

## CHAPTER IV

### FINDING AND DISCUSSION

In this chapter, the writer discusses about finding and discussion. The findings cover all necessary data analyzed from each of the steps of the data analysis while discussion covers the discussion between the result of the research and theory used in this study.

#### 4.1 Finding

In order to answer the problems of the study, the writer analyzed the data by conducting three steps. First, the writer classified the transcript based on types of speech acts proposed by Yule (1996). Second, the writer classified the types of speech acts data analysis into male and female characters. The last, the writer analyzed the transcript based on speaking context theory by Hymes (1974). The researcher elaborates those stages in descriptive analysis form as follows;

##### 4.1.1 Types of Speech Acts

After classified the transcript into the type of speech acts, the writer found 204 utterances which are match with Directive, Expressive, Representative, Declarative, and Commissive. From 204 utterances, the writer found 7 Declarative utterances, for instance in context two in the Scene 4: Bar, there is an utterance produced by Hannah who stated that “Okay, you know what? It’s time to go home.” By saying so, Hannah changed Liz and the situation around her to fit the word of “It’s time to go home.” It also can be interpreted that she did not want to

go somewhere else except home. Thus, the utterance was classified as Declarative utterance. The writer also found 49 Representative utterances. The example of representative utterance is when Liz delivered an utterance "I don't know your life is so PG-13." By means, she believed that the life of her friend is like PG-13. So, that was why the utterance was classified as Representative utterance. The next is that the writer found 37 expressive utterances, for instance in the first context of the scene 4: Bar, Hannah specifically said about Conan O'Brien that "He's funny." It can be interpreted that Hannah reacted about the look of Conan O'Brien that he is a funny person. Thus, the writer classified the utterance as Expressive utterance. The writer also found 62 Directive utterances, for example in the Scene 20: Bar. When Jacob wanted Cal to see someone, he said "You see this lady over here at 9 o'clock?" By means, Jacob wanted Cal to take a look at a lady at the corner of the bar. Thus, that was why the utterance was classified as Directive utterance. The writer also found 22 Commissive utterances, for instance in the Scene 4: Bar, when Jacob wanted to sit next to Hannah. He said "Oh boy. Permission to approach the bench?" by means, Jacob wanted to sit next to Hannah so he could be focus at her. Thus, the utterance was classified as Commissive utterance.

#### 4.1.2 Gender Classification

In order to answer the first problem of the study, the writer classified types of speech acts data into male and female character differentiation. The length explanation about them will be explained as follows (To see the table analysis, see Appendix 2, p.66).

**Table 4.1.2.1 The Classification toward Types of Speech Acts Data on Each Gender in Scene 4: Bar**

| Scene 4: Bar           |                 |    |        |                 |    |
|------------------------|-----------------|----|--------|-----------------|----|
| The use of speech acts |                 |    |        |                 |    |
| Male                   |                 |    | Female |                 |    |
| Jacob                  | Declarations    | 0  | Hannah | Declarations    | 3  |
|                        | Representatives | 10 |        | Representatives | 6  |
|                        | Expressives     | 9  |        | Expressives     | 14 |
|                        | Directives      | 9  |        | Directives      | 1  |
|                        | Commissives     | 6  |        | Commissives     | 1  |
|                        |                 |    | Liz    | Declarations    | 1  |
|                        |                 |    |        | Representatives | 10 |
|                        |                 |    |        | Expressives     | 8  |
|                        |                 |    |        | Directives      | 1  |
|                        |                 |    |        | Commissives     | 0  |

This table analysis discusses speech act in Scene 4: Bar. The scene takes place in a bar. There are three participants in this scene. The male one was Jacob. In this scene, he utters ten representatives, nine expressives, nine directives, and six commissives utterances. The female ones are Hannah and Liz. Hannah utters three declarations, six representatives, fourteen expressives, one directive, and one commissive utterances. Liz produces one declaration, ten representatives, eight expressives, and one directive utterances. As a result, the representative utterances are the speech acts that is mostly used by Jacob whom the only male participant in this scene. In the other hand, the speech acts which is mostly used by Hannah is expressives and Liz makes declarations and representatives become the most used by her.

**Table 4.1.2.2 The Classification toward Types of Speech Acts Data on Each Gender in Scene 20: Bar**

| Scene 20: Bar          |                 |        |                 |   |
|------------------------|-----------------|--------|-----------------|---|
| The use of speech acts |                 |        |                 |   |
| Male                   |                 | Female |                 |   |
| Jacob                  | Declarations    | 0      | Declarations    | 2 |
|                        | Representatives | 13     | Representatives | 3 |
|                        | Expressives     | 1      | Expressives     | 5 |
|                        | Directives      | 10     | Directives      | 4 |
|                        | Commissives     | 1      | Commissives     | 2 |
| Cal                    | Declarations    | 0      |                 |   |
|                        | Representatives | 11     |                 |   |
|                        | Expressives     | 20     |                 |   |
|                        | Directives      | 6      |                 |   |
|                        | Commissives     | 5      |                 |   |

This table analysis discusses the speech acts in the scene twenty. The scene takes place in a bar. There are three participants. The male ones are Jacob and Cal. Jacob utters eight declarations, thirteen representatives, one expressive, ten directives, and one commissive. Cal delivers eleven representatives, twenty expressives, six directives, and five commissives. Meanwhile, the only female participant in this scene is Kate. She utters two declarations, three representatives, five expressives, four directives, and two commissives. For the result, representative is a type of speech acts which is mostly used by Jacob and Cal utters so many expressive utterances in this scene. Besides, Kate utters many expressive utterances in this scene.

**Table 4.1.2.3 The Classification toward Types of Speech Acts Data on Each Gender in Scene 39: The House**

| Scene 39: The house    |                 |    |        |                 |    |
|------------------------|-----------------|----|--------|-----------------|----|
| The use of speech acts |                 |    |        |                 |    |
| Male                   |                 |    | Female |                 |    |
| Robbie                 | Declarations    | 0  | Emily  | Declarations    | 1  |
|                        | Representatives | 4  |        | Representatives | 2  |
|                        | Expressives     | 4  |        | Expressives     | 14 |
|                        | Directives      | 7  |        | Directives      | 6  |
|                        | Commissives     | 1  |        | Commissives     | 0  |
| Cal                    | Declarations    | 1  | Hannah | Declarations    | 0  |
|                        | Representatives | 7  |        | Representatives | 1  |
|                        | Expressives     | 3  |        | Expressives     | 1  |
|                        | Directives      | 12 |        | Directives      | 6  |
|                        | Commissives     | 3  |        | Commissives     | 1  |
| Bernie                 | Declarations    | 0  | Molly  | Declarations    | 1  |
|                        | Representatives | 0  |        | Representatives | 0  |
|                        | Expressives     | 0  |        | Expressives     | 0  |
|                        | Directives      | 3  |        | Directives      | 0  |
|                        | Commissives     | 1  |        | Commissives     | 1  |
| Jacob                  | Declarations    | 0  |        |                 |    |
|                        | Representatives | 0  |        |                 |    |
|                        | Expressives     | 2  |        |                 |    |
|                        | Directives      | 4  |        |                 |    |
|                        | Commissives     | 1  |        |                 |    |

