

## **Interactional Styles Used by Lucinta Luna In *Episode 1 #TheFamily YouTube Series***

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### **ABSTRACT**

This study aims to examine the feminine interactional styles and masculine interactional styles used by Lucinta Luna in the YouTube video *Terbongkar: Lucinta Keceplosan Alasan Ayu Ting Ting Tolak Boy! Episode 1 #TheFamily*. Besides, the writer employed a qualitative approach using Holmes' (2006) theory on feminine interactional styles and masculine interactional styles. Moreover, the writer collected all utterances of Lucinta Luna in her interaction with the host and the participants. The analysis presented Lucinta utilized both feminine and masculine interactional styles, but she used more feminine interactional styles. Nonetheless, she did not use one feature of masculine interactional style at all, which is aggressive interruptions. She used more feminine language, which was related to her gender as a trans woman.

**Keywords:** feminine interactional styles, gender, masculine interactional styles, trans woman

### **INTRODUCTION**

Holmes (2013) mentions that "language serves a range of functions" (p. 2). Holmes (2013) further describes that, "Languages provide a variety of ways of saying the same thing – addressing and greeting others, describing things, paying compliments" (p. 3). In relation to that, Holmes (2013) defines that, "Language can convey objective information of a referential kind; and it can also express how someone is feeling" (p. 10).

Furthermore, Holmes (2006) describes gender is "potentially relevant in every social interaction, a 'pervasive social category', and an undeniable, ever-present influence on how we behave, even if our level of awareness of this influence varies from one interaction to another, and from moment to moment within an interaction" (p. 2).

Holmes (2006) further states that interactional styles are feminine and masculine ways of talking in response to the particular interactional context. In addition, Holmes (2006) defines interactional styles as, "Stylistic diversity and sensitivity to context are features of the way in which both women and men interact at work" (p. 1).

Feminine interactional styles are divided into seven features, namely: facilitative, supportive feedback, conciliatory, indirect, collaborative, person/process-oriented, and affectively oriented (Holmes, 2006, p. 6). According to Holmes (2006), feminine interactional styles are the interactional style that frequently employs a variety of mitigating devices in order to reduce negatively affective speech acts and establish positive relationships (p. 80). Besides, Holmes (2006) mentions that feminine interactional styles are the interactional style that is marked by facilitative interaction, smooth talk, and cooperation (p. 171).

There are seven features of masculine interactional styles, namely competitive, aggressive interruptions, confrontational, direct, autonomous, task/outcome-oriented, and referentially oriented (Holmes, 2006, p. 6). In addition, Holmes (2006) describes, "consequently

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normatively masculine ways of talking are associated with authority and leadership” (p. 35). According to Holmes (2006), masculine interactional styles are the language that is characterized by competition, contestation and challenge (p. 171).

In this study, the writer is interested in analyzing the feminine interactional styles and masculine interactional styles used by Lucinta Luna in the YouTube video *Terbongkar: Lucinta Keceplosan Alasan Ayu Ting Ting Tolak Boy! Episode 1 #TheFamily*. The writer chooses this episode because it contains information about her career and life stories. The writer opts for Lucinta Luna as the subject of this study because she is a prominent trans woman public figure who has a unique conversing style, creates curiosity and draws attention of people when talking. The writer is interested in learning about the way Lucinta Luna talks. The writer aims to analyze feminine interactional styles used by Lucinta Luna, which indicates her femininity in the language that she uses as a trans woman while conversing with the others,

## **METHODS**

In this study, the writer employed a qualitative approach. The writer analyzed the data using Holmes’ (2006) feminine interactional styles and masculine interactional styles. The source of the data was all utterances of Lucinta Luna as shown in the *YouTube* video titled *Terbongkar: Lucinta Keceplosan Alasan Ayu Ting Ting Tolak Boy! Episode 1 #TheFamily*. The data that was collected was all utterances of Lucinta Luna while interacting with the host and the participants.

To collect the data, the writer conducted several steps. First, the writer watched the entire duration of the video which lasted for 40 minutes and 8 seconds. Then, the writer downloaded the video transcript consisting of all utterances. The transcript was downloaded from the video’s transcript on *YouTube*. After obtaining the transcript of the video, the writer checked the transcript with the video to ensure the downloaded transcript was correct. Then, the writer chose solely on the utterances of Lucinta Luna. The utterances were provided with a numbering system to distinguish the data. The writer applied a one-digit numbering system to number each data. For example, no. 1 belonged to the first utterance of Lucinta Luna, no. 2 belonged to the second utterance, and so forth. To ensure the reliability and accuracy of the data obtained from the *YouTube* video, the writer watched the *YouTube* video three times while reading the transcript, to check whether the transcript was correct.

