF and HM to their older and younger guest reveals that they were aware of having interaction in a public context and of linguistic norms. **Saya** was used to show affective feelings on the part of the addressee on the one hand and express negative politeness as well as create distance on the other hand. This result suggests that the age and gender of the guests and hosts did not influence and differentiate their choice of using respectful and intimate forms of first-person pronouns.

Example (4) shows the use of the respective form **saya** by the female host older than the guest (HF>G). Intimate forms **aku** uttered by the male host younger than the guest (HM<G) given in (5).

(4) (SI F 13, HF, 426)

HF: ...*tadi kan kamu menantang saya...*  
 Just.now tag you challenge me  
 You challenged me just now

(5) (JA F 5, HM, 115)

HM: ..., **aku** *manggil-nya Moesye aja kali?*  
 I call-her/his Moesye just maybe  
 I may just call you Moesye, all right?

#### 4.1.3 The use of the plural first-person pronoun from the host to the guest

Indonesian has two forms of first-person plural, distinguished in terms of exclusivity and inclusivity of the addressee. The inclusive form is **kita** 'we', belonging to the 'we/you, we/they' dichotomy, involving the speaker **saya** 'I', the generic **anda** 'you' and **yang lain** 'other(s)' (i.e., **dia/ia** 'he' or 'she', and **mereka** 'they'). The exclusive **kami** belongs to the 'I/we, we/they' dichotomy, involving the speaker **saya** 'I' and **yang lain** 'other(s)' (i.e., **dia/ia** 'he' or 'she', and **mereka** 'they') (Pennycook 1994: 175; O'Keeffe 2006: 137).

Figure 3 shows the overall distribution of the two types of first-person plural across all participants (F, HF, HM, and M), excluding the direction of their interactions. The inclusive **kita** is more frequently used compared to exclusive **kami**, occurring in over 95% of the cases. **Kami** is used in less than 5% of the total instances produced by each participant.

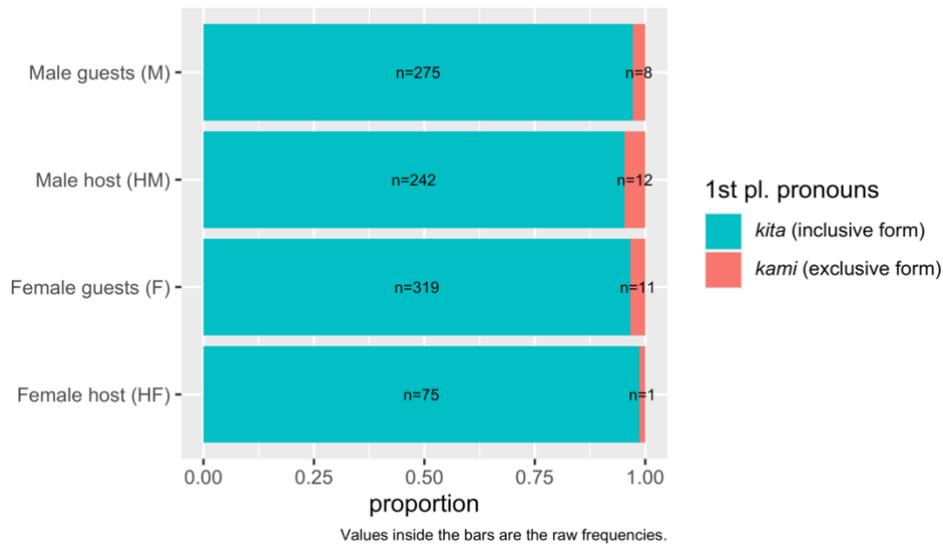


Figure 3 The usage proportion of the first-person plural pronoun by hosts and guests

When **kami** 'we (exclusive)' is used by the hosts (HF and HM), it covers the production team of the talk shows in addition to the hosts. **Kami** in example (6) captures the speaker-HM and production team.

(6) (JA F 9, HM, 63)

HM : *Mai, **kami** pernah membuat satu episode*

Mai we ever make one episode

*dengan mantan suami Maia*

with former husband Maia

Mai, we have made one episode with your husband

Meanwhile, when the guests (F and M) use **kami**, the included parties are typically the guests' family/friends, who are absent from the studio. In example (7) **kami** is the possessor of the possessed noun *klarifikasi* 'clarification', and refers to M-Ahmad Dhani as the speaker, and all artists under Republik Cinta management (Ahmad Dhani is the owner of Republik Cinta management).