This table analysis represents the analysis of speech acts in the thirty ninth scenes of the movie. The scene takes place in Emily and Cal's house. The male ones are Robbie, Cal, Bernie, Policeman, and Jacob. Robbie utters four representatives, four expressives, seven directives, and one commissive utterances. Cal says one declaration, seven representatives, three expressives, twelve directives, and three commissives. Bernie says three directives and one commissive. The policeman says one directive and one commissive. Jacob utters two expressives, four directives, and one commissive. The females are Emily, Hannah, and Molly. Emily says one declaration, two representatives, fourteen

representatives, and six directives. Hannah says one representative, one expressive, six directives, and one commissive. Molly says just one directive and one commissive. As the result Robbie says many directives utterances. Cal also uses many directives in his utterances. Bernie implies many directives in his utterance and Jacob also applies many directives in his utterances. The female ones are Emily, Hannah, and Molly. Emily utters many expressives. Hannah says many directives, and Molly's utterances are consisted of directive and commissive.

After the writer conducted the speech acts analysis based on the characters and their gender, the writer found out about the type of speech acts which mostly used by both gender. According to the analysis of all the three scenes, they indicate that male characters in this scene tend to use many directives. It refers to the data that shows the total usage of directive in this scene is 26 times from total 53 utterances that have been analyzed. In the other hand, the female prefer to use many expressives and directives which shown from the data of the usage of expressive, 15 expressive out of 34 utterances, and directives, 12 directives out of 34 utterances.

### **4.1.3 The Analysis of Speaking Context Theory**

The next analysis is about speaking context theory by Hymes and the classification of speech acts. The analysis based on speaking context theory discuss more deeply about what to be analyzed based on setting and scene, participants, ends, act sequences, keys, instruments, norms, and genre. In this analysis, the discussion was done per context. It means that every scene has their own of context

**Table 4.1.3.1 The Analysis of Speaking Context Number One**

|                   |  |
|-------------------|--|
| Setting and Scene | Setting : In a Bar.<br>Scene : A ladies' conversation about men.   |
| Participants      | Speaker : Hannah and Liz.  |
| Ends              | Liz says mean things about Conan O'Brian to Hannah and hope that Hannah would change her perspective about men.                              |
| Act Sequences     | Liz surprised about the statement that Hannah agreed to have an intercourse with Conan O'Brien, considering how disgusting Conan O'Brien is. |
| Key Instrument    | Liz: "Seriously? Conan O'Brien? You would do Conan O'Brien?"   |
| Norms             | Casual.  |
| Genre             | Two ways.<br>Conversation.   |

**Table 4.1.3.2 The Analysis of Speech Acts Classification Number One**

| No. | Speaker | Utterance   | Speech acts |                             |
|-----|---------|---|-------------|-----------------------------|
|     |         |   | Male        | Female                      |
| 1.  | Hannah  | "I don't care. I love him. I really do.   |             | Representative              |
|     |         | "And given the opportunity, yes, I would have his babies."                                |             | Commissive                  |
| 2.  | Liz     | "Seriously? Conan O'Brien? You would do Conan O'Brien?"                                   |             | Expressive                  |
| 3.  | Hannah  | "Oh, my God, yes."  |             | Expressive                  |
| 4.  | Liz     | "Ew, friend to friend, ew."   |             | Expressive                  |
|     |         | "I don't know, your life is so PG-13."  |             | Representative              |
| 5.  | Hannah  | "My life is not PG-13."   |             | Expressive                  |
| 6.  | Liz     | "Oh, It so is."   |             | Representative              |
| 7.  | Hannah  | "No, it's not."   |             | Expressive                  |
| 8.  | Liz     | "Yes, it is. You never left L.A. You pass the bar,"                                       |             | Representative              |
|     |         | "You're gonna be what? A patent lawyer?"  |             | Expressive                  |
|     |         | "Probably married to that human Valium, Richard. I just..."                               |             | Expressive                  |
|     |         | "Listen"<br>"I worried about you, is all.   |             | Directive<br>Representative |
| 9.  | Liz     | "So much potential and you've resorted to fantasizing about Conan "Ginger Junk" O'Brien." |             | Expressive                  |
| 10. | Hannah  | "He's funny."   |             | Expressive                  |

These two tables discuss the first context in the Scene 4: Bar. The context takes place at bar. It has two participants namely Hannah and Liz. Both of them are female, so the difference between male and female in this context is none.

This analysis also explains about the purpose of the context which is to change Hannah's perspective about men.

The "Act sequence" tells about the order of how the context is started. In this context, Liz was surprised about Hannah's statement about she wanted to be Conan O'Brien's girlfriend. The "Key" tells about what sentences that supports the explanation of "End". The column of "Instrument" explains about how the context was delivered by the speakers. In this context, the conversation was delivered in a casual way. The "Norms" discuss about how the way that the context should be played. In this context, the speaker feels free to have a turn taking at any time they want. The "Genre" tells about the theme of the context. The theme of this context is a girl conversation.

According to the analysis of speech acts classification, the type of speech acts which was mostly used by female characters was Expressive. Both Hannah and Liz uttered total 9 expressives out of 10 utterances. It can be concluded that the females tend to express themselves by stating what they feel toward each other utterances. For instance, when Liz said "Ew, friend to friend, ew." She experienced a disgusting emotion toward Hannah's statement about her willingness to be Conan O'Brien's girlfriend.

**Table 4.1.3.3 The Analysis of Speaking Context Number Two**

|                   |   |
|-------------------|---|
| Setting and Scene | Setting : In a Bar.<br>Scene : A process of flirting by Jacob.            |
| Participants      | Speaker : Hannah, Liz, and Jacob  |
| Ends              | Jacob was trying to get closer with the ladies so he could seduce Hannah. |
| Act Sequences     | Jacob carefully entered the conversation by supporting Liz's statement.   |
| Key               | Jacob: "I find you very attractive. Do you find me attractive?"           |
| Instrument        | Casual.   |
| Norms             | Multi ways  |
| Genre             | Conversation.   |