Below, the writer counted the percentage of the interactional styles by using this formula:  $N = n / \text{Total} \times 100\%$

Note:

N = the total percentage of each interactional styles

n = numbers of each interactional styles

## **FINDINGS AND DISCUSSION**

This section discusses the findings of the study. It is divided into three sections: the first section discusses the overview of the findings, the second section presents the feminine interactional styles used by Lucinta Luna, and the third section explains the masculine interactional styles used by Lucinta Luna.

Table 1

Table I. Types and Comparison of Lucinta Luna's Interactional Styles

Feminine Interactional Styles			Masculine Interactional Styles		
Percentage	Types	Numbers	Percentage	Types	Numbers
43.65%	Affectively Oriented	110	26.58%	Confrontational	21
17.06%	Supportive Feedback	43	25.31%	Referentially Oriented	20
16.66%	Facilitative	42	16.45%	Direct	13
8.73%	Person/Process-Oriented	22	10.12%	Competitive	8
7.14%	Collaborative	18	10.12%	Others (Men's Humour)	8
3.17%	Others (Women's Humour)	8	7.59%	Task/Outcome-Oriented	6
1.58%	Conciliatory	4	3.79%	Autonomous	3
1.58%	Indirect	4	0%	Aggressive Interruptions	0
Total		252 (76.13%)	Total		79 (23.87%)

From the table, it can be seen that Lucinta used more feminine interactional styles, which are 76.13% than masculine interactional styles, which are 23.87%. Moreover, it can be seen that Lucinta used all the fifteen interactional styles, except one, which is aggressive interruptions, that belongs to masculine interactional styles.

### Feminine Interactional Styles Used by Lucinta Luna

This section provides all the feminine interactional styles used by Lucinta Luna. Here are several examples of the use of feminine interactional styles features by Lucinta:

First, Lucinta employed facilitation to motivate participation of the addressee in the dialogue. Here are some examples of facilitative features used by Lucinta:

The context:

Lucinta is teaching the participants the Thai language. She is teaching them to say the word 'Sawadee' to greet people in Thailand. Then, she is asking if they are able to say the word, as shown in the utterance below.

(6) *Bisa? Bisa?* [Can you? Can you?]

In this utterance, Lucinta is encouraging the participants to give positive feedback or participate by asking them questions if they are able to speak the words in Thai.

Lucinta used a supportive feedback feature to support the interlocutor and agree with them. Below are the examples of the usage of supportive feedback features by Lucinta:

The context:

Lucinta is teaching the participants about the Thai language in the classroom, and in the middle of the teaching, Oma asks her to come her way. She responds to Oma with this utterance below.

(10) *Iya Oma.* [Yes Oma.]

The utterance above indicates that Lucinta gives minimal response to point out that she supports Oma's assertion about her coming Oma's way and agrees with it.

Lucinta employed a conciliatory feature to soften and hedge her statements and requests. Here are the examples of conciliatory feature used by Lucinta:

The context:

Lucinta and Boy are having a conversation at the temple in Thailand. Since the weather is very hot, Lucinta told Boy to apply sunblock, so that his skin would not get sunburned.

(42) *Lu mendingan pake sunblock deh, jelek banget muka lu. Ntar gue jadi ngga demen sama lu deh.* ["Perhaps, you could apply sunblock, your face is so ugly. Then, I will not like you anymore."]

In this utterance, Lucinta utilized a conciliatory feature in order to soften her requests to Boy to apply sunblock to his skin. She is attenuating pragmatic particles using the word 'perhaps' and mitigating epistemic modals using the word 'could'.

Lucinta employed indirect features to show that she is an empathetic and considerate person. Here is the example of the use of indirect feature by Lucinta:

The context:

Lucinta, Boy, Oma, and the participants are talking together on the bus, when they are on the bus and on their way to the first destination, the hotel. Then, Boy is asking Lucinta whether she has watched the previous seasons of The Family, and Lucinta is answering him by saying this utterance below.

(19) *Ih gue nonton. Apalagi yang paling favorit yang di Taiwan sama yang di Amerika. Sumpah itu hotelnya bagus banget Oma, kenapa Oma ngga ngajak aku sih? Padahal aku suka banget tau!* [Oh I watched it. Especially my favorites are the one in Taiwan and the one in America. I swear the hotel is very good, Grandma, why you did not invite me? When in fact, I really like them, you know!]

The utterance above shows that Lucinta used indirect features to show that she wanted to be invited to go to Taiwan and America. She said, "Kenapa Oma ngga ngajak aku sih?" to indicate an indirect way of asking to be invited. She is using interrogative to ask Oma and to maintain good relations and 'save face' of both Oma and her in a situation where potential conflict might arise.

