

# Functional Approaches to Indonesian Demonstratives *ini* and *itu*

## インドネシア語の *demonstratives*, *ini* (これ) *itu* (それ, あれ) への 機能的アプローチ

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### 1. Introduction

All languages have demonstratives (Kaplan 1979). Some languages have only one demonstrative. Many languages make a two-way distinction between demonstratives (Flawley 1992), i.e. proximal, which indicates objects closer to the speaker, and distal, which indicates objects farther from the speaker. And other languages have three demonstratives, i.e. a demonstrative which indicates objects close to the speaker, objects closer to the hearer, and objects distal/far to both.

This paper will show how Bahasa Indonesia has undergone dynamic development of this type, focusing on new grammatical expressions of emotion. We will discuss Indonesian's most common and contrasting demonstratives *ini* and *itu*. Inspired by Lakoff's discussion on the English *this* and *that* (1974), I argue that each of demonstratives, as well as contrasting them, shows certain emotional aspects of the speakers, and shows that the proximity of narrators and characters in narratives affects the manipulation of *ini* and *itu*. I will show how the indicatives *ini* and *itu* extend their scope to the realm of emotion of knowledge. I will also try to discuss how the usage of *ini* and *itu* is different from English, questioning Sasaki 2000's study, which showed a parallel relationship between *itu* and *that*.

The prototypical usages of *ini* and *itu* have been defined as deixes or demonstratives, which demonstrate time, space, and events. *Ini* is considered close to the speaker, exactly as the typical usage of space deixes; and on the other hand, *itu* is farther than *ini* from the speaker's point of view. For example:

- (1) a. *Ini* dia. "Here he is."  
b. *Itu* dia. "There he is."
- (2) a. hari *ini* 'today'
- (3) b. hari *itu* 'that day'

Besides their deictic function as demonstratives for closer and further for both time and space distance, *ini* and *itu* show the levels of knowledge between the speaker and the indicated object. Compare (4) and (5).

- a. *Kemarin* saya menemui seorang wanita di warung.  
Yesterday I met a woman in stall  
"Yesterday I met a woman at a stall."

(4) Wanita *itu* mulai berbicara kepada say

Woman began talk to me.  
"Woman *itu* began to talk to me."

- (5) Wanita *ini* ternyata tetangga saya.  
Woman this turned out neighbor me.  
"Woman *ini* turned out to be neighbor."

According to Amri Widodo (p.c.) *itu* in (4) shows that the woman was a stranger to the narrator, on the other hand, *ini* in (5) shows that the narrator knows her, or at least she is somewhat closer to the narrator. In this example, *ini* shows that she is the narrator's neighbor.

Contrasting (4) and (5) above shows the levels of speaker's knowledge on the object.

### 2. *Ini*

#### 2.1. Demonstrating a previous discourse

As a prototypical usage, *ini* indicates reference within a current entity.

- (6) Pengemis, gelandangan, Pak Ogah, dan macam-macam yang kadang-kadang melakukan tindakan

kriminal—nah, ini menurut saya juga, prioritas dari kepentingan masyarakat.

“Beggars, homeless and various people who often carry out criminal acts. Well, *ini*, according to me, should get priority for social interest.”

In this case *itu* is seldom used. *Itu* is used to accompany a subjunctive mood as shown in (7).

- (7) Kalau memang Tuhan berhendak, *itu* pasti terjadi (Rika:1)  
“If God really wants it, *itu* surely happens.”

## 2.2. Subjectivity and proximity

Narrators including writers, interviewers, and reporters use *ini* indicating their interviewees. By doing so, the distance between interviewers/authors and interviewees becomes closer. Especially in interview reports, the reporter refers their interviewees with *ini*, showing their proximity to or rapport with them.

- (8) Enggak ada yang mati karena makanan, kok, ujar gembong Dept. Kreasi Seni Bandung (DKSB) ini (Harry Roesli: Cuma umpang nama, Komaps 23 Mei 2001: 1).  
“There is nobody who dies because of food,” said the leader of the Dept. of Creative Arts *ini* in Bandung (DKSB).”

- (9) Saya bisa kembali bekerja di rumah sampai tengah malam, ujar suami dari Setyarini ini.  
“I could come back home from work in the middle of night,” said the husband of Setyarini *ini*.”

## 2.3. Belongings and familiar matters

In the situation in which the narrator considers a person/object/event, and a topic that s/he considers to belong to him/herself, *ini* is used.

- (10) Jakarta ini kan kota metropolitan .  
“Jakarta *ini* is a metropolitan city, isn’t it?”

## 2.4. Territory

Specialists, advisors, counselors or scholars present certain theories before presenting their own arguments. The theories are often referred to with *ini*.