**Table 4.1.3.4 The Analysis of Speech Acts Classification Number Two**

| No. | Speaker | Utterance  | Speech acts  |                                  |
|-----|---------|--|--|----------------------------------|
|     |         |  | Male   | Female                           |
| 11. | Liz     | "He looks like a carrot, honey."   |  | Expressive                       |
| 12. | Jacob   | "Who looks like a carrot?"   | Directive  |                                  |
| 13. | Jacob   | "Hi. Who looks like a carrot?"   | Directive  |                                  |
| 14. | Liz     | "Conan O'Brien."<br>"My friend Hannah here thinks that he's sexy."   |  | Representative<br>Representative |
| 15. | Jacob   | "That's weird because I think that your friend Hannah is really sexy."   | Expressive   |                                  |
| 16. | Hannah  | "Oh, my God. You did not just say that."<br>"How old are you?"   |  | Expressive<br>Expressive         |
| 17. | Jacob   | "What are you, a lawyer?"  | Expressive   |                                  |
| 18. | Hannah  | "Yeah, A little bit."  |  | Representative                   |
| 19. | Jacob   | "Come on."   | Expressive   |                                  |
| 20. | Hannah  | "I know"   |  | Expressive                       |
| 21. | Jacob   | "You are? Is she?"   | Expressive   |                                  |
| 22. | Liz     | "Gonna be."  |  | Representative                   |
| 23. | Hannah  | "Don't you think that you're a little too old to use cheese pick up lines?"  |  | Expressive                       |
| 24. | Jacob   | "Objection, leading the witness."  | Directive  |                                  |
| 25. | Jacob   | "Wow, Hannah you're really wearing that dress. Did you doing it for a favor?"<br>"That's a line."  | Expressive<br>Representative                       |                                  |
| 26. | Liz     | "Oh, my God."  |  | Expressive                       |
| 27. | Jacob   | "Me sitting there for the past two hours not being able to take my eyes of you is a fact."<br>"I mean, there's a lot of beautiful woman in this bar."<br>"Your friend included." | Representative<br>Representative<br>Representative |                                  |
| 28. | Liz     | "I love you."  |  | Expressive                       |
| 29. | Jacob   | "But I can't take my eyes of you. That's a fact, it's not a line."<br>I find you very attractive.  | Representative<br>Expressive                       |                                  |
| 30. | Liz     | "Do you find me attractive?"<br>"She does."  | Directive  | Representative                   |
| 31. | Hannah  | "I don't"  |  | Expressive                       |
| 32. | Jacob   | "*tsk"<br>"you do, she does."  | Expressive<br>Representative                       |                                  |
| 33. | Liz     | "Yes she does."  |  | Representative                   |
| 34. | Hannah  | "I don't"  |  | Expressive                       |
| 35. | Jacob   | "You do."  | Representative                                     |                                  |
| 36. | Liz     | "You do."  |  | Representative                   |
| 37. | Hannah  | "I don't"  |  | Expressive                       |
| 38. | Jacob   | "Hannah, can I buy you a drink?"   | Commissive   |                                  |

Table Continued ...

| No. | Speaker | Utterance                                   | Speech acts    |                |
|-----|---------|---|----------------|----------------|
|     |         |   | Male           | Female         |
| 39. | Hannah  | "No."                                       |                | Declarative    |
| 40. | Jacob   | "You say no a lot, don't you?"              | Representative |                |
| 41. | Hannah  | "No."                                       |                | Representative |
| 42. | Jacob   | "Oh boy. Permission to approach the bench?" | Commissive     |                |
| 43. | Hannah  | "Seriously?"                                |                | Expressive     |

These are the tables of analysis which discuss the second context in Scene 4: Bar. There were three participants namely Hannah, Liz, and Jacob. From the context; the writer concludes that the scene is about how Jacob begun to flirt Hannah. Jacob tried to get into the conversation of Hannah and Liz by support Liz's idea and used the utterances to seduce Hannah so she agreed to go home with him. In order to speak his purpose, Jacob said "I find you very attractive. Do you find me attractive?" to seduce Hannah by praising her personality. The theme of the conversation is casual conversation with all the participants were freely involved.

According to the table analysis of speech acts classification, the writer found that Expressive was the type of speech acts which mostly used by male characters; In this context Jacob uttered 9 expressives in his 15 utterances. In the other hand, the type of speech acts which mostly used by female characters was also Expressive. Here, both Hannah and Liz uttered 11 expressives out of 18 utterances that they produced. In conclusion, the writer did not find any significant difference between the use of speech acts by male and female characters because the most used types of speech acts by both gender was expressive.

**Table 4.1.3.5 The Analysis of Speaking Context Number Three**

|                   |  |
|-------------------|--|
| Setting and Scene | Setting : In a Bar.<br>Scene : Jacob wanted to take Hannah home.   |
| Participants      | Speaker : Hannah, Liz, and Jacob   |
| Ends              | Jacob delivered all the lines that he could think of so he could go home with her.                                       |
| Act Sequences     | Jacob asked a permission to get closer with Hannah by took a chair and sat near her.                                     |
| Key               | Jacob: "You're never gonna regret going home with a guy from the bar that one time that was a total tomcat in the sack." |
| Instrument        | Serious.   |
| Norms             | Multi ways   |
| Genre             | Conversation.  |

**Table 4.1.3.6 The Analysis of Speech Acts Classification Number Three**

| No. | Speaker | Utterance   | Speech acts                                |                |
|-----|---------|---|--|----------------|
|     |         |   | Male                                       | Female         |
| 44. | Jacob   | "Just, come on. Let me deliver my closing argument"   | Directive                                  |                |
| 45. | Hannah  | "Sure, proceed."  |  | Declarative    |
| 46. | Jacob   | "Hannah, we live in a physical world, right?"   | Directive                                  |                |
| 47. | Hannah  | "Uh-huh."   |  | Representative |
| 48. | Jacob   | "And you're going to age, right?"   | Directive                                  |                |
| 49. | Hannah  | "Hm-hmm."   |  | Representative |
| 50. | Jacob   | "I guarantee you this"<br>"you're never gonna regret going home with a guy from the bar that one time that was a total tomcat in the sack"<br>"But I can't guarantee that you won't now regret it." | Commissive<br>Representative<br>Commissive |                |
| 51. | Hannah  | "That was a double negative."   |  | Expressive     |
| 52. | Jacob   | "You're a double negative."<br>"Okay, Hannah. Can I buy you a drink?"   | Representative<br>Directive                |                |
| 53. | Hannah  | "Okay, you know what? It's time to go home."  |  | Declarative    |
| 54. | Jacob   | "Really?"   | Expressive                                 |                |
| 55. | Hannah  | "hm-hm"   |  | Representative |

Table Continued ...

| No. | Speaker | Utterance  | Speech acts |             |
|-----|---------|--|-------------|-------------|
|     |         |  | Male        | Female      |
| 56. | Jacob   | “That’s forward of you, but okay.”   | Expressive  |             |
|     |         | “I’ll do it.”  | Commissive  |             |
|     |         | “So, should I get my car or yours? Should I pull the car around? You been drinking?” | Directive   |             |
|     |         | “I’ll drive.”  | Commissive  |             |
| 57. | Hannah  | “Liz?”   |             | Directive   |
| 58. | Liz     | “Coming.”  |             | Declarative |

The table 4.1.3.5 and 4.1.3 discuss the third context within the Scene 4: Bar. From this context, the writer concludes that the scene tells about Jacob’s capability to take Hannah home with him. There were three participants in this context; they were Hannah, Liz, and Jacob. Jacob used all his fact to seduce Hannah so he could get what he wanted. When the conversation was getting interesting, Jacob grabbed a chair and sat next to Hannah. In order to deliver his point, Jacob said to Hannah that “You’re never gonna regret going home with a guy from the bar that one time that was a total tomcat in the sack.” The conversation become intense because Jacob said anything to seduce Hannah and Liz was hardly had a chance to express her statements.

From the analysis of types of speech acts, the writer found that Directive was the mostly used type of speech acts conducted by male character. Jacob uttered 5 directives out of total 7 utterances that he produced. In the other hand, female characters used many representatives and declaratives in their utterances.