(7) (JA M 1, M, 125)

M : *...tapi **klarifikasi** dari **kami** tidak akan*

but clarification from us not will

***kami** berikan percuma*

we give freely

but clarification from us will not be given freely

However, when **kita** is used by the hosts (HM and HF) and the guests, it involves the hosts, the guests, and audiences. Inclusive **kita** 'we' in (8) involves the host (HM), Maia, the invited guest, and the audiences.

(8) (JA F 9, HM, 63)

HM : ... **kita** *dengar apa komentar Dhani ketika*

We hear what comment Dhani when  
*ditanya tentang konflik dengan Maia*  
be. asked about conflict with Maia  
Let's hear what Dhani's comment when  
asking about his conflict with Maia.

The usage of **kita** across F, M, HF, and HM, who rarely meet each other, suggests the inclusivity of the speakers/participants, implying that they belong to the same group, as indicated in the participation framework (O'Keeffe 2006: 99). They employed inclusive **kita** to create pseudo-intimacy thus sustaining interpersonal relationship between the parties (O'Keeffe 2006: 99). In contrast, the use of **kami** imposes otherness by which the addressee is excluded from the speaker. Besides, **kami** is rarely found in everyday conversation as indicated by Sneddon (2006: 62) in his study of colloquial Jakarta Indonesian.

Figure 4 contrasts the distribution of the respectful (i.e., **saya, kami**) and intimate forms (i.e., **aku, gue, -ku, kita**) of all first-person pronouns (plural and singular), given the gender of the participants (collapsing the Host and Guest).

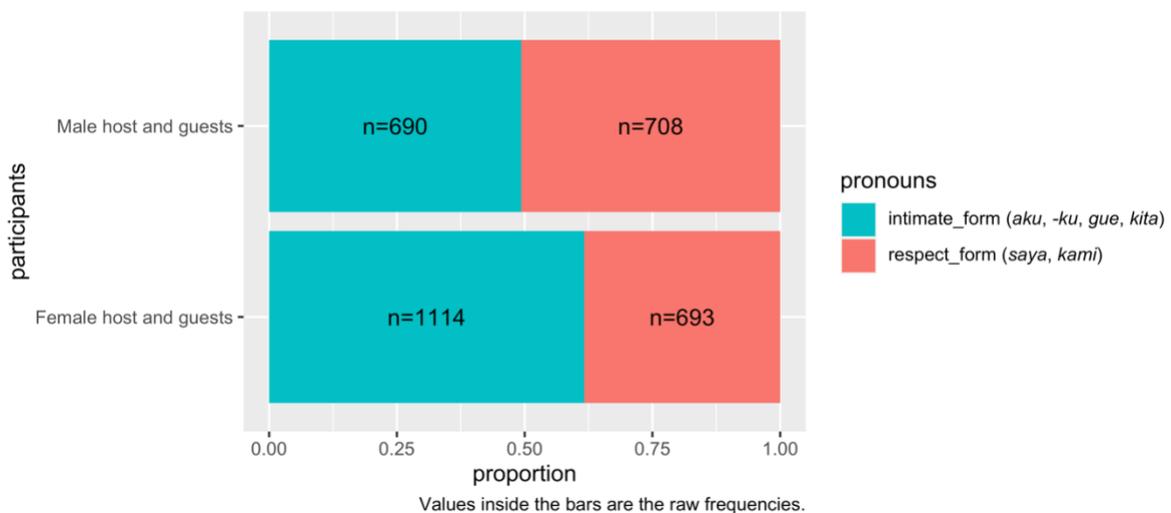


Figure 4 The usage proportion of the first-person pronouns by hosts and guests

Figure 4 reveals that female participants (both host and guests) more frequently use intimate first-person pronouns than male do. In contrast, the male participants' interactions show a higher proportion of respectful forms than in the female data. The data from the female category suggest that intimate first-person pronouns tend to be the linguistic feature of the female participants. This feature highlights solidarity and maintains good social relations, or a marker of pseudo intimacy, thus belonging to positive politeness. Meanwhile, the slight preference for respect over intimate forms in the male category may indicate three things. Namely, in such public contexts as media interaction/TV shows, male participants (i) would still maintain social relations (i.e., positive politeness), but also (ii) create distance, and (iii) save the addressees' face.

