



THE USE OF PERSON DEIXIS IN *MATA NAJWA* TALK SHOW

A THESIS

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any results from other researches in S-1, S-2, S-3, and in diploma degree of any university. The writer also ascertains that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, May 2015

Kartini Rahayu

MOTTO AND DEDICATION

For every failure, there's an alternative course of action.

You just have to find it.

When you come to a roadblock, take a detour.

-Mary Kay Ash-

When you feel like giving up,

remember why you held on for so long in the first place.

-Anonymous-

This thesis is dedicated to

My beloved family who kept encouraging and supporting me and

To my friends and everyone who helped me to accomplish this thesis.

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The writer realizes that this thesis is far from being perfect. Therefore, any constructive criticism and recommendation would be appreciated to make this thesis better. At last, the writer expects that this thesis will be useful for the readers.

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ABSTRACT

Dalam suatu percakapan seorang pembicara tidak dapat terlepas dari penggunaan deiksis, dimana bahasa digunakan untuk menunjuk suatu entitas. Deiksis persona, yang merupakan salah satu jenis deiksis memiliki peranan amat besar dalam komunikasi karena tak hanya dapat menunjuk orang yang dimaksud, namun deiksis ini juga dapat mencerminkan strategi pembicara. Dalam skripsi ini, penulis tertarik untuk meneliti penggunaan deiksis persona dalam talk show *Mata Najwa*. Hal ini dikarenakan talk show ini merupakan program populer dengan situasi *non-casual* dimana percakapan terjadi secara apa adanya.

Adapun tujuan dari penelitian ini adalah untuk mendeskripsikan bagaimana penutur menggunakan deiksis ini dalam talk show tersebut serta faktor yang mempengaruhi penggunaannya. Penulis membatasi penelitian ini dengan menggunakan empat episode *Mata Najwa* dan meneliti penggunaan deiksis persona yang terdapat hanya dalam tuturan langsung para partisipan yang tengah berdialog di atas panggung talk show tersebut. Di dalam penelitian ini, setelah mengumpulkan data, penulis menggunakan Metode Referensial, Metode Refleksif-Introspektif, dan Teknik Ganti dalam menganalisis data.

Setelah dilaksanakannya analisis, penulis menemukan bahwa dalam talk show tersebut masih ditemukan penggunaan ekspresi deiksis yang bersifat informal. Selain itu, faktor-faktor yang mempengaruhi penggunaan ekspresi-ekspresi deiksis persona ialah topik, situasi, *power*, *closeness* dan *formality*, kebiasaan berbahasa penutur dan komunitas berbahasa, serta tujuan penutur.

Kata kunci: deiksis, deiksis persona, Mata Najwa, talk show

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Humans, in order to fulfill their daily needs, need to express their thoughts, ideas, and feelings. Language is a way which enables humans to convey those and because of its importance for their life, humans cannot avoid language. Language is used everywhere and every time, both written and spoken. People do not only use language in their daily interaction, but they also use the language in written text such as novels which are printed and published; and they even use it in talk shows which are aired through electronic media.

Talk show is a program in which at least one host and one guest who act as the interviewee are having conversation concerning a certain topic. One of interesting and popular talk shows is *Mata Najwa*, which is aired on *Metro TV*. However, unlike most talk shows aired on television, *Mata Najwa* often provides semiformal situation that causes speakers to pay more attention to the way they use language. The way language is used can also be observed from the deixis used in the conversations, especially the person deixis. From the talk show, the writer observes that the speakers use various person deixis and they switch one from another purposely, for example, sometime they use ‘*Saya*’ and then suddenly switch to ‘*Kita*’. Since the utterance including deixis used in the talk show is

included in real time conversation, the use of person deixis is a form of communication strategy in the talk show. It means that person deixis does not merely show the act of pointing to someone, but it may also reflect the speakers' strategy as well as their intention or purpose. The issue above causes the writer to take interest in conducting the study concerning person deixis in the *Mata Najwa* talk show. In addition, that the study regarding person deixis in a talk show is still rare also increases the writer's desire to conduct this study entitled "The Use of Person Deixis in *Mata Najwa* Talk Show", which lies within pragmatic domain.

To limit this study the writer observes four episodes of *Mata Najwa* which she downloaded from *YouTube.com*, namely *Apa Kata Mega*, *Pencuri Perhatian*, *Mendadak Capres*, and *Negeri Pungli*, and analyses only the conversations which occur on stage. In other words, she focuses on conversations between the host and the main guests as well as conversations between the main guests. She does not pay attention to the conversations occurring between people on the stage and people sitting in audience seats and she also does not pay attention to utterances directed to the camera or audience. In addition, the writer also analyzes only the utterances produced at the time the participants are having conversation in the talk show. It means that she does not pay attention to the use of reported speech.

1.2. Research Question

- How do the speakers, that is, the host and the guests use person deixis in *Mata Najwa* talk show?
- Why do the speakers, that is, the host and the guests use certain person deixis in *Mata Najwa*?

1.3. Purpose of Study

- To elaborate the way the speakers, that is, the host and the guests use person deixis in *Mata Najwa* talk show.
- To describe the factors which influence the use of person deictic expressions in *Mata Najwa*.

1.4. Previous Studies

In conducting this study, the writer uses two studies as the previous research projects for this research. The first study entitled *Comparing Personal Deixis used by President Megawati and President SBY in “Hari Kebangkitan Nasional” Speech that Represent Speaker Position* was conducted by Syailendra Persada in 2011. In conducting this study, Syailendra tried to know the kinds and the reasons of the personal deixis use to represent the speakers’ position by using functional grammar theory, that is, ideational meaning. In that study, he found that there is no clear difference between the person deixis used by Megawati and SBY.

The second study is *The Use of Person Deixis in Relation to Politeness Function* conducted by Ike Endah Rachmawati in 2011. In this study, Ike tried to describe the person deixis used by university students as well as the communication strategy and the social factor that is, power, distance, and rank of imposition, behind the choice of the deixis. She conducted her study by focusing on the power, distance, and rank of imposition, and also uses politeness maxims to show the speakers’ strategies and found that the person deixis used by the students are highly influenced by power and distance.

There are some differences between the two previous studies and this study. Firstly, the writer uses a talk show, that is, *Mata Najwa* as an object of analysis. This is different from Syailendra that uses speeches as the object and Ike that limited the study only on S-1 degree of university students. While speeches uttered by presidents usually had been written before the speakers uttered them, the utterances in *Mata Najwa* talk show are often spontaneous. Moreover, unlike the two previous studies, the objects or the speakers used for the analyses are not limited to a certain age or to a certain political position. Secondly, in conducting this study, the writer does not use functional grammar theory as Syailendra did and she also does not use politeness maxims as Ike did.

1.5. Organization of the Writing

This thesis contains five chapters. The first chapter, Introduction, consists of background of the study, research questions, purpose of conducting this study, previous studies of this research, and the writing organization of this study. The second chapter, Review of Literature, concerns with the theories relating to this study. The third chapter, Research Method, consists of type of research, data, population, sample and source of data, methods and techniques of collecting data, and methods and techniques of analyzing data. The fourth chapter, Data Analysis, is a chapter in which the writer describes her analyses, and finally, in the last chapter, Conclusion, the writer writes the conclusion obtained from the analysis.

CHAPTER II

REVIEW OF LITERATURE

In conducting this research, the writer uses two main theories which relate to the study. Those theories are deixis theories and context theory in which each of them will be explained in this chapter.

2.1. Deixis

When we are having a conversation, we often find words such as *you*, *here*, and *now* in our utterances. Essentially, we use those words intentionally, that is, to express a particular entity. By uttering words such as *you*, *here*, and *now* we point to a particular person, place, or time. In linguistics, those are known as deixis.

The term deixis is borrowed from Greek and is considered as one of the fundamental things in utterance. This term stands for the way of using language to *point* something, whereas the term of 'deictic expression' stands for any word that performs the way of pointing (Yule, 1996, p. 9).

According to Levinson (1983), deictic expression or indexical is dependent on the context (context dependent) (p. 56). Similar idea was also brought by Renkema (2004) who explained that the phenomenon on deixis issue depends on the situation (p. 121). In other words, to interpret certain deictic expressions people need to clearly understand the context in which the utterance occurs. An example will be elaborated below.

(1) *I*'ll be back tomorrow.

The expression “I” and “tomorrow” above indicate the speaker or the one who produces the utterance and the time, that is, the day after today. To interpret the expressions correctly, however, people need to understand the context of the utterance, in this case, are the identity of the speaker and the time in which the expression is produced. Consider if (1) is written on a piece of paper and we found it slipping out of a book. Since we do not know who sends the message, we do not know to whom the expression “I” means to refer to. Similarly, if we do not know when the sender slips it in the book, we will have difficulty in understanding the word “tomorrow” because the day in which the message is read by us and the day in which the message is slipped in to the book may be different. Thus, this expression can only be interpreted if we know the day of the message being sent. The illustration above is supported by Purwo’s explanation. He explained that the referent or entity which is pointed by deictic words is dependent on who the speaker is, when the utterance occurs, and where the utterance is taken place and causing it to be not fixed (Purwo, 1984, p. 1).

The example above, at the same time, also shows that the use of deixis relates to a particular point. Yule (1996) explained that the point regarding the location or the time in which the speaker uses deictic expression is known as “deictic center” (p. 10). Levinson (1983), however, did not limit the deictic center only to the time and location of the speaker. Hence, he stated that the person who produces the utterance (the speaker) becomes the central person; the time when the speaker produces the utterance becomes the central time; the location of the speaker when

the utterance occurs becomes the central place; the point in which the speaker is at the production of his utterance at the moment becomes the discourse centre; and the speaker's status or rank in relation with the status or rank of the addressee becomes the social centre (p. 64). Therefore, it can be seen that deictic centre is related to a speaker's view point in which everything is seen from the speaker's surrounding.