Both Hannah and Liz uttered 3 representatives and 3 declaratives from total 8 utterances that they produced. It can be concluded that there was a difference between the use of speech acts by male and female characters in this context. The

male character tend to utter many directives because it was in line with the purpose of the context which was Jacob wanted Hannah to believe that he was an attractive guy and he wanted to make a sweet love to her. In the other side, the female characters used many representatives and declaratives because they had to provide their own perspective in order to respond all the facts which came from Jacob. Also, they had to decide wither they had to accept Jacob directive expressions or not.

According to the data analysis of the Scene 4: Bar, the writer concluded that there are significances different with the use of speech acts in the second and the third context. From the analysis of the second and the third context, male characters tend to use expressive and directive utterances, yet female characters tend to use expressive, representative, and directive utterances. This difference caused by dissimilarity need of speech acts related with the purpose of each context within the scene.

**Table 4.1.3.7 The Analysis of Speaking Context Number Four**

|                   |   |
|-------------------|---|
| Setting and Scene | Setting : In a Bar.<br>Scene : Cal's doubt about his skill to talk to women.              |
| Participants      | Speaker : Cal and Jacob   |
| Ends              | Cal admits that he misses his wife and scared to talk to women.                           |
| Act Sequences     | Jacob boosts Cal's confidence by saying that Cal is ready to talk to pretty ladies again. |
| Key               | Jacob: "I think you're ready, pal."   |
| Instrument        | Casual.   |
| Norms             | Two ways  |
| Genre             | Conversation.   |

**Table 4.1.3.8 The Analysis of Speech Acts Classification Number Four**

| No. | Speaker | Utterance   | Speech acts    |        |
|-----|---------|---|----------------|--------|
|     |         |   | Male           | Female |
| 1.  | Jacob   | "I think you're ready, pal."  | Representative |        |
| 2.  | Cal     | "For what?"   | Expressive     |        |
| 3.  | Jacob   | "To talk to a pretty lady, and take her home and show her your gift." | Representative |        |

Table Continued ...

| No. | Speaker | Utterance  | Speech acts    |        |
|-----|---------|--|----------------|--------|
|     |         |  | Male           | Female |
| 4.  | Cal     | "No. No, I'm not."   | Representative |        |
| 5.  | Jacob   | "You're ready as you're ever gonna be."  | Representative |        |
|     |         | "You play your strengths, pal."  | Directive      |        |
|     |         | "That's all any of us can do."   | Representative |        |
|     |         | "I'm mysterious. I'm, you know, good in bed. And you are a, uh... you know, stable and employed adult."    | Representative |        |
| 6.  | Cal     | "Jesus."   | Expressive     |        |
| 7.  | Jacob   | "You see this lady over here at 9 o'clock?"  | Directive      |        |
| 8.  | Cal     | "You want me to hit on her?"   | Commissive     |        |
| 9.  | Jacob   | "No, I wanna hit on her. The one behind her."  | Representative |        |
| 10. | Jacob   | "She's a fox, right?"  | Representative |        |
| 11. | Cal     | "Mm-hm."   | Representative |        |
| 12. | Jacob   | "You think she came to a crowded bar to have a quiet drink alone? She's hunting."                          | Representative |        |
|     |         | "She's just looking for an opportunity to settle for a responsible and stable adult."                      | Representative |        |
|     |         | "And I'd like her to settle for you."  | Directive      |        |
| 13. | Cal     | "Oh. Well, thank you for the ego boost,"   | Expressive     |        |
|     |         | "But you know what? Just because I've watched you pick up women doesn't mean I know how to pick up women." | Expressive     |        |
| 14. | Jacob   | "Ever see Karate Kid?"   | Representative |        |
| 15. | Cal     | "What does that have to do with anything?"   | Expressive     |        |
| 16. | Jacob   | When he's teaching him to wax on and off but really to fight?  | Representative |        |
| 17. | Cal     | You want me to fight someone?  | Commissive     |        |
| 18. | Jacob   | "What's the first thing I do when I go up to a girl? I buy her a drink."                                   | Directive      |        |
| 19. | Cal     | "Yes, always. Without fail."   | Expressive     |        |
|     |         | "You buy her a drink. Even if she doesn't want one, you insist."   | Representative |        |
| 20. | Jacob   | "And do I talk about myself?"  | Directive      |        |
| 21. | Cal     | "Never. Never about yourself, always her."   | Representative |        |
| 22. | Jacob   | "Because bar banter..."  | Directive      |        |

Table Continued ...

| No. | Speaker | Utterance  | Speech acts    |        |
|-----|---------|--|----------------|--------|
|     |         |  | Male           | Female |
| 23. | Cal     | “Is boring.”   | Representative |        |
|     |         | “So you put the impetus on her. She has to be the interesting one.”  | Expressive     |        |
|     |         | “Impress me. Impress me with how interesting you are.” It's a big game. Game. Creepy, creepy little game you play.”                            | Expressive     |        |
| 24. | Jacob   | “That's judgmental, isn't it?”   | Representative |        |
| 25. | Cal     | “Mm-hm.”   | Representative |        |
| 26. | Jacob   | “At the end of the night do I ask them to come home?”  | Directive      |        |
| 27. | Cal     | “No, you tell them to come home.”  | Expressive     |        |
|     |         | “They have no choice in the matter. It is your choice and they are so overjoyed to have had the opportunity to make sweet, sweet love to you.” | Representative |        |
|     |         | “Oh, my God. You did, you Miyagi'd me.”  | Expressive     |        |
| 28. | Jacob   | “Honk. Take your ring off. Let's go.”  | Directive      |        |
| 29. | Jacob   | “Just no talking about your kids, your job, David Lindhagen, don't you dare.”  | Directive      |        |
| 30. | Cal     | “Shut up, shut up. Just shut up.”  | Directive      |        |

These tables of analysis discuss about the first context of the Scene 20:

Bar. The setting took place in a bar. The participants were Cal and Jacob. The scene was about Cal's doubt to talk to women. In this context, Cal admitted that he missed his wife and scared to talk to women. The context begun with Jacob boosted Cal's confidence by saying good thing to him. Jacob said to Cal that “I think you're ready, pal.” The theme was a casual chat with two ways norms. The genre of this context was a common conversation.

According to the analysis of type of speech acts in this context, the writer found that representative was the type of speech acts which mostly used by male characters. Both Cal and Jacob stated 19 representatives out of 30 utterances that they had produced. There was no difference between the use of type of speech

acts by male and female characters because the participants in this context were all male.