#### 4.2 Second person pronoun

Indonesian has several formal forms for the second-person pronoun. These include intimate forms **kamu**, **engkau**, **kau**, **-mu**, and the respect form **anda** 'you'. While **anda** is not used to address individuals and express impersonal relation, it is still used to save the addressee's negative face. The intimate forms **kau**, **engkau**, **kamu** and **kalian** are used by (i) an older to a younger person, (ii) those from higher social status, and (iii) between equals who have close relationship (Alwi et al. 2000: 235). The plural forms for the second-person pronoun **kalian** are **anda sekalian** 'you plural', which is classified as a respect form and is the same as the neutral 'you' in English. The intimate form of **kalian** is **kamu sekalian** 'you plural'. In my study, some other forms of second-person pronouns are found. They are **koe**, **lu** (CJI) and **sampeyan** (Javanese), which all belong to the intimate forms, but not including a romantic one.

##### 4.2.1 The use of the second-person pronoun from the guest to the host

Figure 5 shows the distribution of the second-person pronoun types used by the guests to the hosts. Female guest (F) and male guest (M) used the intimate form **kamu**, **kau**, **koe**, **lu** (CJI 'you'), **sampeyan** (Javanese 'you'), possessive **-mu** 'your', and **kalian** 'plural you' as well as respect form **anda** 'you'.

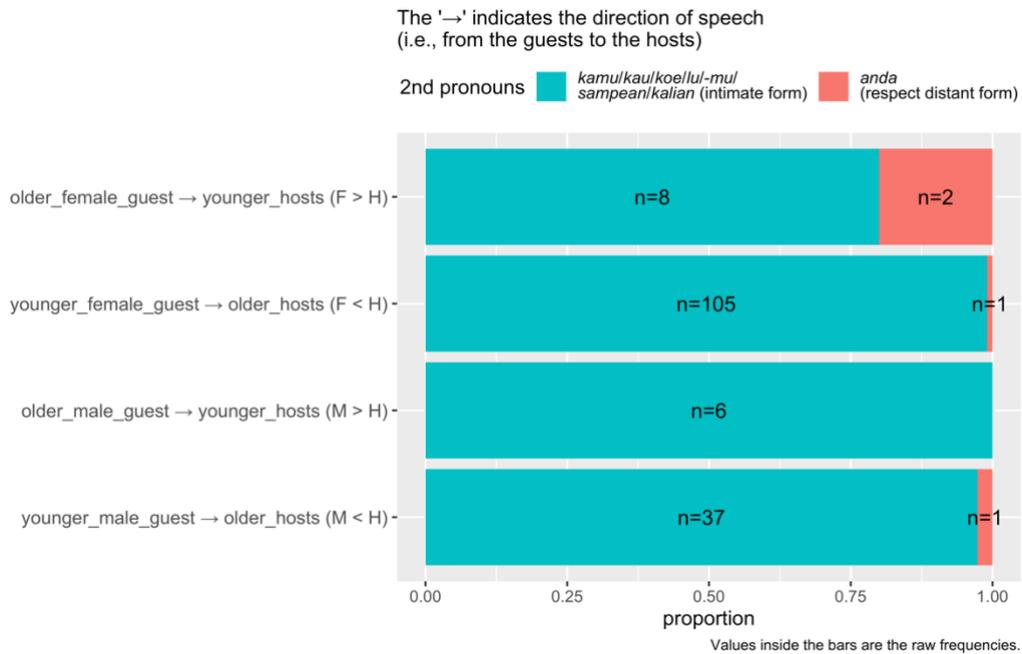


Figure 5 Percentage of the second-person pronoun used by the guests to the hosts

The results show that the guests in both gender (male and female) and age (younger or older than the hosts) strongly prefer the intimate forms (over 80%) when speaking to the hosts, be they are older or younger than the guests. The salient usage of these intimate forms conveys superior status on behalf of the guests, even though, in the talk show, the guests are supposed to lack an institutionalised power than the host do. The results also indicate pseudo-intimate relationship among the parties even though it was unacceptable in such a public context.

CJl **lu** 'you' is one of the most colloquial Indonesian pronouns (Sneddon 2006: 64–65). It is used among equals to show solidarity and intimacy. In example (9), the use of **lu** in M<HF setting could be said as marker of intimacy in that M and HF are supposed to be close friends.

(9) (SI M 16, M, 68)

M : *siapa yang pilih lu sih?*

Who REL choose you huh

Who is it that chose you, huh?

The usage of respect form **anda** by female guests to the older (F<H) and younger hosts (F>H) reveals that (i) they were aware of linguistic norms for having interaction in a public context

and (ii) they show respect to the hosts. In (10) below, **anda** is used by the younger female guests to address the older host.

(10) (SI F 10, F, 555)

F : ... *Cinta terisolasi buat anda*,  
 ... Love be.isolated for you  
 Love is isolated for you

#### 4.2.2 The use of the second-person pronoun from the host to the guest

Let us now turn to the “Host” perspective and consider the age of the host in relation to the guest. Figure 6 clearly indicates distinct usage patterns of the respect and intimate second-person pronouns between the gender of the hosts when they are younger than the guests (HF/HM<G).