According to Yule (1996), there are three types of deixis, namely person deixis, spatial deixis, and temporal deixis (p. 9).

2.1.1. Person Deixis

Person deixis concerns the use of deictic expression to indicate people (Yule, 1996, p. 9). Renkema (2004) stated that person deixis is manifested by personal pronouns. They are first person (the speaker), second person (the addressee), and third person (p. 122). Similarly, Ingram in Levinson (1983) also said that those three distinctions which are included in pronominal systems are also considered as person deictic expression (p.69). Although each language may have different personal pronouns, most languages including English and Bahasa Indonesia apply for those three distinctions of person deixis.

In English, person deixis pointing to the first person is manifested by "*I*" and "*we*", person deixis pointing to the second person is manifested by "*you*", and person deixis pointing to the third person is manifested by "*he*", "*she*", and "*they*". Nevertheless, Levinson (1983) noted that in some occasions, the speaker may be different from the source, the addressee may be different from the recipient, and the hearer or bystander may be different from the addressee (p. 68).

Deixis is egocentric in which the speaker becomes the centre point and relates everything from his point of view (Lyon, 1977, p. 638). Thus, when a speaker uses person deixis, she/he operates the first and the second person deixis based on her/his own view. This caused shift between first person pronoun and second person pronoun to occur. Let us see the following example, in which the expression “I” shifts to “you” and vice versa.

X: You come?

Y: No, Ill be waiting here.

As the example above, X is the first speaker while Y is the second speaker. As the speaker’s turn changes, the deictic center also changes. Therefore, Y uses the expression “I” because when she/he starts to speak, he/she becomes the center.

This viewpoint of the speaker also leads the first person plural pronouns to be classified into two in many languages. They are ‘we-inclusive’ in which the addressee is included and ‘we-exclusive’ in which the addressee is excluded.

However, as explained by Yule (1996), in some occasions, people choose to use third person deixis even though he/she intends to point to the addressee due to a certain reason (p. 11).

(1a) You forgot your duty.

(1b) Someone forgot his duty.

In the example above, the speaker actually intends to point an accusation at the addressee who neglected his duty. However, instead of using (1a), the speaker may use (1b) and makes the message less direct.

In many languages, person deictic expressions may also encode social status or relation between the participants. This is known as social deixis. An example of social deixis application is pronominal system in French in which there is a distinction in pointing the addressee. This distinction is known as *T/V distinction* in which it distinguishes between the forms ‘*tu*’ and ‘*vous*’ (Yule, 1996, p. 10). Brown and Gilman edited by Giglioli (1972) also stated that the form ‘*tu*’ stands for familiar pronoun, while the form ‘*vous*’ stands for polite pronoun. He also explained that the T form indicates intimacy while V indicates formality (p. 254-257).

Person deixis in Bahasa Indonesia also reflects the relation between participants as well as how the speaker views the addressee. Therefore, in Bahasa Indonesia, there are a distinction between familiar form and polite form. Some most well known examples are the use of first singular person deixis ‘*Aku*’ and ‘*Saya*’ and the use of second singular person deixis ‘*Kamu*’ and ‘*Anda*’. The expression ‘*Aku*’ and ‘*Kamu*’ are familiar forms, while ‘*Saya*’ and ‘*Anda*’ are polite forms. In addition, Purwo (1984) also said that these use of person deixis in Bahasa Indonesia can also be influenced by the situation (p. 22). Therefore, if the speaker is in a formal situation, he/she will use ‘*Saya*’, however, if he/she is in an informal one, he/she will use ‘*Aku*’. In addition, he also added that in Bahasa Indonesia, *leksem kekerabatan* (kinship lexemes) such as ‘*bapak*’, ‘*ibu*’, etc. may also function to conduct the pointing (Purwo, 1984, p. 23).

2.1.2. Spatial Deixis

Levinson (1983) stated that place deixis or spatial deixis concerns with location of people or things that is indicated in the speech event. In English, this deixis can be manifested by the adverbs “here” and “there” as well as the demonstrative pronouns “this” and “that” (p. 79). Yule (1996), however, added that the location from the speaker’s perspective can be set not only physically but also mentally. This leads some verb of motion, such as “come” and “go”, to get an impression of deictic expression in which “come” means approaching the center, while “go” indicates moving away from center (p. 12).

2.1.3. Temporal Deixis

Temporal deixis is concerned with the use of deictic expression to indicate time (Yule, 1996, p. 9). Levinson (1983) stated that temporal deixis can be manifested by adverbial time such as “now”, “then”, “soon”, “recently”, etc. However, the participants must be able to distinguish the moment of utterance from the moment of reception. This is because some temporal deixis such as “tomorrow”, “next week”, etc. can be confusing unless the participants know when the deixis are produced (p. 73-74).

2.2. Context

The term context has a great deal in a conversation because it can influence the language that the participants use. Levinson (1983) stated that context refers to the identity of participants, time, and place in which the conversation happens, as well as other aspects that participants possess in the speech event such as belief, knowledge, and intention (p. 5). Meanwhile, Lyon (1977) said that context is concerned with relevant issues that influence the utterance used by participants in a particular speech event (p. 570-572).

Context plays a major role to speech situation. It may even be considered as a rule that sets how a speaker supposes to produce his/her utterances. In fact, when a speaker is bounded by a particular context, he/she is expected to use a particular form of utterance over the others (Mey, 2001, p. 42). The speaker, in this regard, is forced to produce utterance that is appropriate to the context of situation. Hence, context can also influence the choice of words and deictic expression used by the speakers. For example, although both '*Aku*' and '*Saya*' have the same function as person deixis in which they are used to point the speaker (first person), these expressions are used in a different context. The expression '*Saya*' is often used in more formal situation while '*Aku*' is used in less formal situation.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer will explain the method of this research. Regarding to this, the writer will explain the type and the data of this research. In addition, she will also explain the methods and techniques used in collecting and analyzing the data.

3.1. Type of Research

This study, based on its goal, is classified into descriptive research since the writer conducts the study by observing, analyzing and describing phenomenon that occurs. This is in accordance with what explained by Arikunto (2010) in which the descriptive research aims only to describe an object or a particular phenomenon without causing the object of analysis or the phenomenon to change (p. 3). Hence, instead of trying to affect and change the data, the writer tries to understand the phenomenon and describes it.

Aside from that, based on its analysis, this study is also considered as qualitative research. This is because as Azwar (2009) stated, the analysis of qualitative research is focused on logic which is used to make a conclusion (p. 5). However, for supporting the analysis, the writer also uses numerical data which is considered as quantitative method in order to strengthen the analysis.

In addition, based on the place in which it is conducted, this study is also categorized as library research. The reason is that the writer conducts the study without going to the field. Therefore, unlike the field research, in collecting the data the writer doesn't require any direct communication or any interaction with speakers.

3.2. Data, Population, Sample and Source of Data

In conducting this research, the writer uses four episodes of *Mata Najwa* talk show, namely 'Apa Kata Mega', 'Mendadak Capres', 'Negeri Pungli', and 'Pencuri Perhatian'. In the dialogues of the talk show there are several linguistic units that can be used for the analysis. However, since this study aims to describe how person deictic expressions are used in the talk show, the most apparent units of analysis for this study are lexemes. Hence, the data of this study are the deictic lexemes as the unit of analysis along with their contexts. The contexts here refer to everything within utterance that influences the unit of analysis (linguistic context) and everything outside utterance that influences the unit of analysis (non-linguistic context).

Soeharto in Hikmat (2011) explained that population refers to the whole object of analysis (p. 60). In this research, since the analysis is focused on the person deixis used in the talk show, the population for this study is all uses of person deixis in *Mata Najwa* talk show. Starting from observing the population, then, the writer categorizes the use of person deixis and chooses some utterances containing person deixis as samples which is used for the analyses. In choosing

the samples, the writer uses purposively sampling technique in which the writer does not choose the samples randomly but she chooses them intentionally.

3.3. Methods and Techniques of Collecting Data

In collecting the data for this study, the writer uses observation method. Sudaryanto stated that there are some techniques to carry out this method. Some of them are known as *Teknik Simak Bebas Libat Cakap* (Non-Participate Observation Technique) and *Teknik Catat* (Note Taking Technique). *Teknik Simak Bebas Libat Cakap* (Non-Participate Observation Technique) refers to a technique in which the writer observes language used in a certain context or discourse without getting involved in the conversation while *Teknik Catat* (Note Taking Technique) refers to a technique in which the writer takes down some notes of the conversation right after he/she observes the conversation (Sudaryanto, 1993, p. 134-136). Since the source of the data is dialogues in *Mata Najwa* talk show, the writer observes some video in order to collect some data. For this reason, in observing the deixis used in *Mata Najwa* talk show the writer does not need to engage herself in the conversation. By doing so the writer conducts the observation using Non-Participate Observation Technique. In addition, after the writer observes the video, the writer also uses Note Taking Technique to take some notes of the dialogues.

In short, for collecting the data, the writer first observes the conversations in four episodes of *Mata Najwa* talk show downloaded from a website. The writer, then, makes transcripts of the *Mata Najwa* videos using Note Taking Technique.

From the transcripts, then, the writer notes down the person deixis used in the video and categorizes them.