**Table 4.1.3.9 The Analysis of Speaking Context Number Five**

|                   |   |
|-------------------|---|
| Setting and Scene | Setting : In a Bar.<br>Scene : Cal braves himself and talk to Kate.                     |
| Participants      | Speaker : Cal, Kate, and Jacob  |
| Ends              | Cal is trying to convince Kate so he can make a sweet love to her.                      |
| Act Sequences     | Jacob opens the conversation and Cal suddenly forcing his thoughts to the conversation. |
| Key               | Cal: "I was supposed to tell you that you're the perfect combination of sexy and cute"  |
| Instrument        | Casual.   |
| Norms             | Multi ways  |
| Genre             | Conversation.   |

**Table 4.1.3.10 The Analysis of Speech Acts Classification Number Five**

| No. | Speaker | Utterance   | Speech acts                  |             |
|-----|---------|---|------------------------------|-------------|
|     |         |   | Male                         | Female      |
| 31. | Jacob   | "Who are you?"  | Directive                    |             |
| 32. | Kate    | "Hey. I'm Kate."  |                              | Expressive  |
| 33. | Jacob   | "Kate, you mind if I introduce you to my...?"                                 | Commissive                   |             |
| 34. | Cal     | "I'm Cal. I got this."<br>"Pleased to meet you."                              | Commissive<br>Expressive     |             |
| 35. | Kate    | "Hi"  |                              | Expressive  |
| 36. | Cal     | "And this is my friend Jacob. He was just leaving."                           | Directive                    |             |
| 37. | Jacob   | "Oh."   | Expressive                   |             |
| 38. | Kate    | "Oh."   |                              | Expressive  |
| 39. | Jacob   | "So that's one way to treat people."  | Representative               |             |
| 40. | Cal     | "So, can I buy you a drink, Kate?"  | Commissive                   |             |
| 41. | Kate    | "Oh. No, thank you."  |                              | Declarative |
| 42. | Cal     | "I'm gonna buy you a drink anyway."<br>"Grey Goose, right? Rocks. Two limes?" | Commissive<br>Representative |             |
| 43. | Kate    | "I'm five years sober."   |                              | Declarative |
| 44. | Server  | "What can I get for you?"   |                              | Commissive  |
| 45. | Cal     | "Nothing. Nothing. Go away, we're good. Please don't come back ever."         | Directive                    |             |
| 46. | Kate    | "Ahem. So, what do you do, Cal?"  |                              | Directive   |
| 47. | Cal     | "I don't know."<br>"What do you do, Kate?"                                    | Expressive<br>Directive      |             |
| 48. | Kate    | "I asked you first."  |                              | Expressive  |
| 49. | Cal     | "I asked you second."   | Expressive                   |             |
| 50. | Kate    | "Seriously, what do you do?"  |                              | Directive   |
| 51. | Cal     | "Seriously, what do you do?"  | Directive                    |             |
| 52. | Kate    | "Are you really not going to tell me what you do?"                            |                              | Directive   |



Table Continued ...

| No. | Speaker | Utterance   | Speech acts    |                |
|-----|---------|---|----------------|----------------|
|     |         |   | Male           | Female         |
| 53. | Cal     | "Ah..."   | Expressive     |                |
| 54. | Kate    | "Uh, okay, I'm a teacher."  |                | Representative |
| 55. | Cal     | "Boring."   | Expressive     |                |
|     |         | "Come on, you gotta keep it interesting. Interest me."  | Directive      |                |
| 56. | Kate    | "Uh... I studied at Oxford for five years."   |                | Representative |
| 57. | Cal:    | "Boring!"   | Expressive     |                |
| 58. | Cal     | "Wow. Teacher with an alcohol dependency who studied at Oxford."  | Expressive     |                |
|     |         | "Blah, blah, blah. Bleh. England. Yuck."  | Expressive     |                |
| 59. | Kate    | "I think my friends just got here."   |                | Commissive     |
| 60. | Cal     | "I'm sorry. I'm sorry, I'm sorry, I'm sorry."   | Expressive     |                |
|     |         | "Okay, I'm in corporate insurance."   | Representative |                |
| 61. | Jacob   | "Oh, God."  | Expressive     |                |
| 62. | Cal     | "I have children, plural. My wife was cheating on me with Lindhagen which I wasn't supposed to tell you. Nice to meet you."   | Representative |                |
| 63. | Kate    | "What were you supposed to tell me?"  |                | Directive      |
| 64. | Cal     | "I don't know. I don't know."   | Expressive     |                |
|     |         | "I was supposed to tell you that you're the perfect combination of sexy and cute which is actually something that I used to say to my wife. But now it's become corrupted." | Representative |                |
|     |         | "And I have 18 layers of clothes on. I'm wearing a shirt and a tie and a sweater and a suede jacket that just seals in all the heat. Seals in all the juices."              | Representative |                |
|     |         | "It's all sweat under here. This is just sweat from here down. This sweater, this is called slim cut, but it feels like   | Expressive     |                |
|     |         | A scuba suit.   |                |                |
|     |         | "And I'm looking at your breasts. What's that about?"   | Expressive     |                |
| 65. | Kate    | "You think I'm the perfect combination of sexy and cute?"   |                | Representative |
| 66. | Cal     | "That's what you picked up from what I just said?"  | Expressive     |                |
| 67. | Kate    | "Mm, mm."   |                | Expressive     |

These are the tables of analysis of the second context within the Scene 20:

Bar. The scene of this context was about Cal bravely to talk to Kate, one of the ladies in a bar. The participants were Cal, Kate, and Jacob. Cal tried to seduce Kate and hope that she wanted to go home with him. The conversation started with Jacob's greeting to Kate. After the conversation started to feel puzzling, Cal panicked and said "I was supposed to tell you that you're the perfect combination of sexy and cute". The context described that the conversation was going casual and all of the participants were smoothly engaged.

According to the analysis of speech acts classification, the writer found that the type of speech acts which was mostly used by male characters was expressive. Both Cal and Jacob stated 15 expressives out of 21 utterances they have made. In the other hand, female character tends to use also expressive utterances. Kate stated 5 expressives in all her 16 utterances she spoke. Based on the analysis, there was no significance difference between the use of speech acts by male and female characters because both of the gender used many expressives in their utterances.

From the entire two contexts within the scene number 20, the writer found that there was no significant difference between the use of speech acts in the first and second context. In the first context, there was no different in the use of speech acts because all the participants in the context were male. In the second context, both gender used many expressive utterances because male participants in this context tend to state his feelings toward the situation of the context, yet the female

member tend to describe their feelings toward the utterances produced by Cal as the male member.

**Table 4.1.3.11 The Analysis of Speaking Context Number Six**

|                   |  |
|-------------------|--|
| Setting and Scene | Setting : In the front yard of Emily's house.<br>Scene : Cal asks Robbie to welcome Emily for the surprise |
| Participants      | Speaker : Robbie and Emily   |
| Ends              | Robbie wants Emily to follow his steps and be ready for the surprise.                                      |
| Act Sequences     | Robbie waits at the front door and when Emily arrives, he blindfolds her.                                  |
| Key Instrument    | Robbie: "Dad's here. I have to blindfold you."   |
| Norms             | Casual.  |
| Genre             | Two ways.<br>Conversation.   |