- (11) Alam persassannya dioliputi kekecewaan dan tekanan. Ketidakberhasilan ini akibat terganggunya dorongan untuk meraih sukses (Tidak bodoh:2).

“This world is full of failures and stress. Failure *ini* is the result of dependence of pushing in order to succeed.”

## 2.5. Emphasis of pronouns

In (12), *kita*, the 1<sup>st</sup> person pronoun is emphasized with *ini*, probably for solidarity, while in (13), 1<sup>st</sup> person singular + *ini* is for humble use.

- (12) Kita ini difitnah, seakan-akan kita ini anarkis.  
“We *ini* have been betrayed as though we were anarchists.”
- (13) Saya ini memang gubernurnya orang miskin. (Sutiyoso:1)  
“Indeed I *ini* am the governor for poor people”.

## 2.6. Monologue

When a speaker evaluates a certain object in his/her mind, the object is demonstrated with *ini*.

- (14) “Lelaki ini terlalu naif,” batinnya (Salju luruh di Vienna:2)  
‘ “Man *ini* is too naïve,” thought she.’

## 3. *Itu*

### 3.1. Storytelling/narratives

Narrators/storytellers refer to the characters (e.g. (15)), events (e.g. (16)), and utterances (e.g. (17)) with *itu*. This use of *itu* shows a contrast with the use of *ini* in 2.5. above.

- (15) Setahunya, lelaki itu lebih banyak diam.  
“As far as she knew, man *itu* was more silent”.

- (16) Kamu sudah kawin? Mendengar pertanyaan *itu*, Renee batuk.  
“Are you married?” Renee coughed hearing the question *itu*.

### 3.2. Irrealis

Following a conditional phrase, *itu* functions as a dummy subject.

- (17) “Kalau memang Tuhan berkehendak, itu pasti terjadi.” (Rika:1)  
“If God really desires, *itu* will surely happen.”

### 3.3. Hearsay

- (18) Pada umumnya mereka adalah mahasiswa yang bekerja hanya pada saat event berlangsung. Itupun

harus mereka dengan paruh waktu. Setelah even *itu* selesai, mereka kembali kepada status semula. (menjadi Stand Promotion Girls: Tak cuma sekedar cantik. Kartini. May:1).

'Generally they are students who work only at the time when the event is held. Even *itu* (1) they have to do that by half-time. After the event *itu* ends, they have to get back to their original status.'

3.4. Negative feeling

These emphatic uses of negative feeling are similar to what Lakoff 1974 discussed.

(19) "Kok sampai sejauh *itu*. ---Kok ada berita seperti *itu*. Saya kok jadi khawatir, ancaman dan terror seperti *itu* ciptaan mereka sendiri", tegas dia. "Did it go that far *itu*? Ah, there is news like that *itu*. I got worried. Threatening and terror *itu* are their own creation", he emphasized.'

(20) Yang disebutkan Alvin *itu* kemungkinan adalah orang-orang kelompok anggota P *itu* sendiri. 'The/A man called Alvin *itu* is possibly himself a member of P'

3.5. Abstraction

(21) Diam *itu* emas.

'Silence *itu* is golden.'

(22) 'Ambisi *itu* misalnya berupa sikap menuntut si anak untuk berprestasi melebihi teman-temannya (Tidak bodoh: 2)'. Ambition *itu*, for example, takes a form of demanding the child to excel his/her friends.

4. Conclusion

4.1. Emphatic aspects of *ini* and *itu*

This paper attempted to discuss and systematize the difference between *ini* and *itu*, focusing on its emphatic aspects. As discussed in section 1, the prototypical *ini* and *itu* show distance difference, i.e. proximal to the speaker, and distal to the speaker. Furthermore, contrasting *ini* and *itu* shows the distance difference of knowledge and emotion as well. *Ini* shows closer and more familiar objects, while *itu* has wider range of functions, from dummy to emphasis. The contrasting between *ini* and *itu* is shown in Table 1.

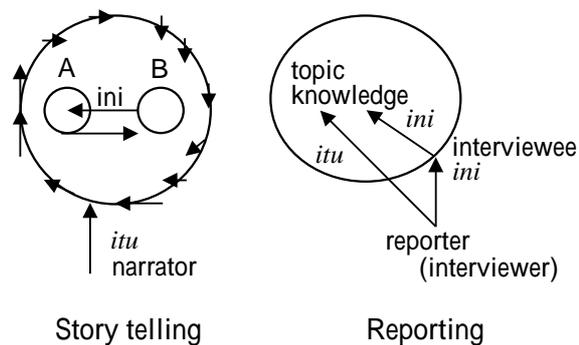
Table 1.