Next, Lucinta utilized collaborative features to focus on the interpersonal dimension and select less direct discourse strategies to accomplish goals in a consensual way. It is also to get

the participants to participate in the conversation, to enable and empower them. Moreover, collaborative features are used to create a jointly humorous conversation for mutual amusement. Below are the examples of collaborative features employed by Lucinta:

The context:

Lucinta, Boy, Oma, and the participants are having dinner and partying together at Staneemehoi. In their conversation, Lucinta told them a story about her parents in law asking about her voice that sounds like dinosaurs, male, and geese to them, and this utterance below is Lucinta's answer to it.

(155) *Ya aku langsung reflek aja bilang "Karena sinyalnya jelek, WiFi nya ngga bagus".* ["Well, I immediately say 'Because the signal is bad, the WiFi is not good'."]

In the utterance above, Lucinta is saying it in a humorous way to make everyone laugh about it. She is constructing a humorous sequence where her and other participants are consensual about the topic, and doing it for mutual amusement between them.

Lucinta employed a person/process-oriented feature to fulfill her 'face needs' to be valued, and that her autonomy is respected. Here are the example of person/process-oriented feature utilized by Lucinta:

The context:

Before Lucinta said this utterance, Boy welcomed her to enter the classroom and teach Thai language to the participants. After introducing herself as the tour guide, she told a little story that she was being called by Boy and invited to go to Thailand, and she became the tour guide.

(4) *Sambutlah, pemandu wisata kalian, aku Lucinta Luna, kita akan pergi ke Thailand.* [Let us welcome, your tour guide, I am Lucinta Luna, we are going to go to Thailand.]

In this utterance, she is using the inclusive pronoun 'we'. By saying it, she also fulfills both positive and negative needs of her and the participants.

Lucinta utilized affectively oriented features in order to maintain good relationships with others and pay attention to the emotional setting to finish the work, using appreciated phrases and words to show approval, and to mitigate negatively speech acts. Below are the examples of an affectively oriented feature usage:

The context:

Lucinta is teaching the participants the Thai language in the classroom, on the first day of their meeting. To begin her teaching, she is asking the participants by saying this utterance.

(8) *Murid-murid semua pasti tau dong bahasa Thailand yang paling gampang disukai, yang paling gampang diingat untuk berterima kasih pada teman? 'Khab khun kha.'* [You all definitely know, don't you? The easiest and favorite word to remember to thank a friend? 'Khab khun kha'.]

In the utterance above, she is expressing her confidence that the participants understand the Indonesian meaning of the Thai phrase. This is how she expresses her emotions. She also boosts their confidence by assuring them that they can say the words in Thai and providing emotional support.

Lucinta used women's humour to support her statement. In this case, Lucinta used cooperative style humor. Below are the example of the use of women's humour by Lucinta:

The context:

Lucinta, Boy, Oma, and the participants are having conversations with one another on their way to the hotel on the bus. They are talking about the previous seasons of The Family, and Boy asks her whether she has watched them. Moreover, Lucinta expresses her enthusiasm about the hotel that Boy rents, she is certain that Boy is going to rent a hotel with excellent quality.

(22) *Dan di The Family yang kedua dia nyewa villa di tengah-tengah danau! Kali ini pasti si Boy bakalan nyewa hotel yang sangat bagus, meletup!* [And in the second episode of The Family, he rented a villa in the middle of a lake! This time, Boy will definitely rent a very good hotel, amazing!]

The utterance above indicates Lucinta used women's humor by saying, "meletup" or "exploding", which is translated into "amazing" in English, as she does not say this word with its literal meaning, instead, she is joking to exaggerate the excellent quality of the hotel. It is categorized as women's humour, as it has stylistic meaning, which is the meaning that is implicitly stated. The aim of this humor is to support her previous statement. It belongs to cooperative style humor. It is also a spontaneous, inclusive, and supportive humor.

### **Masculine Interactional Styles Used by Lucinta Luna**

There are some features of masculine interactional styles used by Lucinta Luna in the YouTube video. Here are several examples of the use of masculine interactional features by Lucinta:

First, Lucinta used competitive features to respond to others, which is characterized by abusive swearing, deflating comments, and face-threatening acts. Here are some examples of competitive feature used by Lucinta:

The context:

Lucinta, Boy, Oma, and the participants are arriving at the hotel. They are looking at the hotel from the outside, and Lucinta asks Boy as she thinks the hotel is the big one, it turns out that the hotel is the one next to it. To express her surprise and disbelief, she is saying this utterance.

(20) *A\*\*\*\*\*, itu mah ya kalau di Indonesia udah kayak kos-kosan Petamburan tau ngga!* [Damn! This is like Petamburan sharehomes in Indonesia, you know!]

In the utterance above, Lucinta uses a swear word and deflative comment, and it is face-threatening for the hearers.

Lucinta used confrontational to argue about potentially ineffective arguments over irrelevant detail, that is indicated by a very critical and dismissive comment on the team's position, and a situation of disagreement that is emphasized by the use of expletives.