**Table 4.1.3.12 The Analysis of Speech Acts Classification Number Six**

| No. | Speaker | Utterance  | Speech acts  |                |
|-----|---------|--|--|----------------|
|     |         |  | Male   | Female         |
| 1.  | Robbie  | "Dad's here."<br>"I have to blindfold you."  | Representative<br>Directive  |                |
| 2.  | Emily   | "Why? What's he doing?"  |  | Directive      |
| 3.  | Robbie  | "Just come on."  | Directive  |                |
| 4.  | Emily   | "Is this something I'm gonna have to clean up?"  |  | Expressive     |
| 5.  | Robbie  | "Mom, no"<br>"Don't worry about it. Keep going."   | Expressive<br>Directive  |                |
| 6.  | Emily   | "Honey, honey, I really can't see."  |  | Expressive     |
| 7.  | Robbie  | "Mom, I got you."<br>"Two. Right now we're on the ground. One more step."  | Directive<br>Representative  |                |
| 8.  | Emily   | "Three."   |  | Representative |
| 9.  | Robbie  | "Three."<br>"Yay."<br>"Mom, no more steps."<br>"We're on the ground."<br>"Mom, relax."<br>"It's your husband, not al-Qaeda." | Representative<br>Expressive<br>Directive<br>Representative<br>Directive<br>Expressive |                |

These are the tables of analysis of the first context in the Scene 39: The House. The context took place in the front yard of Cal and Emily's house. The scene described that Robbie was sitting in the front of the door with a blindfold in his hand. He was asked to blindfold Emily and guide her to the backyard. The

participants were Robbie and Emily. In this context, Robbie was asked to welcome her mom to the backyard. He started to smile when Emily's car park at the lot. He said "Dad's here. I have to blindfold you." right after Emily wondered what was happening. They talked in a casual and delightful conversation.

According to the speech acts analysis of this context, the writer found that the type of speech acts which was mostly used by male character was Directive.

Robbie stated 6 directives out of 5 utterances he made. In the other hand, female characters most likely to used expressive utterances. Emily stated 2 expressives from all 4 utterances she made. This difference was caused by the different perspective by both the gender. Robbie wanted his mom to listen all his instruction, yet all Emily wanted was to be together with her whole family.

**Table 4.1.3.13 The Analysis of Speaking Context Number Seven**

|                   |   |
|-------------------|---|
| Setting and Scene | Setting : In the back yard of Emily's house.<br>Scene : The beginning of the surprise.                          |
| Participants      | Speaker : Cal, Robbie, Emily, and Hannah  |
| Ends              | Cal wants to recall the good days with Emily.   |
| Act Sequences     | Cal greets Emily with big smile and says the first time he met her.   |
| Key               | Cal: "Many years ago, in the hallway of Woodside Middle School, Cal Weaver saw Emily Boyle for the first time." |
| Instrument        | Casual.   |
| Norms             | Multi ways.   |
| Genre             | Conversation.   |

**Table 4.1.3.14 The Analysis of Speech Acts Classification Number Seven**

|     |        |  |  |
|-----|--------|--|--|
| 10. | Cal    | "Hi, Em."  | Expressive                                 |
| 11. | Emily  | "Oh, hey."<br>"Can I take this off now, please?"   | Expressive<br>Directive                    |
| 12. | Cal    | "Nope, not yet."<br>"Do it. May I have your attention?"<br>"Many years ago, in the hallway of Woodside Middle School...Cal Weaver saw Emily Boyle for the first time." | Declarative<br>Directive<br>Representative |
| 13. | Emily  | "Cal, are you seriously gonna do this in front of the kids?"   | Expressive                                 |
| 14. | Robbie | "If anything goes wrong I'm supposed to take her upstairs and put the TV on loud."   | Commissive                                 |

Table Continued ...

| No. | Speaker | Utterance                                      | Speech acts    |             |
|-----|---------|--|----------------|-------------|
|     |         |  | Male           | Female      |
| 15. | Emily   | “All right.”                                   |                | Declarative |
|     |         | “Well, we may as well wait for your daughter.” |                | Directive   |
| 16. | Cal     | “She's right here.”                            | Representative |             |
| 17. | Emily   | “No, no, no. I mean our other daughter.”       |                | Expressive  |
| 18. | Hannah  | “Hello?”                                       |                | Directive   |
| 19. | Cal     | “Nanna.”                                       | Expressive     |             |
| 20. | Hannah  | “Hi, guys.”                                    |                | Directive   |
| 21. | Emily   | “Hi, sweetheart.”                              |                | Expressive  |
| 22. | Cal     | “Hi.”  | Expressive     |             |
| 23. | Hannah  | “What's going on?”                             |                | Directive   |
| 24. | Cal     | “Hi.”  | Expressive     |             |
| 25. | Hannah  | “What's going on?”                             |                | Directive   |

These are the table analysis of the second context within the Scene 39: The House. The scene of the context described about the beginning of the surprise.

The participants were Cal, Robbie, Emily, and Hannah. In this context, Cal wanted to throw a small celebration to recall the good memories between Emily and him. At the beginning, Cal started to greet everyone and told a story about the first time he met Emily in high school. Cal said “Many years ago, in the hallway of Woodside Middle School. Cal Weaver saw Emily Boyle for the first time.” The conversation was lovely and full of joy.

According to the type of speech acts analysis, the writer found that expressive was one of the types of speech acts which were mostly used by male characters. Cal, as the male member who stated most of the utterances, stated 4 expressives from all the 7 utterances produced by all the male participants. In the other hand, directive became the most used type of speech acts produced by female participants. Both Emily and Hannah stated 6 expressives out of 9

utterances that they had produced. This difference was related with the purpose of the context. In this context, Cal wanted to recall the good memories between Emily and him. He wanted to express his joy to all the participants by saying many expressive utterances. Meanwhile the female participants stated many directives because they had requests to be made.

**Table 4.1.3.15 the Analysis of Speaking Context Number Eight**

|                   |   |
|-------------------|---|
| Setting and Scene | Setting : In the back yard of Emily's house.<br>Scene : Cal is surprised.   |
| Participants      | Speaker : Cal, Robbie, Emily, Hannah, Jacob, Molly, Jessica, and Bernie.  |
| Ends              | Cal knows who Jacob is. He is really mad when he knows that Jacob is Hannah's boyfriend.                                      |
| Act Sequences     | Everybody is happy when Hannah showed from the back of the door but Cal is silenced when Jacob followed Hannah from the back. |
| Key               | Cal: "You guys are together?"<br>Hannah: "Yeah."<br>Cal: "No way. Break up right now."  |
| Instrument        | Intense   |
| Norms             | Multi ways.   |
| Genre             | Arguments   |

**Table 4.1.3.16 the Analysis of Speech Acts Classification Number Eight**

|     |        |  |                |                |
|-----|--------|--|----------------|----------------|
| 26. | Jacob  | "Cal?"   | Expressive     |                |
| 27. | Cal    | "What are you doing here?"   | Directive      |                |
| 28. | Jacob  | "What are you doing here?"   | Directive      |                |
| 29. | Hannah | "Wait, do you guys know each other?"   |                | Directive      |
| 30. | Cal    | "What's going on?"   | Directive      |                |
| 30. | Emily  | "Jacob, it's so nice to meet you. I've heard so many wonderful things about you from Nanna." |                | Expressive     |
| 31. | Hannah | "I am. I couldn't say Hannah. How do you know my dad?"                                       |                | Directive      |
| 32. | Emily  | "She couldn't say her H's at all."   |                | Representative |
| 33. | Cal    | "Okay. I'm having trouble understanding what's going on right now."                          | Representative |                |
| 34. | Hannah | "Dad, this is Jacob, my boyfriend."  |                | Representative |
| 35. | Cal    | "No, it's not."  | Representative |                |
| 35. | Emily  | "I wanna see the boyfriend."   |                | Directive      |
| 37. | Jacob  | "I can't breathe."   | Expressive     |                |
| 38. | Emily  | "Can I take this off?"   |                | Directive      |
| 39. | Jacob  | "You should have told me."   | Directive      |                |