3.4. Methods and Techniques of Analyzing Data

According to Sudaryanto (1993), there are two major methods for analyzing data in linguistic researches, namely *Metode Padan* (Identity Method) and *Metode Agih* (Distributional Method) in which each of them is subdivided into several kinds (1993:13-16). In addition to those two methods, he also introduced *Metode Refleksif-Introspektif* (Reflective-Introspective Method) as a method of analysis (Sudaryanto, 1993, p. 118). These three methods are methods that the writer uses in conducting this research.

The first method that the writer uses is Identity Method. Out of several subtypes of Identity Method, the writer prefers to use one, namely Referential Identity Method. The writer decides that this method is appropriate for deixis analysis as Sudaryanto (1993) explained that Referential Identity method is concerned with relation between language and a particular entity outside the language which is being referred to (p. 13-17).

For this research, the writer also uses Distributional Method (*Metode Agih*) and Reflective Introspective Method to support the analyses. Out of all techniques in the Distributional Method, however, the writer uses only Substitution Technique (*Teknik Ganti*). The substitution technique is used by the writer to substitute one word for another with same category. Hence, in this research, this technique is used to show that a certain person deixis can be substituted for another one with the same category. This, at the same time, can also show that

speakers, indeed, use person deixis by choosing one form of person deictic expression from another.

In addition to the two methods, the writer also makes use of Reflective-Introspective Method. The reason is that in analyzing the data the writer's role as a native speaker of the analyzed language is necessary for describing the analyses. This is as Sudaryanto (1993) stated that Reflective Introspective Method is used when the researcher requires his/her role as a native speaker of the language object (p. 121).

CHAPTER IV

DATA ANALYSIS

After observing and analyzing four episodes of *Mata Najwa*, in this chapter, the writer will describe the way the host and the main guests use person deixis and the factors which influence them to choose a certain form of deictic expression. Therefore, this chapter is divided into two sections: the use of person deixis and the factors influence it.

4.1. The Use of Person Deixis

4.1.1. Person Deixis which Point to First Person

The person deixis which points to first person refers to the use of deictic expressions to point to the speaker who is speaking or, in other words, to point to himself/herself. In *Mata Najwa* talk show, the person deixis pointing to the first person may point to only one person (the speaker only) or more than one person (the speaker and other party). The following table shows the person deixis pointing to the first person in the talk show.

Person Deictic Expressions	First Singular			First Plural	
	' <i>Saya</i> '	' <i>Aku</i> '	' <i>Gua</i> ' / ' <i>Gue</i> '	' <i>Kami</i> '	' <i>Kita</i> '
Percentage (%)	54.64 %	18.91 %	0.87 %	0.77 %	24.81 %

Table 1. Person Deixis which Point to First Person

As is shown by the Table 1, after analyzing some episodes of *Mata Najwa* talk show, the writer classifies some expressions used to point only to the speaker. They are ‘*Saya*’, ‘*Aku*’, and ‘*Gua*’ or ‘*Gue*’. In addition, she also discovers some expressions used to point to the speaker and other people, that is, ‘*Kami*’ and ‘*Kita*’.

4.1.1.1. The Use of ‘*Saya*’

‘*Saya*’ is one of the expressions which functions to point only to the speaker himself/herself and usually is used in a semiformal or formal situation. As is shown by the Table 1, in conversations of *Mata Najwa* talk show, the expression ‘*Saya*’ mostly dominates the use of person deixis which point to the first person singular. The example of how the expression is used in the talk show is shown below.

(1) *Najwa*: *Tapi kemudian mengapa pilihannya mencapreskan diri? Kenapa tidak yang lain?*

Hanoto: *Karena **Saya** melihat bahwa presiden adalah sosok yang paling strategis dalam membuat keputusan sehingga dia bisa merubah negara ini menjadi lebih baik atau menjadi lebih buruk.*

Najwa: But then, why did you choose to nominate yourself? Why didn’t (you) choose another (way)?

Hanoto: (It’s) because I notice that a president is the most strategic figure in making choices so that he/she can make this country better or even worse.

In the dialogue above, when Hanoto gets his turn as a speaker, he utters ‘*Saya*’ to indicate himself. However, he can, actually, use another expression, such as ‘*Aku*’, to point to himself. In fact, even if the expression ‘*Saya*’ above is

substituted by ‘*Aku*’, the meaning is still the same. Hence, Hanoto, of course, could say: *Karena Aku melihat bahwa [...]* (It’s because I notice that [...]).

However, as is shown by the table 1, most speakers including Hanoto tend to use ‘*Saya*’ much more frequently than to use ‘*Aku*’. After analyzing the data, the writer finds that this expression usually is used in semiformal situation and serious topic. However, even if the topic is not really serious, some speakers still use this expression instead of ‘*Aku*’, ‘*Gua*’ or ‘*Gue*’. The use of this expression in the talk show does not only point to the situation which is informal and the serious topic, but also point that there is formality more than solidarity towards the addressee. Hence, because *Mata Najwa* is a talk show which is well-known for its semiformal situation and serious topics, both the host and the guests use ‘*Saya*’ more often and show more formality. In fact, it is the most appropriate deictic expression to point to the speaker himself/herself. This is why, as is shown by the table, this expression is the most dominating expression in first person pointing.

4.1.1.2. The Use of ‘*Aku*’

The expression ‘*Aku*’ is another form of person deictic expression that functions to point to the speaker only. It is, according to the situation, the opposite of ‘*Saya*’. Generally, this expression is often considered as a familiar form that expresses the closeness and solidarity between the participants and usually it is used in informal situation. However, after analyzing the data, it turns out that even though *Mata Najwa* usually provides a semiformal situation, the writer still also finds the appearance of this expression in the talk show. The example of the use of ‘*Aku*’ is shown in dialogue (2).

- (2) *Syahrini: Jadi waktu album pertama itu kan tahun 2008,*
Najwa: Ng-hm.
*Syahrini: Kebetulan **aku** selesai kuliah tahun 2007, di Fakultas Hukum*
Universitas Pakuan Bogor,
Najwa: Ng, lulusan fakultas hukum ya?
Syahrini: Oh, iya dong. Sama ya?
*Najwa: Sama, **aku** juga fakultas hukum.*

Syahrini: Well, the first album was (released) on 2008,
 Najwa: Mhm.
 Syahrini: I happened to finish my study on 2007 in Law Faculty of
 Pakuan Bogor University,
 Najwa: Hmm, (are you) a graduate of law faculty?
 Syahrini: Oh, yes of course. You too?
 Najwa: Yes, I was also (graduated from) law faculty.

The conversation above shows the use of ‘*Aku*’ as person deictic expression that refer to a singular person or the speaker. In the dialogue above, both Syahrini (the guest) and Najwa (the host) use ‘*Aku*’ to indicate each of themselves.

The writer finds that the expression ‘*Aku*’ in the talk show is used when the speaker and the addressee have equal power and the gap between the two’s age is quite close. By using this expression, the speakers show that there is high solidarity or familiarity between the speaker and the addressee, and at the same time it shows that there is less formality between them. However, as is shown by the Table 1, ‘*Aku*’ is rarely used in the talk show. It means that even though those two conditions are fulfilled, most speaker still hardly use this expression.

The Table 1 shows that the expression ‘*Aku*’ is used rarely and most speakers tend to use ‘*Saya*’ to point to themselves. The writer finds that the expression ‘*Aku*’, unlike ‘*Saya*’, may be used only in informal situation. She also finds that even though the speaker and the addressee have equal power and the gap between

their ages is quite close, most speakers do not use ‘*Aku*’ to point to themselves unless the situation is informal and the topic is casual. Therefore, since *Mata Najwa* usually provides a semiformal situation, not the informal one, with serious topics, this expression is rarely used by the speakers and the speakers tend to use ‘*Saya*’.

4.1.1.3. The Use of ‘*Gua*’ / ‘*Gue*’

In analyzing the data, the writer finds that some speakers sometime use the expressions of ‘*Gua*’ and ‘*Gue*’ when pointing to themselves. Similar to ‘*Aku*’, ‘*Gua*’ and ‘*Gue*’ are expressions that are usually used in informal situation. However, those expressions are less polite than ‘*Aku*’. The use of those expressions is shown by the two examples below.

(3) *Najwa:* *Betul*
Ahok: *Gua kira artis nggak mungkin tanya PBB, gua dateng. Gua tahu begini, gua nggak dateng.*

Najwa: That’s right.
Ahok: I thought a celebrity wouldn’t ask me about *PBB* and I come (today). If I had known this, I wouldn’t come.

(4) *Raditya:* *Mbak Syahrina, Mbak Syahrini..*
Syahrini: *Ke mana gue?*

Raditya: Ms. Syahrina, Ms. Syahrini..
Syahrini: Where should I (have to be)?

In the example (3), the speaker, *Ahok*, uses ‘*Gua*’ when pointing to himself. Similarly, *Syahrini*, as shown in (4) also utters ‘*Gue*’ when she is having

conversation with Raditya. When the two speakers use those expressions, at the same time, the degree of formality between the participants is diminished.

The table 1 shows that the expressions ‘*Gua*’ or ‘*Gue*’ are hardly used in *Mata Najwa* talk show. In fact, their appearances are even lesser than the appearance of ‘*Aku*’. This is because *Mata Najwa* is a talk show with semiformal situation while the expressions ‘*Gua*’ and ‘*Gue*’ usually are used in informal situation and they are even less polite than ‘*Aku*’. Therefore, considering this fact, it is not surprising for the expressions ‘*Gua*’ and ‘*Gue*’ to be scarcely found in the talk show.

After analyzing the data, the writer finds that those expressions are used only when the speakers feel uncomfortable with the conversations and when the speakers are in informal situation with casual topic. It can be seen from the dialogue (3) and (4) above. In other words, sometime, when some speakers feel uncomfortable with the conversation, they unintentionally use ‘*Gua*’ or ‘*Gue*’ which are habitually used in their daily life.