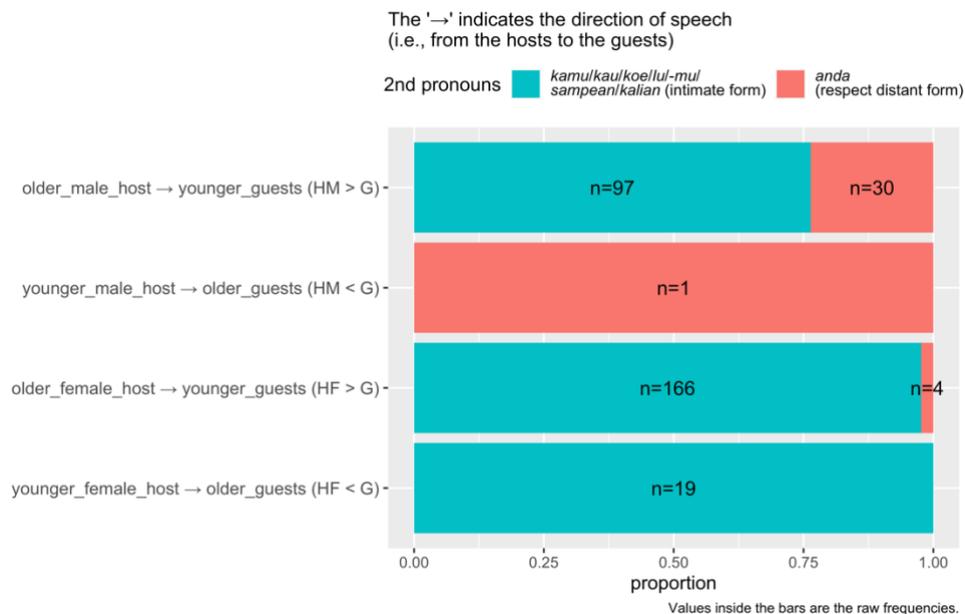


Figure 6 Percentage of the second person pronoun used by the host to the guests

Younger “female” host (HF<G) uses the intimate forms in 100% of the cases, while the younger “male” host (HM<G) employed the respect form in 100%. While both female and male hosts strongly prefer the intimate forms when speaking to the younger guests (HF>G and HM>G), the female host shows higher preferences for these forms (97.8%) compared to the male host (78.4%).

In this study, the female host uses **sampeyan** ‘you’ when the guests are both older and younger than the host (HF>G and

HF<G). **Sampeyan** is a less refined Javanese term for ‘you’ and used by those having higher social status to address that from lower one. The use of **sampeyan** by the female host to the younger and older guest could indicate the power imposed by HF. At the same time, this also reflects negative politeness, since, on the one hand, HF respects her guest and indicates solidarity on the other hand for using local variation **sampeyan** (Kuntjara 2001: 212–213; Alwi et al. 2000: 259). Example (11) shows the subject use of **sampeyan** uttered in HF<G condition.

(11) (SI M 14, 439, HF)

HF: ... **sampeyan** harus ngikutin saya...  
 .... you must follow me  
 ...you must follow me

Except for HM<G, the remaining situations from the host perspective (i.e., HF<G, HF>G, and HM>G) shows the predominant tendency for the use of the intimate forms **kamu**, **kau**, **koe**, **lu**, **sampeyan**, and **kalian**. This usage pattern suggests that the hosts have institutionalised power and express the higher role and status of the hosts than the guests.

#### 4.2.3 The use of **Anda** against the other second-person intimate pronouns

In contrast to the second-person intimate pronouns discussed in the previous section, **anda** does not convey intimacy. It is socially unacceptable to use **anda** by a younger speaker to an older addressee. Nevertheless, **anda** can be used by a senior to a junior (Alwi et al. 2000: 254; Sneddon et al. 2010: 166).

In this study, a male host (HM), who uses **anda** to address his older guests (i.e., HM < G), is considered as socially unacceptable. On the contrary, the use of **anda** by a female/male host to her/his younger guest (i.e., HF/HM > GH) is socially acceptable in a media interaction. However, in a media interaction, the use of **anda** was acceptable even though it expressed negative politeness that creates distance between the parties. **Anda** is equivalent to English ‘you’ which is intended as a neutral form to address strangers of the same age as or younger than the speaker (Sneddon et al. 2010: 166). This reveals that HM and HF are aware of the linguistic norm for having an interaction in a public context. Example (12) shows the use of respect form **anda** by the older female host to her younger guest (HF>G).