Table Continued ...

| No. | Speaker | Utterance   | Speech acts             |             |
|-----|---------|---|-------------------------|-------------|
|     |         |   | Male                    | Female      |
| 40. | Cal     | "Never wanted me to talk about my children."                | Directive               |             |
| 41. | Molly   | "Um, I'm gonna go watch TV now."                            |                         | Declarative |
| 42. | Cal     | "That's fine. Why don't you go do that?"                    | Directive               |             |
| 43. | Jacob   | "Can I come?"   | Commissive              |             |
| 44. | Molly   | "No."   |                         | Declarative |
| 45. | Emily   | "Honey, he's really cute."                                  |                         | Expressive  |
| 46. | Cal     | "No, he's not."   | Representative          |             |
| 47. | Cal     | "Let me get this straight."                                 | Commissive              |             |
| 48. | Jacob   | "Please don't call him that. Cal, that's not gonna happen." | Directive               |             |
| 49. | Cal     | "Then I will mess you up."                                  | Commissive              |             |
| 50. | Jessica | "Daddy, no."  |                         | Directive   |
| 51. | Hannah  | "Oh, God."  |                         | Expressive  |
| 52. | Jessica | "No, no, no. Stop it."                                      |                         | Directive   |
| 53. | Jessica | "Stop it."  |                         | Directive   |
| 54. | Jessica | "No, no, no. Daddy, Daddy."                                 |                         | Directive   |
| 55. | Bernie  | "I'm gonna beat you till your brains fall out."             | Commissive              |             |
| 56. | Cal     | "Timeout, timeout. Hold on."                                | Directive               |             |
| 57. | Robbie  | "But I love her."   | Expressive              |             |
| 58. | Cal     | "Stay the hell away from my daughter."                      | Directive               |             |
| 59. | Bernie  | "You stay away from my daughter."                           | Directive               |             |
| 60. | Emily   | "Stop it."  |                         | Directive   |
| 61. | Emily   | "Come on."  |                         | Expressive  |
| 62. | Cal     | "Let go of me! Let go of me! Let go of me!"                 | Directive               |             |
| 63. | Cal     | "Stop it. Stop it."<br>"I'll kill you."                     | Directive<br>Commissive |             |

These are the tables of analysis of the third context within the Scene 39:

The House. From this context, the writer concluded that the scene described about how Cal was surprised about the appearance of Jacob. The participants of this context were Cal, Robbie, Emily, Hannah, Jacob, Molly, Jessica, and Bernie. The "ends" of the context showed that Cal was really mad about the Jacob appears as Hannah's boyfriend because he knew that Jacob was his friend in the bar who taught him how to get many women. First, Cal was happy to see his other

daughter who was Hannah, but he was surprised that Jacob followed her into the backyard. Cal would do anything to prevent their relationship from happening. In the column of “key”, it stated that “Cal says “You guys are together? No way.

Break up right now.” The conversation showed the angriest emotion of Cal; it could be seen from the utterance “Break up right now”. By saying so, it means that Cal disapprove his daughter relationship with Jacob.

According to the analysis of speech acts classification, the writer found that male participants used many Directives in their utterances. They produced 12 directives out of total 22 utterances they have made. In the other hand, female characters used many directives in their utterances. They uttered 9 directives from total 17 utterances they have made. From the following data, the writer found that there was no significant difference in the use of speech acts between male and female characters in this context. Both of the gender used many directives expressions in their utterances. The writer conclude that this similarity caused by the genre of the context. Both male and female characters tend to force their perspectives toward each other.

**Table 4.1.3.17 The Analysis of Speaking Context Number Nine**

|                   |  |
|-------------------|--|
| Setting and Scene | Setting : In the back yard of Emily’s house.<br>Scene : The situation is calmed.   |
| Participants      | Speaker: Cal, Police officer, Robbie, Emily, Jacob, Bernie, and David.   |
| Ends              | This is the time when the characters have to make a decision toward the situation.                                       |
| Act Sequences     | Police officers come to the scene and calm everyone down.  |
| Key               | Hannah: “Dad, I’m not gonna stop seeing him.”<br>Cal: “Get out of my house.”<br>Emily: “This is not your house anymore.” |
| Instrument        | Calm after a conflict.   |
| Norms             | Multi ways.  |
| Genre             | Conversation.  |



**Table 4.1.3.18 The Analysis of Speech Acts Classification Number Nine**

|     |                |  |  |            |
|-----|----------------|--|--|------------|
| 64. | Police Officer | "So... Okay, wait. Which one of you is Lindhagen again?"   | Directive                                |            |
| 65. | Police Officer | "I'm just gonna write, "Domestic disturbance, all clear. ""  | Declarative                              |            |
| 66. | Emily          | "Thank you, officer."  |  | Expressive |
| 67. | Cal            | "I will kill you."   | Directive                                |            |
| 68. | Bernie         | "Let's go."  | Directive                                |            |
| 69. | Bernie         | "Now."   | Directive                                |            |
| 70. | Jacob          | "Cal. Come on."  | Directive                                |            |
| 71. | Cal            | "Honey, This guy is a lowlife, he is a womanizer."   | Representative                           |            |
| 72. | Emily          | "That's ironic."   |  | Expressive |
| 73. | Cal            | "Excuse me?"<br>"I know him. I have witnessed him in action."<br>"And you are not to see him anymore." | Directive<br>Representative<br>Directive |            |
| 74. | Hannah         | "Dad, I'm not gonna stop seeing him."  |  | Commissive |
| 75. | Emily          | "You're being unreasonable."   |  | Expressive |
| 76. | Cal            | "Get out of my house."   | Directive                                |            |
| 77. | Emily          | "This is not your house anymore."  |  | Expressive |
| 78. | David          | "Fantastic."   | Expressive                               |            |
| 79. | Emily          | "Nice."  |  | Expressive |
| 80. | Robbie         | "Go home, Dad"   | Directive                                |            |

These are the tables of analysis that discuss about the fourth context within the Scene 39: The House. From this context, the writer concluded that the scene became a calm environment once again. The participants were Cal, Police officer, Robbie, Emily, Jacob, Bernie, and David. This context described the situation where every character should make a decision for them. Luckily, the arrival of the police officer was able to calm everyone down. Many decisions were made such as Hannah's decision to be with Jacob, Cal's judgment to let Hannah out from the house, and Emily's statement about who own the house itself.