4.1.1.4. The Use of ‘*Kami*’

‘*Kami*’ is an expression which indicates the speaker and one or more person except the addressee. When a speaker uses this expression, it means that he/she points to himself/herself and other people that he/she means to refer to while excluding the addressee. Therefore, ‘*Kami*’ is known as ‘we-exclusive’ expression in which the addressee is excluded. An example of its usage in *Mata Najwa* talk show will be elaborated in (5) below.

- (5) *Najwa: Mekanisme seperti apa yang bisa dilakukan untuk memastikan semakin sedikit pungli-pungli yang dibebankan ke orangtua?*
Ibnu: Tampaknya kalau masih dalam konteks otonomi daerah, Mbak Nana, mau nggak mau yang harus mengendalikan tentu kepala daerahnya masing-masing, gitu ya.
Najwa: Jadi lempar bola ke kepala daerah.
*Ibnu: Nah, inilah yang sering **kami** hadapi. Kalau bicara otonomi daerah, selalu dikatakan cuci tangan kementerian.*
- Najwa: What mechanism that can be applied to ensure (us) that the extortion charged to parents will get fewer?*
Ibnu: It seems that as long as it's within local autonomy context, Mrs.Nana, whether he likes it or not, the one should take control is the head of the respective region.
Najwa: So you "pass the buck" to the regional head.
Ibnu: Well, this is what we often deal with. When we're talking about local autonomy, the ministry is always said to stay clear of it.

The expression '*Kami*' in *Mata Najwa* talk show means that a speaker indicates himself/herself and other people while excluding the addressee. In other words, this expression usually is used by most speakers in *Mata Najwa* to show the addressee's exclusion. However, the writer finds that sometime the expression '*Kami*' used by a speaker functions to strengthen the speaker's utterance as is shown by the dialogue above.

As is shown by the dialogue (5), when the guest, Ibnu, is being asked about mechanism regarding illegal fees in schools, he answers it by using '*Kami*'. In the dialogue above, the speaker does not only use this expression to exclude the addressee, but also to strengthen his answer. It means that what he says regarding the mechanism becomes stronger when he uses the '*kami*' that indicates himself and the whole Ministry of Education and Culture.

However, the Table 1 shows that the expression '*Kami*' is hardly used by most speakers in the talk show while the expression '*Kita*' which also points to first person plural is used more frequently. Even though '*Kami*' may have another function aside from excluding the addressee, most speakers still rarely use this expression. This is because most speakers in this linguistic community are not accustomed to use this expression. Since most speakers are not used to it, they do not use '*kami*' even when they intend to exclude the addressee.

4.1.1.5. The Use of '*Kita*'

'*Kita*' is another expression which points to first person plural. Theoretically, this expression points to a speaker and one or more addressee(s) with/without other participants. It means that when somebody utters '*kita*', he/she is indicating at least himself/herself and the person he is talking to. Practically, however, the speakers often mix up the use of '*kita*' and '*kami*'.

As is shown by the Table 1, the expression '*kita*' is used much more frequently than '*kami*'. It is because most speakers are not accustomed to use '*kami*' and they use '*kita*' all the time. In addition, the writer finds that most speakers tend to use '*kita*' instead of '*kami*' even though they actually do not mean to include the addressee as well. Because of this state, the expression '*Kita*' appears more often. The way the expression '*Kita*' is used in the talk show will be shown below.

a. Appropriate Use of ‘*Kita*’

- (6) *Najwa: Dan selalu tentang pengalaman sehari-hari?*
Raditya: Selalu tentang pengalaman sehari-hari.
*Najwa: Tentang ini- Jadi apa nih?- Kan, kalo **kita** bicara branding,*
Raditya: Ya?

Najwa: Is it always about daily experience?
Raditya: It’s always about daily experience.
Najwa: About this- so, what is it? When we’re talking about brand,
Raditya: Yes?

From the dialogue we can see that Najwa uses an expression ‘*kita*’ in her utterances. When the dialogue above occurs, Najwa is in the middle of conversation with Raditya and she becomes the central person of deictic center at the moment she speaks. Therefore, the way she uses the expression ‘*kita*’ in the dialogue above is correct because she includes the addressee in her utterance. It is proven by the fact that when she utters it, she and the addressee, indeed, are in the middle of conversation.

Hence, the expression ‘*kita*’ is used in appropriate way when the speakers really include the addressee as is shown by the dialogue (6) above. However, after analyzing the four episodes of *Mata Najwa* talk show, the writer finds that most speakers rarely use ‘*Kita*’ in appropriate way. On the contrary, they tend to use the expression in inappropriate way, like uttering it even though they do not include the addressee. Below will be explained the way the speakers use this expression in inappropriate way.

b. Inappropriate Use of ‘*Kita*’

- (7) *Najwa: Ibu Aminah saya lihat membawa beberapa bukti itu ya?*
Aminah: Iya, betul.
Najwa: Apa jadi? Ini apa nih?
*Aminah: Ini bukti buku kas yang tiap bulannya **kita** setor pakai ini, buku kas*
Najwa: Ini yang 15.000 per siswa?
Aminah: Iya, per bulan.

Najwa: I see Mrs. Aminah brings some evidences, right?
Aminah: Yes, that’s right.
Najwa: So? What is it?
Aminah: This is an evidence, a cash book; we deposit (our money) monthly using this cash book.
Najwa: Is the 15,000 here (the cost) for each student?
Aminah: Yes, (it is 15,000) per month.

In the dialogue above, Aminah utters ‘*kita*’ when she is speaking to Najwa, but she uses it in inappropriate way. The expression ‘*kita*’ should be used to point to the speaker and the addressee. However, in that dialogue, Aminah is telling Najwa only her experience, not Najwa’s. Unlike Aminah, Najwa is not a victim of illegal fees in the school. Hence, although Aminah uses ‘*kita*’, she does not really intend to include Najwa in her utterance. She may intend to indicate herself and people from her story who share the same experience and become a victim of illegal fees in that school. Therefore, instead of using ‘*kita*’, the speaker should use ‘*kami*’ which exclude the host.

From the utterances in *Mata Najwa* talk show, the writer also finds another phenomenon concerning the way the speaker use ‘*kita*’ in inappropriate way. She finds that in some occasions, a speaker may use ‘*kita*’ in different way as is shown below.

- (8) *Najwa: Anda menjanjikan akan bisa meringankan hukuman?*
*Farhat: **Kita** tidak pernah menjanjikan, karena memang secara kode etik tidak boleh menjanjikan. Nah kemudian, masalah kalah menang itu ada yang puas, ada yang tidak puas.*
Najwa: Jadi uang 5 milyar ini untuk apa?
Farhat: E-
Najwa: Anda betul terima uang 5 milyar?
Farhat: Saya tidak terima uang 5 milyar, [...]
- Najwa: Did you promise that (you) would alleviate the sentence?*
Farhat: We've never make any promise since our professional rules forbids us to make any promise. Well, in a matter of losing or winning, there is (always someone) who's pleased and not.
Najwa: Then what's this 5 billions for?
Farhat: Ng-
Najwa: Is it true that you get 5 billions?
Farhat: I didn't get the 5 billions, [...]

In the last utterances of the dialogue above, it is shown that when Najwa asks, “*Anda betul terima uang 5 milyar?*” (Is it true that you got 5 billion?), Farhat answers it by using ‘*Saya*’. However, when the host asks him: “*Anda menjanjikan akan bisa meringankan hukuman?*” (Did you promise that (you) would alleviate the sentence?), instead of using ‘*Saya*’, Farhat gives an answer by using ‘*Kita*’ even though the host asks him using ‘*Anda*’ indicating that the question is directed personally to him.

Naturally, one of deixis concepts is that there should be a shift when two speakers are having a conversation. It means that when someone asks another person by using ‘*Anda*’, the other party is expected to answer the question by using ‘*Saya*’. Hence, when the guest is being asked by ‘*Anda*’, he should answer by using ‘*Saya*’ as he uses in the last utterance in the dialogue (8). Looking at the conversation above, however, the guest seems to use ‘*kita*’ instead of ‘*saya*’ on

purpose. When he utters '*kita*', he actually is positioning himself as a lawyer. He gives a stress to the fact that his profession is a lawyer so that his utterance could get more power. By avoiding using '*saya*', he gives a stress that all lawyers are forbidden to make any promise. In other words, what Farhat actually tries to convey is that he, as a lawyer, of course would not make any promise to clients because his professional rules prohibits him from doing so. However, in that conversation, Farhat should use '*kami*' instead of '*kita*'. It is because unlike him, Najwa is not a lawyer and this causes the use of '*kita*' to be inappropriate in the utterance. In this case, once again, the speaker mixes up the use '*Kita*' with '*Kami*' in which he uses '*Kita*' even though they exclude the addressee.

After analyzing the data, the writer finds that most speakers tend to use '*Kita*' even though it is used in inappropriate way. In fact, the inappropriate '*Kita*' is used more frequently than the appropriate one. Most speakers always use '*Kita*' even though they exclude the addressee as is shown by (7) and (8). This is caused by the language habit of the linguistic community. They tend to use this expression everytime, whether they try to include the addressee or not. Because of this, the expression '*Kita*' appears more often than '*Kami*' as is shown by the Table 1.

4.1.2. Person Deixis which Point to Second Person

Person deictic expressions may also be used by speakers to point to second person, that is, one or more addressee. However, after observing the four episodes of *Mata Najwa* talk show, the writer only finds the deictic expressions that point to a singular addressee as is shown by Table 2. This is because the conversations in the talk show usually occur between two parties: a host and a guest and even though there are also several situations in which the guests sitting before the host are more than one, the host usually gives them a question in turn. The following table shows the use of the person deixis which are used to point to the addressees in this research.