	<i>ini</i>	<i>itu</i>
Solidarity	+	-

Sympathy	+	-
Proximity	+	-
Knowledge	+	-
Inclusiveness	+	-
Antipathy	-	+
Abstraction	-	+

Secondly, the relationship between a narrator/reporter/writer and characters and the relationship between characters is shown in Figure 1.

Figure 1.



*Ini* and *itu* are not only spatial/time indicatives, but also indicatives for emotion. Lakoff, R. argued that English *this* and *that* can emphasize strong emotion, such as in a sentence "I don't want to work with that woman".

In Japanese case, the adjectival *konna*, *sonna*, *anna* could be many times translated for *this* and *that* here. Like the English *this* and *that* discussed by Lakoff 1974, Indonesian *ini* and *itu* indicate both positive and negative emotions.

On the other hand, unlike English, in which personal pronouns are prominent, in Indonesian the third person pronoun singular *dia* is seldom used, but the third person tends to be demonstrated far more often with demonstrative adjectives *ini* or *itu*, as in "person *ini*" and "woman *itu*."

Among the most frequently-used words from Kompas Online in 1997, *itu* appeared as the fifth most frequently-used term and *ini* the eleventh. *Itu* appeared 1.8 times more often than *ini*, indicating that *itu* is probably the unmarked form of the demonstrative. (Sasaki 2000). It also suggests that compared with *ini*, which shows higher proximity, *itu* functionally extends to demonstratives, for events and concepts, a dummy indicative, and a definite article.

All languages distinguish the speaker as a reference point in the spatial deixes (Kaplan 1979, Rauh 1981). The basic semantic structure of spatial deixes can be understood in terms of three concepts: the reference point, remoteness and direction. According to Frawley 1992, many languages have two indicatives from the speaker's point of view, that is, one that indicates proximity to the speaker, and another that indicates remoteness from the speaker from relative points of view. If a language has another demonstrative, it should be the one that indicates the proximity from the addressee's point of view. In this study, I looked at Indonesian *ini* and *itu* from the reference point of speaker and hearer, and furthermore, the emotional aspects which *ini* and *itu* demonstrate.

A demonstrative for farther objects can refer to obscurity, like in English *it*, Japanese *are*, and a Hebrew *bo/a*. In the Indonesian case, too, *itu* or *anu* are used for obscurity. In this case, a shared knowledge; but when a speaker refers to a certain object/act of which the explicit expression should be avoided, a demonstrative for distant tends to be used. This distinction, which is apparently common to many languages, might be studied from theories on 'projections' or in cognitive/space grammatical framework.

4.2. A further consideration: locatives to second person pronouns?

Comparing Japanese, English, and Indonesian demonstratives, we can consider a certain similarity, i.e. all the languages may have a tendency to grammaticalize the locatives to second person pronouns. Consider the Table 2 below:

Table 2. Demonstratives of Japanese, English, and Indonesian

	Japanese	English	Indonesian
Nominative	<i>kore</i>	<i>this</i> <i>that</i>	<i>ini</i> <i>itu</i>
Adjective I	<i>kono</i>	<i>this</i> <i>that</i>	<i>ini</i> <i>itu</i>
Adjective II	<i>konna</i> <i>sonna</i> <i>anna</i>	<i>this</i> <i>that</i>	<i>ini</i> <i>itu</i>
Locative I	<i>koko</i> <i>soko</i> <i>asoko</i>	<i>here</i> <i>there</i>	<i>sini</i> <i>situ</i>
Locative II	<i>kochira, kocchi</i> <i>sochira, socchi</i> <i>achira, acchi</i>	<i>here</i> <i>there</i> <i>yonder</i>	<i>sini</i> <i>situ</i> <i>sana</i>

he *sochira* in Japanese, *there* in English, and *situ* in Indonesian can be all used as second person pronouns.

*Sochira* as well as Indonesian *situ* are used for somewhat formal (especially with *-sama*) occasions and when the interlocutors are in more distant relation. English *there*, like in a sentence "Hi, there", is often used for intimacy or emphatic purpose. For example, in a situation in which a salesperson tries to sell some expensive merchandise to his/her customers, the salesperson often addresses the customer with *there*. The same phoneme of classical second person pronouns, i.e. *thou* and *thy* also suggest a certain relation with the locative *there*.

It is worth noting that Indonesian has three demonstratives only for locative demonstrative, i.e. *situ*, which demonstrates a location closer to the addressee, functions as a second person pronoun. This tendency seems to be stronger in contemporary everyday dialogues, such as in (23).

- (23) *Situ mau kemana?*  
there want to where?  
"Where are you going to?"

The relationship between locatives and pronominal demonstratives should be further discussed.

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