(12) (SI F 11, 363, HF)

HF: *apakah ibu Gita puas dengan 'jilbab' anda ?...*

QUEST mother Gita satisfy with 'jilbab' you?

are you satisfied with your 'jilbab'?

When the age and role of the participants are collapsed into two-gender categories of 'Male' and 'Female', female has a higher percentage of using the intimate form, while male proportionally uses the respect form more frequently than female (see Figure 7).

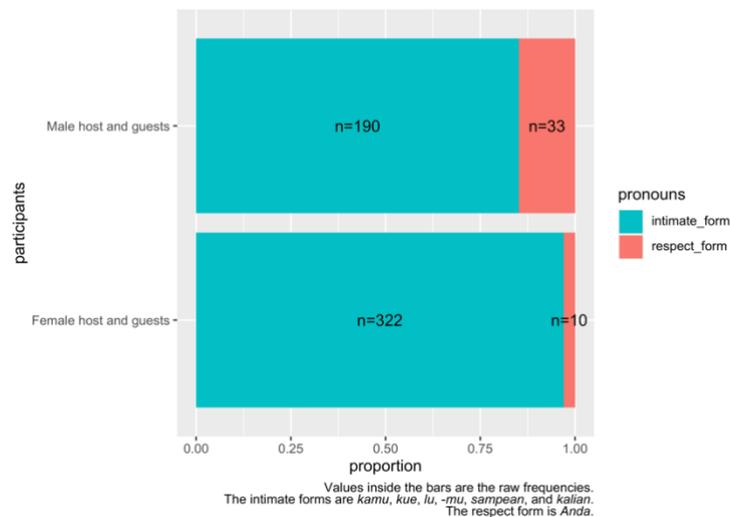


Figure 7 Percentage of the second person pronouns by Hosts and Guests (collapsing the age and gender data)

The results show that 'Female' participants (both guests and hosts) create pseudo-intimacy and maintain close social relations through an intimate form of second-person pronouns, such as *kamu, kau, lu, -mu, sampeyan* and *kalian* 'you'. This can be considered positive politeness. On the contrary, the predominant usage of the respect second-person pronoun *anda* 'you' by "Male" participants may reflect negative politeness that creates distance and save the addressee's negative face. It could also be argued that the "Male" participants are aware of being polite during interaction in a public context.

### 4.3 Third-person pronoun

Indonesian has several forms for the third-person singular pronouns. They are **ia, dia, beliau** 'he, she' and bound form – **nya** as third person possessive pronouns. Note that these pronouns do not distinguish the gender, unlike the English she and he. The plural form of the third-person pronouns is **mereka** 'they'. Among these forms, only **beliau** conveys social

connotation and is used to pay respect to the person socially higher than the speaker; the other third-person pronouns are considered as the intimate forms (Alwi et al. 2000: 255).

#### 4.3.1 The use of the third-person pronoun *ia*, *dia*, *beliau* and *mereka*

This study found that the intimate forms *ia*, *dia*, and *mereka* are much more frequently used (i.e., over 90%, and 100% in the HM category) across all participant categories, compared to the respect form *beliau*. The latter only occurs 10% in total across the three categories (i.e., F, HF, and M) (see Figure 8).

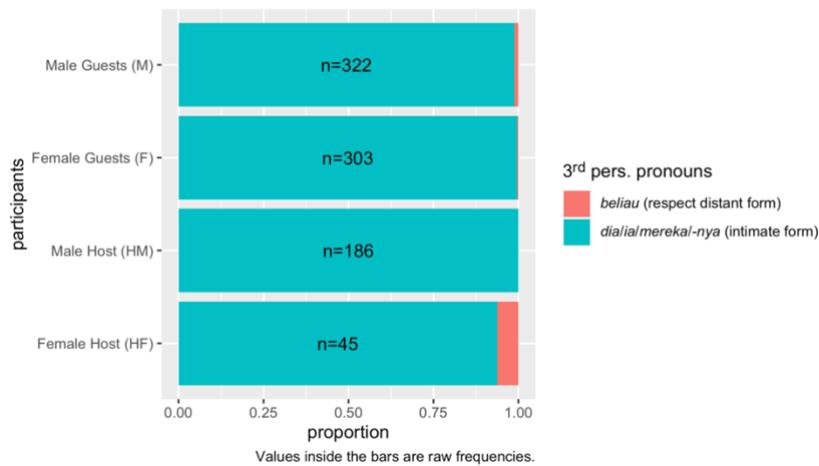


Figure 8 The usage of third-person pronouns by the hosts and the guest

*Dia* in (13) below is used by younger male guests to refer to Mami Uli, a senior talented actress, who already passed away.