Person Deictic Expressions	' <i>Anda</i> '	' <i>Kamu</i> '	Kinship Lexemes	' <i>Situ</i> '
Percentage (%)	32.08 %	5.66 %	61.99 %	0.27 %

Table 2. Person Deixis which Point to Second Person

4.1.2.1. The Use of '*Anda*'

'*Anda*' is one of the expressions which point to an addressee. Usually, this expression is used in semiformal and formal situation. In *Mata Najwa*, '*Anda*' is used by the host and the guests to show formality. As is shown by Table 2, this expression is often used in the talk show even though it is not the most dominating expression. It gets high percentage in the table because *Mata Najwa* tends to have semiformal situation that both the host and the guests tend to use this expression when pointing to the addressee. The use of '*Anda*' is shown by the two examples below.

- (9) *Farhat: Kemudian kita tidak perlu, seperti yang **Anda** katakan bahwa, rakus kekuasaan. Kekuasaan itu nomor dua, yang penting pemuda Indonesia memiliki jiwa kepribadian pemikiran seorang presiden.*
Najwa: Saya masih bingung.

Farhat: Then we don't need, as you said (before), being greedy for authority. Authority is number two (while) the most important thing is that the young people of Indonesia have the way of thinking and character of a president.

Najwa: I don't get it.

- (10) *Najwa: Kalau **Anda** mematut-matut diri di kaca, di cermin, **Anda** merasa cocok tidak menjadi orang nomor satu?*
Hanoto: Saya harus.

Najwa: When you look in the mirror, do you find yourself fit to be the number one?

Hanoto: I have to.

In those dialogues, the host and the guest use 'Anda' in pointing to the addressee. They use the expression instead of 'Kamu' because they are in semiformal situation. As is shown by the dialogues, in the talk show, the speakers use the expression to show formality between them and the addressee and to show that there is less solidarity between them. In addition, the writer also discovers that most speakers usually use this expression when the topic of the conversation is serious and there is less familiarity or solidarity towards the addressee. When there is less solidarity between the speaker and the addressee, the formality between them increases and to use 'Anda' to point to the addressee when there is high formality is appropriate.

4.1.2.2. The Use of ‘*Kamu*’

‘*Kamu*’ is an expression which is used to conduct the pointing to an addressee. This expression usually is used in informal situation or towards an addressee whose age is quite close to the speaker’s or even less than the speaker’s and towards an addressee who has equal or less power than the speaker’s. Therefore, this expression is also known as familiar form or casual form of expression which shows solidarity.

When observing the videos, the writer surprisingly finds the use of expression ‘*kamu*’ in *Mata Najwa*. The use of ‘*kamu*’ is shown by the example below.

- (11) Syahrini: *Coba aku-
Berdiri, berdiri. Berdiri. Katanya aku cebol?*
Raditya: *Aku yang cebol maksudnya.*
Syahrini: *Jadi **kamu** tuh ngomongin diri sendiri?*
Raditya: *Iya..*

Syahrini: Let me-
(You) stand up, stand up, stand up. Didn’t you say I’m a midget?
Raditya: I mean that I am the midget.
Syahrini: So you’re talking about yourself?
Raditya: Yes..

The dialogue above shows that Syahrini uses the expression ‘*Kamu*’ when pointing to Raditya. The speaker uses the expression to show solidarity towards the addressee who has similar age. However, the use of ‘*Kamu*’ there does not considered rude because when the speaker and the addressee are in casual and relaxed situation with casual topic of conversation. Under those kinds of circumstances, the use of ‘*kamu*’ by Syahrini in her conversations with Raditya Dika becomes acceptable even in *Mata Najwa* talk show.

However, as is shown by Table 2, the expression ‘*kamu*’ used to point to the addressee is hardly used in the talk show. This is because generally, the conversations in *Mata Najwa* mostly occur in semiformal situation. That is why most speakers do not use the expression even though the addressee might have similar age as them or has less power than them. Due to the nature of talk show in which it provides semiformal situation, the expression ‘*Kamu*’ is often considered less appropriate to be used in the talk show and it may considered rude to use it in semiformal situation. This causes the expression to have low percentage.

4.1.2.3. The Use of Kinship Lexemes

As the writer analyzes the data, she finds that to point to an addressee, the host and the guests of *Mata Najwa* often use kinship lexemes. As is shown by Table 2, kinship lexemes mostly dominate the use of person deixis which point to the addressee. Kinship lexemes are used more frequently than the expression ‘*Anda*’ because they are often considered more polite than ‘*Anda*’. The writer discovers that the kinship lexemes frequently found in the observed videos are ‘*Mas*’, ‘*Mbak*’, ‘*Bapak*’, and ‘*Ibu*’ as well as their short forms, that are, ‘*Pak*’ and ‘*Bu*’ in which they are used by the host and the guests in two ways: as pronouns and as vocatives. Some example of the use of kinship lexemes will be shown below.

- (12) *Najwa: Jadi Ibu tidak sempat bertanya langsung ke Pak Susilo?*
Megawati: Ya mbak denger dulu dong.
Najwa: Oh, ya. Penasaran, Bu.

Najwa: Then you could not directly ask Mr. Susilo?
Megawati: You should listen (to me) first.
Najwa: Oh, yes. I’m curious Ma’am.

(13) *Najwa: Mbak Mutmainah juga dipaksa suruh tukar uang?*
Mutmainah: Semua suruh tukar uang.

Najwa: Were you also forced to change the money?
 Mutmainah: Everyone was told to change the money.

The conversations above show the use of kinship lexemes by the host and the guest. In dialogue (12), the speakers use expressions ‘*Ibu*’ and ‘*Mbak*’ as pronouns in which even if they are substituted by ‘*Anda*’, the meaning would not change while the host uses the expression ‘*Bu*’ which serves as a vocative. Being a vocative, the expression ‘*Bu*’ in the utterance cannot be substituted by any pronoun.

Sometime, the speakers use kinship lexeme as a pronoun not only because of solidarity but also because of emotion such as respect or sympathy towards the addressee as is shown by dialogue (13). In dialogue (13), because the addressee is a victim of illegal fees, the host uses kinship lexeme instead of ‘*Anda*’ which lessen the tension. In other words, kinship lexemes may be also used to make the utterance sounds softer. In addition, they are also used to show politeness towards an interlocutor who is older than the speaker or has more power than the speaker as is shown by (12).

Hence, in the talk show, kinship lexemes are used by the host and the guests to increase or show solidarity towards the addressee, to increase or show politeness, and to make the utterances sounds softer so that it will not bring any threat to the addressee.

4.1.2.4. The Use of ‘*Situ*’

The expression ‘*Situ*’ usually is used to point to a place. However, this expression can also be used to point to people, or in other words, it can point to the second person or the addressee. However, after analyzing the four episodes of *Mata Najwa* talk show, the writer finds that this expression is rarely used by the speakers. As is shown by Table 2, most speakers hardly use this expression. The way this expression is used is shown by the example below.

- (14) Megawati: *Situ kan Mata Najwa ya?*
 Najwa: *Betul, bu.*
 Megawati: *Ya kan? Apa tidak ada Mata Hati ya?*

Megawati: You’re *Mata Najwa* right?
 Najwa: Yes, ma’am.
 Megawati: Isn’t it? Is there no *Mata Hati*?

In the conversation above, because Megawati gets her turn as the speaker, the word ‘*situ*’ that she utters points to the addressee, that is, Najwa who is also the host. The speaker, Megawati, actually may also use ‘*Anda*’ or ‘*Mbak*’ instead of ‘*Situ*’. However, in the utterance above, the speaker uses ‘*Situ*’ to conduct the pointing because the one she is pointing at the time is not Najwa who acts as an individual but Najwa who acts as the host who represents the *Mata Najwa* program. Hence, as is shown by the example above, the expression ‘*Situ*’ is used to point to the addressee as well as the talk show which is being represented.

4.1.3. Person Deixis which Point to Third Person

The person deixis which points to third person refers to the use of deictic expressions to point to one or more person(s) who is neither the speaker nor the addressee. As the writer analyzes the data, she finds that in pointing to the third person, the host and the guests use expressions of '*Dia*', '*Beliau*', and '*Mereka*'. The following table shows the person deixis pointing to the third person in the talk show.

Person Deictic Expressions	Singular		Plural
	' <i>Dia</i> '	' <i>Beliau</i> '	' <i>Mereka</i> '
Percentage (%)	50.89 %	15.18 %	33.93 %

Table 3. Person Deixis which Point to Third Person

4.1.3.1. The Use of '*Dia*'

'*Dia*' is one of the deictic expressions which point to the third person. Usually this expression is used to point to a third person who has an equal or even less power than the speaker. It is also used to point to third person who has the same age as the speaker or even younger. As is shown by Table 3, the speakers, both the host and the guests, frequently use this expression. This is because most speakers tend to use this expression instead of using '*Beliau*'. In fact, sometime some speakers use '*Dia*' even though the person they point to is older than them or has more power than them. However, this inappropriate use of the expression does not occur too often. The way the speakers use this expression will be explained below.

a. Appropriate Use of ‘*Dia*’

The expression ‘*dia*’ usually is used to point to a third person that is close to the speaker in terms of power or authority, and especially age. The use of this expression in appropriate way is shown by the dialogue (15) below.