According to the analysis of speech acts classification in this context, the writer found that the type of speech acts which was mostly used by male

characters was directive. They uttered 9 directives from 11 utterances they have made. In the other hand, female characters used many expressives in their utterances. They stated 5 expressives out of 6 utterances that they have made. This different use of speech acts was caused by different perspective of both genders. Male characters tend to use many directives because they wanted to state decisions which they thought it was right for all. In the other hand, Emily as the female character that stated most of the expressives, tried to state her feelings toward the directive decisions made by male characters.

From the analysis of total four contexts in the Scene 39: The House. The writer found that there was significance difference in the use of speech acts between male and female characters in this scene. The difference use of speech acts was found in the first and fourth context within the scene. The difference was that in the first and fourth context, male characters scene used many directive expressions, yet female characters tend to use expressives in their utterances. This difference caused by dissimilarity purpose of both gender in each context.

#### 4.1.4 The Different Usage of Speech Acts By Male and Female Characters

In order to answer the next problem of the study, the writer summed up the analysis of each of the selected scene into these following tables.

**Table 4.1.4.1 Speech Acts Data analysis based on Gender Number One**

| Scene 4: Bar | The use of Speech Acts     |  |
|--------------|----------------------------|--|
|              | Male                       | Female   |
| Context 1    | -                          | Expressives                                    |
| Context 2    | Expressives                | Expressives                                    |
| Context 3    | Directives                 | Declarations and Representatives               |
| Whole Scene  | Expressives and Directives | Expressives, Declarations, and Representatives |

**Table 4.1.4.2 Speech Acts Data analysis based on Gender Number Two**

| Scene 20: Bar | <i>The use of Speech Acts</i>   |               |
|---------------|---------------------------------|---------------|
|               | <i>Male</i>                     | <i>Female</i> |
| Context 1     | Representatives                 | -             |
| Context 2     | Expressives                     | Expressives   |
| Whole Scene   | Representatives and Expressives | Expressives   |

**Table 4.1.4.3 Speech Acts Data analysis based on Gender Number Three**

| Scene 39: The House | <i>The use of Speech Acts</i> |               |
|---------------------|-------------------------------|---------------|
|                     | <i>Male</i>                   | <i>Female</i> |
| Context 1           | Directives                    | Expressives   |
| Context 2           | Expressive                    | Expressives   |
| Context 3           | Directives                    | Directives    |
| Context 4           | Directives                    | Expressives   |
| Whole Scene         | Directives                    | Expressives   |

From all the three tables of speech acts analysis, it can be seen that male and female characters used variety types of speech acts. Male participants used many directives, expressives, and representatives, yet female participants also used many expressives, declaratives, and representatives. From the findings, the writer concluded that there was clearly a difference in the use of speech acts by male and female characters in the selected scenes. The more understanding about the use of speech acts by each gender reveals the background why each gender tend to use some specific types of speech acts in some particular context of the selected scenes. The analysis covers the differences in the use of speech acts from all the scenes which have been selected by the writer.

In the first and third context of the Scene 4: Bar, the male character tended to be a romantic character which can be gathered from the facts that he used many expressives as the sign that he wanted to be judged as the one who express his

feeling more. In this context, directives play a part as seductive utterances which help Jacob to make Hannah believe that he is an attractive guy. In the other hand, female characters tend to state their feelings using expressives and representatives rather than easily believe to the expressive utterances delivered by Jacob. In addition, male characters use many expressives in order to state their emotional perspectives toward the contexts. Also, as the highlighted character in this context, Hannah has to make a decision by using declaratives related to Jacob's invitation to take her home.

Different from the Scene 4: Bar, the male characters in the Scene 20: Bar try to be the one who dominate more in the conversation. The use of representatives and expressives utterances strengthens the statement about how male characters show dominance with some facts that they have uttered during the conversation. In the other hand, Kate as the only female participant in this scene shows agreement toward Cal's facts by her expressives utterances.

In the Scene 39: The House, male characters become the emotional ones. They have stated many directives during the scene. They tend to force their judgments by the fact that the directives utterances lead them to state not merely suggestions, but order. On the other hand, female characters could not state much as the male characters due to their incapability to be as emotional as the male ones. They produced many expressive utterances to express their feelings and disagreements.

## 4.2 Discussion

From the analysis of speech acts and gender differences, the writer found that there were many differences occurred in the selected scenes. These differences can be analyzed through the utterances of male and female characters in the scenes. Haas in 1979 proposed a theory which explained that male and female speeches can be distinguished by their form, topic, content, and use.

However, this study only focuses on three aspects which are topic, content, and use.

### 4.2.1 Topic

Topic refers to the subject matter of the utterances and to what the conversations are about. In the Scene 4: Bar, Jacob as the male character stated many topics such as court events, age, and women speeches. In the Scene 20: Bar, male characters tend to talk about sex, women, and physical appearance. In the Scene 39: The House, male characters tend to talk about the past, relationship, anger, and rejections. However, female characters in the Scene 4: Bar talked about men and physical appearance. In the Scene 20: Bar, the female character tends to talk about sex and physical appearance. In the Scene 39: The House, female characters tend to talk about family member, relationship, acceptance, and ownership. These differences occurred as the sign that he use of speech acts by male and female characters would be different.

### 4.2.2 Content

Content refers to the categorization of topic which is reflected in the utterances. It is different with topic, since topic refers to particular object, events,

and ideas, whereas content refers to the more general concept of how the topic is referenced. In the Scene 4: Bar, the content of the utterances which was uttered by male character involved seduction and flirting. The use of body gesture and lower tone indicate describe the main purpose of the utterances. The reason why Jacob did all the gestures was because in this scene, the purpose of the male characters was to seduce one of the female characters and to take her home. In the other hand, the content of the utterances uttered by the female characters involves gossip. Female character tends to use scorned tone and limited body gesture as a sign that they were talking about someone physical appearance in their own perspective. In the Scene 20: Bar, the content of the male characters also involved seduction and flirting. In this scene, Cal tried to talk to Kate in order to take her home tonight. He used hand and facial gestures to make Kate convinced and willing to go home with him. In the other hand, Kate as the only female character in this scene used her body gesture as a sign that she wanted Cal to take her home. In the Scene 39: The House, the content of the utterances by male characters involved surprise, fight, and decisions. They involved more body movements here as the expression of anger during the scene. However, female participants used their variety of tones to emphasize their utterances so the male characters accepted their expressions.

#### 4.2.3 Use

Language use refers to the selection of behaviors in forming utterances according to the goals of the speaker and the context of the situation. In the Scene 4: Bar. Male characters tend to use many instrumental talks which means that they

are more likely to state their perspective facts, yet the female characters tend to be attached with the facts that the male characters provide without considering any further meaning about the uttered facts. In the Scene 20: Bar, male characters tend to use compulsive utterances which mean that they are more likely to suggest the female character to talk about herself and make the conversation flows as the way that the male character wants. In the Scene 39: The House, the male characters use strong-aggressive words to express their emotional feeling. In this scene, the male characters tend to shut the utterances of their addressee because they were entitled to their angry emotion.

From the analysis of the topic, content, and use of the selected scene, the writer found that the reason why male and female characters can be distinguished based on the uttered speeches that have produced. It is in line with Haas (1979) theory about the analysis of male and female utterances based on their utterances.