(13) (SI F 12, 419 M)

M : *Dia* orang yang baik, bertanggung jawab...

She person REL kind, responsible...

She was a good and responsible person

The respect third-person singular form *beliau* in (14) below is an anaphoric referent for Guruh Sukarno Putra, who has been mentioned earlier in the interaction. Guruh Sukarno Putra is one of the well-known artists and composers in Indonesia, and the son of the first Indonesian President. This fact may motivate the use of *beliau* to refer to Guruh by the younger male guest.

(14) (JA M 2,130, M)

M : saya belajar dari Mas Guruh Sukarno Putra

I learn from older.brother Guruh Sukarno Putra

*karena beliau itu terkenal dengan disiplin-nya...*  
 because he that famous with discipline-his  
 I learned from brother Guruh Sukarno Putra because he is  
 well-known for his discipline

In contrast, the use of *beliau* by a male guest, who is older than the referent of *beliau*, is shown in example (15) below. *Beliau* here refers to Ahmad Dhani, whom is a main guest star mentioned in the previous text. Like Guruh, Ahmad Dhani is also one of the well-known artists and musicians with whom the speaker (M) work for a long time.

(15) (JA M 1, 67, M)

M : jadi saya mengenal **beliau** ini agak humorist...  
 So I know him this rather humorist  
 So I knew him to be rather humorist

The predominant use of the intimate third-person forms as shown in Figure 8 suggests positive politeness and solidarity oriented. The participants tend to impose close relationships thus reflecting their pseudo-intimacy. HM did not apply the respect form *beliau* as F, M, and HF, all of which use *beliau* in less than 10%. By using the respect form, the participants are aware of linguistic norms for having such public interaction as in the talk show. Despite the awareness of the norm for using the respect form, it expresses negative politeness which creates distance and saves the addressee's negative face.

When the distribution of the third-person pronouns is collapsed into binary gender "Male" and "Female" across the role and age of the participants, there is no difference between the genders. Both male and female participants use the intimate forms in over 90% of the cases (see Figure 9). This tendency indicates that female and male parties in their respective roles as hosts and guests tend to put the addressees in the same group. They created no distance between them or expressed positive politeness, through which pseudo-intimacy emerges. On the contrary, the respect form is used to create distance and to save the antecedents' faces.

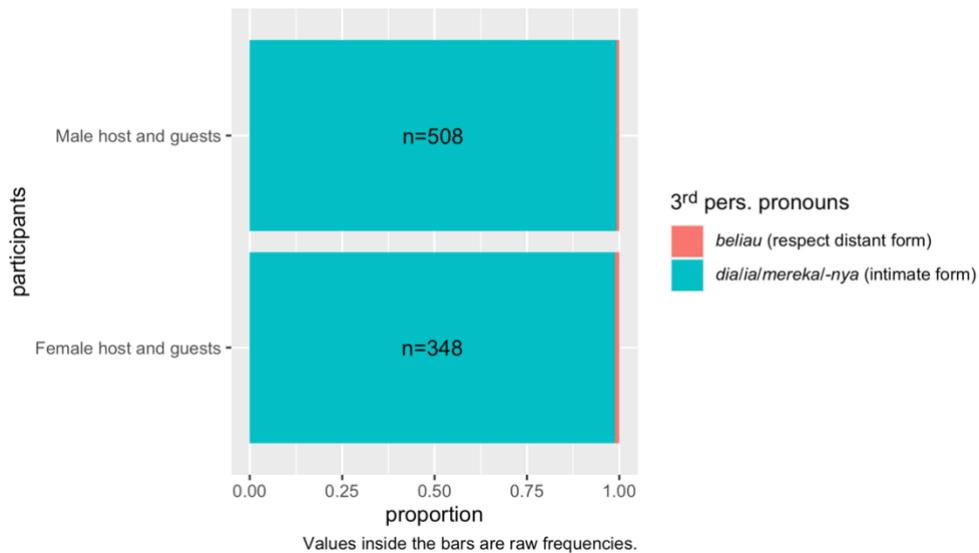


Figure 9 Percentage of third-person pronouns usage by hosts and guests

#### 4.3.2 The use of the third-person pronoun suffix -nya

A bound third-person pronoun **-nya** can function as (i) an encliticised possessive modifier to the head noun ‘her, hers, his, him, theirs’ (see example (16)), or (ii) an encliticised non-subject argument of verbs. It will be shown below that **-nya** in such a bound form can substitute several participants in different contexts. This usage of **-nya** also enacts politer utterance, imposes familiarity, and avoids using direct referent.