- (15) Raditya: *Jadi aku emang jadi reporter yang nggak penting.*
 Najwa: *Nggak penting?*
 Raditya: *(angguk)*
 Syahrini: *Nggak seberapa ya kamu itu ternyata.*
 Raditya: *Nggak seberapa sama sekali, terimakasih.*
*(ke arah Najwa) Ini sampe berapa lama **dia** di sini ya?*

- Raditya: So I was an unimportant reporter.
 Najwa: Unimportant?
 Raditya: (nods)
 Syahrini: I see that you’re nothing.
 Raditya: Nothing at all, thank you.
 (turning to Najwa) How much longer will she is here?

In the dialogue above, the expression ‘*Dia*’ which is used by Raditya points to a person who is neither the speaker (Raditya) nor the addressee (Najwa). In other words, it points to Syahrini as the third person. The dialogue (15) above shows the way the speaker uses ‘*Dia*’ in appropriate way. It means that the speaker uses ‘*Dia*’ to point to someone who, indeed, has equal power as him and is quite close to the speaker in term of age. In this case, when the speaker uses ‘*Dia*’, he indicates that there is familiarity between him and the third person in term of age and power.

b. Inappropriate Use of ‘*Dia*’

Even though they are speaking in semiformal situation and even in *Mata Najwa* talk show which is well-known nationally, the writer also finds a phenomenon in which the expression ‘*dia*’ is used in less appropriate way. It means that the speakers use it to point to someone who has more power than them or even to someone who is older than them. An example of the use of this expression in inappropriate way is shown below.

(16) Najwa: *Bu Mega, ketika saya membaca biografi Soekarno, Bung Karno, ayahanda ibu, dia sempat menulis mendoakan agar putranya Guntur tidak menjadi presiden karena kehidupannya terlalu berat.*

Najwa: Mrs. Mega, when I read a biography of Soekarno, Bung Karno, your father, he wrote that he prayed for his son, Guntur, not to become a president because his life is harsh.

As is shown by example (16), the host utters ‘*Dia*’ when pointing to Soekarno, the first president of Indonesia. Even though the person being pointed has much more power and authority than the speaker, the host, in the utterances above uses the expression ‘*dia*’ even though she should use ‘*Beliau*’ in pointing to him instead of using ‘*Dia*’.

The writer discovers that even if it does not occur too often, sometime, the speakers use the expression ‘*Dia*’ in less appropriate way as illustrated above. By using this, the speakers at the same time bring the person being pointed psychologically closer to them and the addressee by making the pointed person’s power to be equal to them. This kind of phenomenon may occur because of the speakers’ habit. It is because, after observing the data, the writer finds that most

speakers tend to use ‘*Dia*’ more frequently than use ‘*Beliau*’. In fact, most speakers in this linguistic community are more accustomed to use ‘*Dia*’ instead of ‘*Beliau*’.

4.1.3.2. The Use of ‘*Beliau*’

‘*Beliau*’ is another expression to indicate third person singular. Generally, this expression is considered more polite than ‘*Dia*’ and it tends to be used to point to someone who has power or authority, or someone who is older than the speaker as below.

(17) *Hanoto:* *Komarudin Hidayat mungkin salah satu orang yang saya incar jadi seorang menteri.*

Najwa: *Di posisi?*

Hanoto: *E.. **Beliau** mungkin menteri agama.*

Hanoto: Komarudin Hidayat may be one of people that I target to become a minister.

Najwa: In what position?

Hanoto: Hmm, he probably (becomes) a minister of religion.

The example above shows how the speaker uses ‘*Beliau*’ to point to a third person who has more power than him. In the dialogue (17), the speaker is a person who tries to be an independent president without having any political party and hence his figure is still unknown by the society and public. Conversely, Komarudin Hidayat is a well-known figure in Indonesia. Because of that, the speaker purposely uses that expression when pointing to the third person.

However, the writer also discovers that in talk show, a speaker may also use the expression ‘*beliau*’ even though the person being pointed to is much younger than the speaker. This is shown below.

- (18) *Megawati: Oh, tidak. Bukan berarti mengeluh dan sebagainya, karena ketika **beliau** saya minta untuk bisa maju di DKI, saya sudah mengatakan, “DKI itu tidak sama dengan Solo [...]”*

Megawati: Oh, no. It doesn't mean he complains or what because when he was asked by me to continue in DKI, I had explained, “DKI is not the same with Solo [...]”

As is shown by the example (18), the speaker, Megawati, uses '*beliau*' to point to a third person, Jokowi. Megawati is older than the person being pointed, that is, Jokowi. In addition, she is also a former president and a leader of the political party where Jokowi belongs. However, she chooses to use '*beliau*' to point to him. In this case, the speaker uses the expression '*Beliau*' to elevate Jokowi's figure and to avoid threatening his face who is a governor of Jakarta in that semiformal talk show. That is because it is less appropriate to use '*Dia*' to point to a governor in *Mata Najwa*, a semiformal talk show which is aired nationally.

After analyzing the data, however, the writer finds that most speakers do not frequently use the expression '*Beliau*' in the talk show. In fact, they scarcely use this expression. It is because generally, most speakers in this linguistic community are not accustomed to use that expression. On the contrary, most speakers tend to use '*Dia*' more frequently even though they use it to point to someone who is older or has more power than them. This is why this expression '*Beliau*', as is shown by Table 3, has low percentage.

4.1.3.3. The Use of ‘*Mereka*’

After observing the utterances in *Mata Najwa* talk show, the writer finds out that to point to the third person who is more than one, the speakers use only the expression ‘*mereka*’. This expression is used to indicate some people who are being talked about. Below is an example of the way the expression ‘*mereka*’ is used in the talk show.

- (19) Farhat: *Sebenarnya ceritanya tidak seperti itu, ya..*
 Najwa: *Itu yang dilaporkan polisi, Mas Farhat.*
 Farhat: *Ya, itu nggak ada masalah karena laporan itu sudah dicabut sama **mereka** dan sudah diluruskan kembali.*

Farhat: Actually, it isn't like that.
 Najwa: That's what was reported by the police, Mr. Farhat.
 Farhat: Yes, (but) there is no problem (anymore) because the report had been revoked by them and it (also) had been corrected back.

As it shown by the conversation above, the expression ‘*Mereka*’ is used by the speaker to point to the third person plural. In the conversation above, ‘*Mereka*’ points to the police. In other words, Farhat says ‘*mereka*’ in his utterances because when he is speaking, the police that he and the host talk about become the third plural person of pronominal and thus he uses ‘*Mereka*’ to point to the police. Since ‘*Mereka*’ usually just indicates that the person who is pointed to is more than one, most speakers use it in correct way.

4.2. Factors which Influence the Use of Person Deixis

As the writer analyzes the data, she finds that there are several factors which cause the host and the guests to use certain person deictic expressions. Those factors are the topic of conversation, the situation in which the speaker is speaking, the closeness and formality, the power, language habit of the speaker and the linguistic community, and the speaker's purpose. Each of them will be described below.

4.2.1. Topic of Conversation

After the writer analyzes the talk show, she discovers that topic of conversation greatly influences the use of person deixis in *Mata Najwa*. The writer finds that the topic of the conversation in the talk show may be a serious topic and a non-serious or casual topic. When the topic of the conversation is serious, most speakers use person deictic expressions which are often considered formal. On the contrary, when the topic of conversation is not serious or it is even casual, the speakers tend to use expressions which show familiarity and which are not formal.

This can be seen from some dialogues, for example, (1) and (2). When the topic is regarding serious matter, the expression '*Saya*' is used to point to the speaker. However, when the topic is about something casual, the expression '*Aku*' is the one which is used to point to the speaker. The similar things may also be shown by examples (3), (4), (9), (10), and (11). Those dialogues show that the topic of conversation can influence the person deixis.

4.2.2. Situation

Situation is another issue that can influence the person deixis choice in the talk show. The writer finds that the situation when the host and the guests are speaking is able to determine the person deictic expressions used by them. After observing the four episodes of *Mata Najwa*, the writer finds that the situation in which the speakers are speaking may be semiformal, informal (casual), tense, and relaxed. Of course, because the talk show itself tends to have semiformal situation, the informal or casual situation in *Mata Najwa* is a rare case.

The way situation can influence the use of person deixis is shown, for example, by the example (18). In that utterance, the speaker uses ‘*Beliau*’ even though the person being pointed to has less power than her because she is in semiformal situation when she is speaking. That is because a speaker is expected to use person deixis in a particular situation. Similarly, when the situation is informal or casual, the speakers use expression such as ‘*Aku*’ and ‘*Kamu*’ as in dialogues (2) and (11). In other words, the situation in which the speakers are having conversation cause them to use or choose a certain person deictic expression.

4.2.3. Closeness or Solidarity and Formality

After analyzing the data, the writer finds that closeness or solidarity as well as formality may also influence the use of person deixis in *Mata Najwa* talk show. In the data, the closeness or solidarity and formality are shown by the age difference and the gender. The more similar the participants in terms of age and gender, the more solidarity they have. Conversely, the more distant the participants in terms

of age and gender, the more formality they try to maintain. In addition, formality may also be resulted from the semiformal and tense situation and from the serious topic of conversation. However, it may be lessened by the solidarity between the participants. Hence, when there is more solidarity between the speaker and the addressee, the formality between them tends to lessen.

When there is less solidarity between the speaker and the addressee, or in other words, when there is high formality between the speaker and the addressee, the speakers tend to use non familiar expressions or polite expressions. On the contrary, when there is high solidarity between the speaker and the addressee, the speakers tend to use familiar form. The way formality and closeness or solidarity influences the person deixis is shown by dialogue (11). Because there is more solidarity towards the addressee and because there is no formality between the speaker and the addressee, the speaker, Syahrini, uses '*Kamu*' in pointing to the addressee, Raditya. Similarly, in dialogue (2), because the solidarity between the speaker and the addressee is high in which both are females and their ages are quite close, both the host and the guest use '*Aku*' when pointing to themselves.