The context:

Lucinta and Oma are looking around the bathroom, and Lucinta is expressing her disbelief and surprise about the condition of the bathroom to Oma.

(27) *Sampe gue liat kamar mandinya ya, iyuh! Masa ngga ada tempat pup buat cewe. Kaya gimana ini? Yang tinggal kan gue sama Oma disitu. Huh, Emang si Boy ni!* [When I look at the bathroom, ew! No way there is no water closet for girls. What the heck? Me and Oma are the ones staying here. Boy is such a fool, indeed!]

The utterance above shows that Lucinta shows her irritation and disagreement towards the hotel condition, and expresses her annoyance to Boy's inconsiderate action. Moreover, she is using expletives and making dismissive comments about it.

Lucinta employed directly to convey what she needs directly without paying attention to the addressee's feelings, and employed imperatives and 'need' expression of facts.

The context:

Boy intentionally makes Lucinta to be Oma's roommate, so that they will become closer. However, Lucinta is embarrassed about it.

(20) *Boy mah! Jangan kaya gitu lah. Gue kan malu.* [Boy! Do not act like that! I am embarrassed, you know.]

In the utterance above, Lucinta expresses her disagreement using imperatives. She also does not minimize the imposition and uses 'bald on record', a direct way to disagree with what Boy has said. She is doing it because Boy and her are close friends.

Lucinta used autonomous features to establish authority and imply that she has the final word on various arguments and viewpoints of the teams, as seen by the usage of discourse markers such as 'okay' and 'right'.

The context:

Lucinta is meeting the participants for the first time in the classroom, and she is introducing herself to them as their tour guide.

(1) *Ini aku, ini aku. Aku pemandu wisatanya. Lucinta Luna di The Family Season 4. Hahaha.* [It is me, it is me. I am the tour guide.]

In this utterance, Lucinta introduces herself as the tour guide, and it is a way to demonstrate her authority, and as a way to indicate that the participants would be receptive to her statement.

Lucinta employed task/outcome-oriented to concentrate on completing tasks, encouraging self-interests, and staying focused on the meeting's purpose.

The context:

Lucinta is teaching the participants how to say the Thai word. She encourages them to say the word together with her.

(6) *Oke sama-sama kita lanjutkan ngomong. 1, 2, 3. 'Sawadee kha.'* [Okay let us together go on to say it. 1, 2, 3. 'Sawadee kha'.]

In the utterance above, Lucinta is focusing on the continuity of her task in teaching the participants the Thai language to achieve the workplace goal, which is the participants are able to say the word. Furthermore, she uses the discourse marker "Okay".

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Lucinta used referentially oriented to highlight cognitive approaches such as a variety of suggestions, arguments, and reasons, as well as a 'working story', which is a workplace story focused on workplace business goals.

The context:

Lucinta and Boy are walking around in front of the temple, and they are talking to each other. Boy is asking Lucinta whether the mosque in Indonesia is also good, then Lucinta answers him with this utterance.

(36) *Bagus banget. Jadi ini etnisnya itu, budayanya Thailand emang kayak gini. Jadi semua budaya itu kayak 'Bhinneka Tunggal Ika' ya?* [So, it is the ethnic, the culture in Thailand is like this. So, every culture is similar to 'Bhinneka Tunggal Ika', isn't it?]

In the utterance above, Lucinta states her argument and conveys information, which is classified as 'working story' to give a description of the culture in Thailand. It is also labeled as workplace business goals.

Lucinta used men's humour to give details of challenging, self-aggrandizing, and exclusive humor.

The context:

When walking in front of the temple in Thailand, Lucinta and Boy are talking about skin care they are using. Then, they are making humorous jokes, laughing and mocking each other.

(31) *Lah lu abang-abang.* [Meanwhile, you are a brother.]

This utterance indicates men's humor since it is exclusive or only occurs between Boy and Lucinta, and it is also self-aggrandizing, supporting not just Boy's power and status but also her own.

## CONCLUSION

In conclusion, the findings of this study demonstrated the interactional styles used by Lucinta Luna. Lucinta employed both feminine and masculine interactional styles. Lucinta utilized fifteen interactional styles, such as facilitative, supportive feedback, conciliatory, indirect, collaborative, person/process-oriented, affectively oriented, others (women's humor), which are feminine interactional styles, and competitive, confrontational, direct, autonomous, task/outcome-oriented, referentially oriented, others (men's humor), which are masculine interactional styles.

However, she did not use one interactional style at all, which is aggressive interruptions that are categorized as masculine interactional styles. This was because she listened to all the utterances of others before giving them responses. In other words, she did not interrupt the conversation at any time. Since aggressiveness is related to men, it is inferred that Lucinta employed a more feminine way of talking, which was associated with her gender as a trans woman.

## REFERENCES

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