Example (16) shows the function of **-nya** as a third-person possessive marker suffixed after nama ‘name’ in **namanya** ‘her name’. It was uttered by HM when introducing and referring to his guest Reza, who appeared on the talk show.

(16) (JA F 5, 13, HM)

HM : ...*kita gak denger nama-nya*...  
 we not hear name-her  
*dan selalu dinantikan kemunculan-nya*  
 and always to.be.waited appearance-her  
*oleh penggemar-nya*, Reza Arthamevia.  
 by fans-her Reza Arthamevia  
 We don’t hear her name and (her) fans always await  
 her appearance, (please welcome) Reza Arthamevia

Example (17) shows the context in which **-nya** refers to the first-person pronoun *saya* 'I'. In (17b), Rinko, the speaker, uses **-nya** in *maksudnya* (lit. 'the intention) to express 'I mean' (cf. also example 19 below). The goal is to correct the host's statement, introducing Rinko's name with Muhammad (17a); hence, Rinko says in (17b) 'I mean, there is no Muhammad (in my name)'. The host misinterprets the M abbreviation in M. Rinko Safinko to refer to Muhammad while this is not the case. Then, the use of **-nya** in *Muhammadnya* appears as an emphasiser and definite article 'the', thus indicating there is no Muhammad in Rinko's name.

(17) a. (SI M 15, M, 527)

PH F : *Muhammad Rinko Safinko nama-nya*  
 Muhammad Rinko Safinko name-his  
 His name is Muhammad Safinko

b. (SI M 15, M, 527)

M: *tidak ada Muhammadnya, maksud-nya*  
 there.is.not Muhammad, mean-his/her,  
 I mean without (the) Muhammad (in my name)

Example (18b) indicates that **-nya** can also refer to first-person possessive *saya* 'my'. It is uttered by Laura, one of the guest's daughters on the talk show. She responded to the female host's question by asking her name (cf. 18). Laura responded by *namanya* Laura (lit. 'her name is Laura'). However, the use of **-nya** here by Laura in *namanya* is intended to be 'my name is Laura'. Laura aims to be politer in using **-nya** instead of using *saya* as in *nama saya* Laura 'my name is Laura'.

(18) a. (SI F 10, HF, 420)

HF: *yang satu nya siapa nama-nya sayang?*  
 REL one his/her who name-his/her, love/affection?  
 The other one, what is your name, my dear?

b. (SIF 10, F, 421)

F: *nama-nya Laura*  
 name-his/her Laura  
 My name is Laura

Interestingly, **-nya** in *siapa namanya* 'what is your name?' in (18a) substituted the possessive pronoun *kamu* 'your' that refers to Laura. HF preferred to use **-nya** instead of *kamu* 'you' (as in *siapa nama kamu?* 'What is your name?'). In Indonesian

culture **-nya** not only indicates the more polite and neutral way of asking the name of the addressee but expresses intimacy as well. Laura responded in (18b): **namanya** Laura 'my name is Laura.

Example (19) shows context inviting the function of **-nya** referring to **kamu** 'you'. In (19a), HF asked Adji if he will soon marry Bella or not. Adji as the male guest (M) in (19b) responded in great surprise by saying **maksudnya** nikah? Theoretically, **-nya** indicates 'his/her'. But, in the context of (19b), **-nya** in **maksudnya** refers to **kamu** 'you', that is **maksud kamu** 'your intention'

(19) a. (JA F 5, F, 101)

HF : *Mas Adji, ada rencana*  
 older.brother Adji, there.is plan  
*untuk mengakhiri status duda nggak?*  
 to end status widower not  
 Brother Adji, is there any plan to get married or not?

b. (JA F 5, F, 101)

M : *hah? Maksud-nya, nikah? Hah?*  
 Mean-his/her get.married?  
 Hah? Do you mean getting married?

Example (20) shows the use of **-nya** by the female guest Reza to substitute the third person plural possessive **mereka** 'their'. In this context, **-nya** 'their' in **ibunya** 'their mother' refers to Alya and Syawa, who are Reza' daughters. Reza uses **ibunya**, instead of **ibu mereka** 'their mother', to be more polite but express intimacy as well.