4.2.4. Power of Participants

Power is one of the factors that may influence the person deictic expression choice in the *Mata Najwa* talk show. The power here may refer to the authority power and also the power to manage the conversation just like the host has. The writer finds that the power of the other participants such as the addressee or the third person also influences the deictic expression used by the speaker. When a speaker is talking to someone who has more power than her/him or is pointing to

someone who has more power, the speaker will use more polite expression, and when a speaker is talking to someone who has equal power than her/him, the speaker will use less polite or familiar form of expression.

The way power influences the person deixis is shown, for example, by the dialogue (17) and (12). In the two dialogues, the speakers tend to use more polite form of person deictic expression when conducting pointing to the addressee or to the third person who has more power.

4.2.5. Language Habit of Speakers and Linguistic Community

In some occasions, the writer also finds that language habit can influence the person deictic expressions used by the speakers, that is, the host and the guests in *Mata Najwa*. Language habit here can be the language habit of the speaker or even the language habit of the speaker's linguistic community.

Language habit of a speaker may, in a particular occasion, cause the speaker to use an expression unintentionally. For example, the sudden use of expressions '*Gua*' and '*Gue*' as in dialogue (3) and (4) when the speakers get uncomfortable with the conversation. Similarly, the language habit of the linguistic community may also cause most speakers to frequently use some expressions in a particular way. For example, as is shown by the dialogue (8), most speakers tend to use '*Kita*' even though they exclude the addressee and rarely use '*Kami*' and the speakers use the expression '*Dia*' more frequently than '*Beliau*' even though the third person is older than them or has more power than them as is shown by the dialogue (16).

4.2.6. Speaker's Purpose or Intention

As the writer analyzing the data, she realizes that in pointing someone, there is another important factor which can greatly influence the person deixis use in the talk show. That factor is the speaker's intention or purpose. It means that when a speaker has a certain purpose, he/she can determine the person deictic expression which will be use. Because the speaker has a particular purpose or intention, he/she chooses the certain person deictic expression to fulfill his/her purpose or intention.

While analyzing the data, the writer finds some speakers of the talk show use a certain expression over the other expressions because of their purpose, such as to strengthen the speaker's utterance, to lessen the threat towards the addressee, and to make the utterance sounds softer. For example, as is shown by dialogue (8), the speaker avoids using '*Saya*' in order to strengthen his utterance.

CHAPTER V

CONCLUSION

In the previous chapter, the writer has explained the use of person deictic expressions to point to first person (the speaker), second person (the addressee), and third person. After analyzing the data, it can be seen that in *Mata Najwa* talk show, the person deixis which points to first person is manifested by expressions ‘*Saya*’, ‘*Aku*’, and ‘*Gua*’ or ‘*Gue*’ which point to a singular speaker and the expressions ‘*Kami*’ and ‘*Kita*’ which are used to point to more than one person. In indicating the addressee, the speakers use kinship lexemes and the expressions of ‘*Anda*’, ‘*Kamu*’, and ‘*Situ*’ in which all those expressions are used to point to a certain addressee. Person deixis which is used to point to the third person is generally manifested by the expressions of ‘*Dia*’ and ‘*Beliau*’ which point to only one person, and the expression ‘*Mereka*’ which points to more than one person.

From the analyzed data, the writer make a conclusion that the expression ‘*Saya*’ dominates the use of person deixis and the second highest expression after that is ‘*kita*’ although ‘*kita*’ is often used in inappropriate ways. In addition, the writer also finds that the expression ‘*gua*’ and ‘*gue*’ are also used by some speakers and they are usually used spontaneously when the speakers get uncomfortable with the conversation. In addition, the writer also finds that the use

of person deixis indicating the addressee in *Mata Najwa* talk show is dominated by the kinship lexemes which are used to show solidarity or to make the utterance to be more polite, while the use person deixis pointing to singular third person is mostly dominated by the expression '*Dia*' even though sometime, this expression is used in inappropriate way. In addition, the writer also discovers that most speakers in the talk show tend to use polite expressions such as '*Saya*' and kinship lexemes and they rarely use slang words such as '*Gua*' or '*Gue*'.

After analyzing the data, the writer also finds several factors which influence the person deixis used in the talk show. They are topic of the conversation, situation when the speakers are speaking, the power of the participants, closeness or solidarity and formality between the speaker and the addressee, language habit of the speaker and the linguistic community, and the speaker's intention or purpose.

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Appendix 1. Person Deictic Expressions Pointing to First Person

No.	Speaker	First singular			First plural		Total
		'Saya'	'Aku'	'Gua' / 'gue'	'Kami'	'Kita'	
1	Najwa	42	1	0	0	36	79
2	Hanoto	62	0	0	0	2	64
3	Farhat	85	0	0	1	15	101
4	Bambang	28	0	0	0	29	57
5	Megawati	178	0	0	4	26	208
6	Syahrini	3	99	1	0	6	109
7	Raditya	13	73	0	0	11	97
8	Ahok	20	0	7	0	28	55
9	Aminah	12	0	0	0	11	23
10	Ibnu	1	0	0	2	1	4
11	Mutmainah	30	0	0	0	29	59
12	Jumhur	26	0	0	0	33	59
Total		500	173	8	7	227	915
Percentage (%)		54.64 %	18.91 %	0.87 %	0.77 %	24.81 %	100 %

No.	Speaker	'Kita'		Total
		Appropriate	Inappropriate	
1	Najwa	32	4	36
2	Hanoto	2	0	2
3	Farhat	4	11	15
4	Bambang	5	24	29
5	Mega	21	5	26
6	Syahrini	5	1	6
7	Raditya	9	2	11
8	Ahok	9	19	28
9	Aminah	0	11	11
10	Ibnu	1	0	1
11	Mutmainah	0	29	29
12	Jumhur	1	32	33
Total		89	138	227
Percentage		39.21%	60.79%	100%

Appendix 2. Person Deictic Expressions Pointing to Second Person

No.	Speaker	'Anda'	'Kamu'	Kinship Lexeme	'Situ'	Total
1	Najwa	113	0	161	0	274
2	Hanoto	0	0	1	0	1
3	Farhat	1	0	0	0	1
4	Bambang	0	0	5	0	5
5	Mega	0	0	1	1	2
6	Syahrini	0	21	31	0	52
7	Raditya	0	0	19	0	19
8	Ahok	0	0	0	0	0
9	Aminah	0	0	1	0	1
10	Ibnu	0	0	3	0	3
11	Mutmainah	0	0	2	0	2
12	Jumhur	5	0	6	0	11
Total		119	21	230	1	371
Percentage (%)		32.08 %	5.66 %	61.99 %	0.27 %	100 %

No	Speaker	Kinship Lexemes		Total
		As Pronoun	As Vocatives	
1	Najwa	63	98	161
2	Hanoto	0	1	1
3	Farhat	0	0	0
4	Bambang	0	5	5
5	Mega	1	0	1
6	Syahrini	6	25	31
7	Raditya	3	16	19
8	Ahok	0	0	0
9	Aminah	0	1	1
10	Ibnu	0	3	3
11	Mutmainah	0	2	2
12	Jumhur	2	4	6
Total		75	155	230
Percentage (%)		32.61%	67.39%	100%

Appendix 3. Person Deictic Expressions Pointing to Third Person

No.	Speaker	Frequency			Total
		'Dia'	'Beliau'	'Mereka'	
1	Najwa	9	0	6	15
2	Hanoto	0	6	0	6
3	Farhat	3	1	3	7
4	Bambang	0	1	0	1
5	Megawati	1	9	12	22
6	Syahrini	2	0	2	4
7	Raditya	5	0	1	6
8	Ahok	5	0	2	7
9	Aminah	4	0	0	4
10	Ibnu	0	0	0	0
11	Mutmainah	14	0	7	21
12	Jumhur	14	0	5	19
Total		57	17	38	112
Percentage (%)		50.89 %	15.18 %	33.93 %	100 %

No	Speaker	Frequency of 'Dia'		Total
		Appropriate	Inappropriate	
1	Najwa	5	4	9
2	Hanoto	0	0	0
3	Farhat	2	1	3
4	Bambang	0	0	0
5	Mega	1	0	1
6	Syahrini	2	0	2
7	Raditya	4	1	5
8	Ahok	3	2	5
9	Aminah	2	2	4
10	Ibnu	0	0	0
11	Mutmainah	14	0	14
12	Jumhur	11	3	14
Total		44	13	57
Percentage (%)		77.19%	22.81%	100%

Appendix 4. Some Dialogues with Person Deictic Expressions

Dialogue		Expression	Pointed Person
Najwa: Hanoto:	Tapi kemudian mengapa pilihannya mencapreskan diri? Kenapa tidak yang lain? Karena Saya melihat bahwa presiden adalah sosok yang paling strategis dalam membuat keputusan sehingga dia bisa merubah negara ini menjadi lebih baik atau menjadi lebih buruk.	'Saya'	First Person Singular
Najwa: Megawati: Najwa:	Boleh saya putarkan foto ibu dengan Pak Teka, Bu? Oh, ya boleh saja. Boleh ya, Bu. Supaya yang lain ingat	'Saya'	First Person Singular
Syahrini: Najwa: Syahrini: Najwa: Syahrini: Najwa:	Jadi waktu album pertama itu kan tahun 2008, Ng-hm. Kebetulan aku selesai kuliah tahun 2007, di Fakultas Hukum Universitas Pakuan Bogor, Ng, lulusan fakultas hukum ya? Oh, iya dong. Sama ya? Sama, aku juga fakultas hukum.	'Aku'	First Person Singular
Najwa: Radit:	Raditya Dika tuh brandingnya apa? Brandingnya? Brandingnya aku pengennya ya muda, lucu, dan gelisah sih. Maunya sih gitu.	'Aku'	First Person Singular
Najwa: Ahok:	Betul Gua kira artis nggak mungkin tanya PBB, gua dateng. Gua tahu begini, gua nggak dateng.	'Gua'	First Person Singular
Ahok:	Soalnya beratnya kenapa? Jakarta nggak macet kalo yang model-model punya mobil pribadi mau pindah ke	'Gua'	First Person Singular