(20) (JA F 5, F, 101)

F : ... *karena yang jemput bukan ibu-nya,*...  
 because REL pick.up not mother-his/her  
 because the one who picked them up is not their mother

Finally, example (21) below shows the function of **-nya** as second person plural, substituting **anda/kalian semua** 'plural you'. The context in which (21) is uttered indicates that **-nya** is an anaphoric reference to the following antecedents: Roy Marten, Ray Sahetapy, and Aji Pangestu. Male host (M) preferred using **tiga-tiganya** 'all three of you' instead of **anda/kalian semua** 'all of you' to be politer and intimate. It belongs to positive politeness by which HM avoids positioning himself of having powerful host.

(21) (JA M 3, HM)

HM : *maksud-nya Roy Marten, Ray Sahetapy, Aji Pangestu,*  
*mean-his/her Roy Marten, Ray Sahetapy, Aji Pangestu*  
*tiga tiga-nya sama?*

three-his/her same

I mean that Roy Marten, Ray Sahetapy, Aji all three of you  
 are the same?

#### 4.4 Personal pronoun usage by male and female participants

Figure 10 visualises the distribution of the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> person pronouns, collapsed into intimate and respect forms, between gender “Male” and “Female”, collapsed across the age and role of the participants.

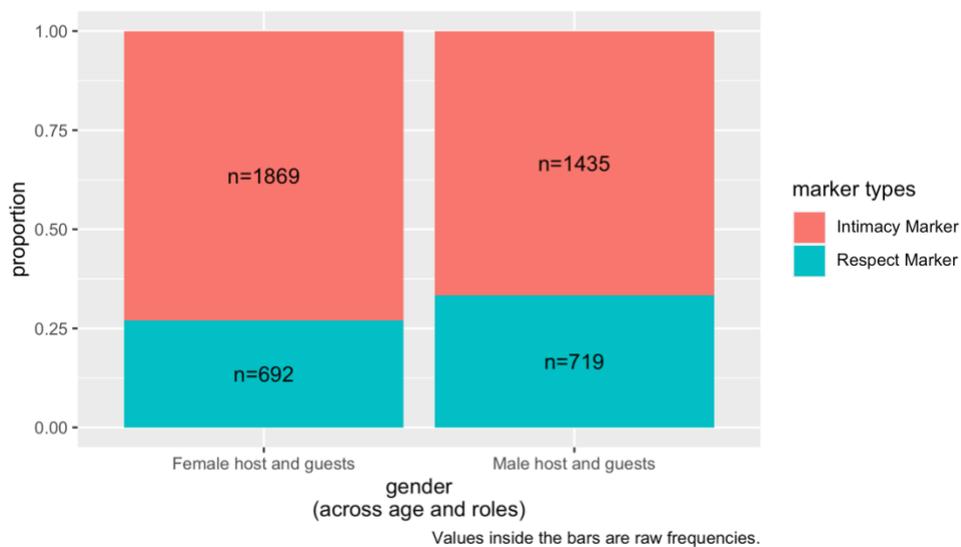


Figure 10 Percentage of the usage of the intimacy vs. respect markers across the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> persons combined.

There is a significant difference in the usage of the intimate and respect forms by both genders ( $\chi^2 = 22.26$ ,  $df = 1$ ,  $p < 0.0001$ ). Females prefer intimate forms compared to males. The intimate forms expressed positive politeness and were also employed as a pseudo-intimacy marker. This might suggest that Females tend to be solidarity-oriented conversationalists. In contrast, males prefer the respect

forms. These respect forms express negative politeness, show people respect and maintain social distance.

## **5 Conclusion**

This study sets out to examine the use of personal pronouns in creating pseudo-intimacy between participants of two Indonesian TV talk shows. We identified differences in the degree to which female and male participants use respectful and intimate pronominal forms. Overall, female participants show a slightly higher preference for intimate forms of first-, second-, and third-person pronouns compared to males (see Figure 10). This comparison may create an impression that (i) females show greater preference for maintaining good social relationships and expressing solidarity than males do, while (i) males show greater preference for maintaining social distance and respect for their addressees. However, intimate forms are still strongly preferred over respectful forms by both female and male participants (conflating role and age) (see Figure 10). This strong preference for intimate pronouns reflects positive politeness that expresses solidarity and maintains pseudo-intimacy between all participants in media interactions, such as talk shows. This overall finding regarding the use of pronouns in Indonesian media interaction contradicts folk linguistic discourses that suggest female speakers tend to use more standard and polite forms than male speakers do. This paper, however, is limited to only two talk shows with a rather casual genre of discussion. Future work investigating the same topic and object of study could also analyze the corpus of talk shows from different domains, such as politics.

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## **Contribution of the authors**

The first author conceptualised and conducted the study, annotated the data, and wrote up the paper. The second author helped with the visualisation of the data and editing of the paper.

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