Najwa:	transportasi umum. Hm.. Mau nggak nih, Pak? Tanyain dong, Pak.		
Syahrini: Ahok:	Coba tanya saya, Pasti nggak mau, tapi gua akan IR fee. Mau lewat boleh. 200ribu, sekali lewat, bayar IR fee.		
Raditya: Syahrini:	Mbak Syahrina, Mbak Syahrini.. Ke mana gue ?	‘Gue’	First Person Singular
Najwa: Ibnu: Najwa: Ibnu:	Mekanisme seperti apa yang bisa dilakukan untuk memastikan semakin sedikit pungli-pungli yang dibebankan ke orangtua? Tampaknya kalau masih dalam konteks otonomi daerah, Mbak Nana, mau nggak mau yang harus mengendalikan tentu kepala daerahnya masing- masing, gitu ya. Jadi lempar bola ke kepala daerah. Nah, inilah yang sering kami hadapi. Kalau bicara otonomi daerah, selalu dikatakan cuci tangan kementerian.	‘Kami’	First Person Plural
Megawati: Najwa:	Jadi kan apapun juga, bapak ibu saya selalu mengatakan- katakan, ketika saya sudah mulai diberi tugas oleh ayah saya untuk mendampingi beliau. Bayangkan, waktu itu kami harus menjemput salah seorang tamu dari luar negeri. Padahal saya pada waktu itu penuh dengan ujian, ulangan, dan karena kebetulan Saya juga menjadi, e—apa ya? tim- ketua- ketua apa ya? Ketua tim voli di sekolah- jadi kan repot di sekolah- Oh, ibu jago main voli ya bu?	‘Kami’	First Person Plural
Najwa:	Dan selalu tentang pengalaman sehari-hari?	‘Kita’ (appropriate)	First Person Plural

Radit:	Selalu tentang pengalaman sehari-hari.		
Najwa:	Tentang ini- Jadi apa nih?-		
	Kan, kalo kita bicara branding,		
Radit:	Ya?		
Najwa:	Apa lagi sih program konkritnya?		
Farhat:	E- reformasi di bidang pendidikan.		
Najwa:	Dalam bentuk apa?		
Farhat:	E- Pertama usia pendidikan, ya. Itu terlalu lama kita sekolah. Itu betul-betul ada tanggung jawab.	'Kita' (appropriate)	First Person Plural
Najwa:	Ibu Aminah saya lihat membawa beberapa bukti itu ya?		
Aminah:	Iya, betul.		
Najwa:	Apa jadi? Ini apa nih?		
Aminah:	Ini bukti buku kas yang tiap bulannya kita setor pakai ini, buku kas	'Kita' (inappropriate)	First Person Plural
Najwa:	Ini yang 15.000 per siswa?		
Aminah:	Iya, per bulan.		
Najwa:	Atau mungkin bisa ditambahin sekalian, tidak menipu, dan menggelapkan dan tidak jadi calo perkara.		
Farhat:	Ya, saya rasa kalau pengacara dikatakan sebagai calo perkara, memang kita ngurus perkara kan.	'Kita' (inappropriate)	First Person Plural
Najwa:	Anda menjanjikan akan bisa meringankan hukuman?		
Farhat:	Kita tidak pernah menjanjikan, karena memang secara kode etik tidak boleh menjanjikan. Nah kemudian, masalah kalah menang itu ada yang puas, ada yang tidak puas.		
Najwa:	Jadi uang 5 milyar ini untuk apa?		
Farhat:	E-		
Najwa:	Anda betul terima uang 5	'Kita' (inappropriate) and avoiding 'Saya'	First Person Plural

Farhat:	milyar? Saya tidak terima uang 5 milyar, [...]		
Najwa:	Ini berarti anda maunya jadi bupati, anda sekarang juga masih terdaftar jadi caleg partai Demokrat?	'Kita' (inappropriate) and avoiding 'Saya'	First Person Plural
Farhat:	Iya..		
Najwa:	Jadi, jadi bupati juga mau, caleg juga mau, sekarang ngomong-ngomong jadi capres, pokoknya yang penting punya kekuasaan.		
Farhat:	E- ini kan menyangkut amanah rakyat, ini kan proses, gitu. Kita tidak memilih. Artinya ini merupakan jenjang tingkatan.		
Farhat:	Kemudian kita tidak perlu, seperti yang Anda katakan bahwa, rakus kekuasaan. Kekuasaan itu nomor dua, yang penting pemuda Indonesia memiliki jiwa kepribadian pemikiran seorang presiden.	'Anda'	Second Person Singular
Najwa:	Saya masih bingung.		
Najwa:	Kalau Anda mematut-matut diri di kaca, di cermin, Anda merasa cocok tidak menjadi orang nomor satu?	'Anda'	Second Person Singular
Hanoto:	Saya harus.		
Syahrini:	Coba aku- Berdiri, berdiri. Berdiri. Katanya aku cebol?	'Kamu'	Second Person Singular
Raditya:	Aku yang cebol maksudnya.		
Syahrini:	Jadi kamu tuh ngomongin diri sendiri?		
Raditya:	Iya..		
Raditya:	Jadi banyak bule-bule, ' <i>Front-back beautiful itu lagunya siapa?</i> ' gitu kan?	'Kamu'	Second Person Singular
Syahrini:	Kayaknya apa sih yang ada di pikiran kamu? Kenapa nulis begitu?		

Raditya: Syahrini:	Ya, karena saya.. Aku cuma pingin tahu aja tentang kreativitas kamu yang nggak seberapa itu.		
Najwa: Megawati: Najwa:	Jadi Ibu tidak sempat bertanya langsung ke Pak Susilo? Ya mbak denger dulu dong. Oh, ya. Penasaran, Bu .	Kinship Lexemes	Second Person Singular
Najwa: Mutmainah:	Mbak Mutmainah juga dipaksa suruh tukar uang? Semua suruh tukar uang.	Kinship Lexemes	Second Person Singular
Najwa: Bambang:	Tapi sekarang mau jadi presiden itu kan lebih tinggi dari Bupati lho. Oh, ya. Jadi gini mbak , karena untuk yang bisa merubah rakyat Indonesia kudunya di tingkat presiden.	Kinship Lexemes	Second Person Singular
Megawati: Najwa: Megawati:	Situ kan Mata Najwa ya? Betul, bu. Ya kan? Apa tidak ada Mata Hati ya?	'Situ'	Second Person Singular
Raditya: Najwa: Raditya Syahrini: Raditya:	Jadi aku emang jadi reporter yang nggak penting. Nggak penting? (angguk) Nggak seberapa ya kamu itu ternyata. Nggak seberapa sama sekali, terimakasih. (ke arah Najwa) Ini sampe berapa lama dia di sini ya?	'Dia'	Third Person Singular
Mutmainah: Najwa:	Di dalam bis kita diminta iuran untuk ngangkutin. " <i>Mbak, ini kan upah ngangkutin,</i> " kaya gitu. Ada yang ngasih 10ribu, dia nggak terima sampe uangnya dilempar, " <i>Mbak, kira-kira dong, ngasih kok 10ribu,</i> " kaya' gitu. Itu siapa? Itu porter yang ngangkat barang?	'Dia'	Third Person Singular
Najwa:	Bu Mega, ketika saya membaca biografi Soekarno, Bung Karno, ayahanda ibu, dia sempat menulis mendoakan	'Dia' (inappropriate)	Third Person Singular

	agar putranya Guntur tidak menjadi presiden karena kehidupannya terlalu berat.		
Hanoto: Najwa: Hanoto:	Komarudin Hidayat mungkin salah satu orang yang saya incar jadi seorang menteri. Di posisi? E.. Beliau mungkin menteri agama.	'Beliau' (point to someone with more power)	Third Person Singular
Megawati:	Oh, tidak. Bukan berarti mengeluh dan sebagainya, karena ketika beliau saya minta untuk bisa maju di DKI, saya sudah mengatakan, "DKI itu tidak sama dengan Solo [...]"	'Beliau' (point to someone younger)	Third Person Singular
Megawati:	Saya tahu kalau Pak Jokowi surveynya nggak pernah ada yang bisa nyaingi, tapi ya saya juga bilang pada beliau , " <i>Eh, jangan mongkok dulu lho, kamu. [...]</i> "	'Beliau' (point to someone younger)	Third Person Singular
Farhat: Najwa: Farhat:	Sebenarnya ceritanya tidak seperti itu, ya.. Itu yang dilaporkan polisi, Mas Farhat. Ya, itu nggak ada masalah karena laporan itu sudah dicabut sama mereka dan sudah diluruskan kembali.	'Mereka'	Third Person Plural
Syahrini: Najwa: Syahrini:	Mereka nggak bayar aku lho itu. Nggak bayar royalty. Tapi nggak pa pa. Nggak pa pa? Biarin mereka cari rezekinya.	'Mereka'	Third Person Plural