

# **ANALYSIS OF BUILDING TASKS ON *DO I SOUND GAY?* FILM**

A Thesis

Submitted to Letters and Humanities Faculty

In partial Fulfillment of the Requirements for Strata One Degree (S1)



**ENGLISH LETTERS DEPARTEMENT  
LETTERS AND HUMANITIES FACULTY  
STATE ISLAMIC UNIVERSITY OF SYARIF HIDAYATULLAH  
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## ABSTRACT

Devita Adriani, *Analysis of Building Tasks on Do I Sound Gay? Film*. Thesis: English Letters Department, Letters and Humanities Faculty, Syarif Hidayatullah State Islamic University, Jakarta 2017.

This research analyzes transcribed conversation of documentary film *Do I Sound Gay?* directed by David Thrope was published in *Toronto International Film Festival 2014*. Qualitative method is used in this research to gain a specific outcome as the corpus results in a demand of a completely different respons. The objectives of this research is to describe the building tasks of discourse in the stance on sounding-gay voice issues reflected by the transcribed conversation. Eleven randomly data from six of various backgrounds interviewees; actor, activist, CNN news anchor, and fashion mentor, including Dan Savage, George Takei, Zach King, Ron Smyth, Bob Corff and Don Lemon were taken as the corpus. In this research the writer finds out the result that shows the way in which the interviewees each use the linguistics units to express gay-sounding voice issues based on their opinion . Moreover, this research resulted in the accomplishment of the use of the entirety of James Paul Gee's seven building task by the interviewees.

**Keywords:** *Discourse Analysis, Building Tasks, Documentary Film.*

**APPROVAL SHEET**

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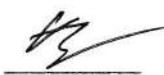

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## LEGALIZATION

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The thesis entitled above has been defended before the Letters and Humanities Faculty's Examination Committee on July 19<sup>th</sup>, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, July 19<sup>th</sup>, 2017

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## DECLARATION

I hereby declare that this submission is my own work and that, to my best knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.



Jakarta, May 2017

Devita Adriani

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Jakarta, May 2017

The Writer

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

Discourse can be defined as a particular unit of language (above the sentence), and discourse as a particular focus (on language use).<sup>1</sup> These two definitions are reflecting to the different between formalist and functionalist paradigms. The differences of paradigms make different background assumptions about the linguistics theory, method for studying language, the nature of data and empirical evidence. From functionalist view, the study of discourse is the study of any aspect of language use, as Stubbs (1983, Cited in Deborah Schiffrin) stated:

“Study of discourse is the study of the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts.”<sup>2</sup>

Discourse concerned with any meaningful of language which takes both written and spoken forms. Written or printed discourses can be referred as ‘text’, can take up varieties of form such as newspaper articles, but also transcript of spoken conversations and interviews, as well as television programs, film, and web-pages.

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<sup>1</sup> Deborah Schiffrin, *Approach to Discourse* 3<sup>th</sup> Ed (Oxford: Blackwell Publisher Ltd, 2000), p. 20.

<sup>2</sup> Deborah Schiffrin, *Discourse Markers*, (New York: Cambridge University Press, 1996), p. 1.

A film, otherwise known as a movie, moving picture or motion picture is defined as a form of entertainment that enacts a story by sequence of images giving the illusions of continuous movement.<sup>3</sup> Film tells a story and has existents (characters, object, and locations) and events. It presents with a story or narrative that is re-enacted through the interaction of characters. Narrative film or a film that tells a story has two parts, the actual story and how it is communicated (discourse).

Seymour distinguishes between a story (*histoire*) and discourse (*discours*). In the simple terms, the story is the *what* in a narrative that is depicted and the discourse the *how*. Story is a set of events can be considered *what happened* in certain sequence and form the idea of the story. While Chatman describes discourse as the other necessary component of a narrative, a discourse that is the expression, the means by which content is communicated.<sup>4</sup> Discourse is an abstract concept with many manifestations. Discourse is the class of all expression of the story (natural language, music, etc). Thus, Chatman representing narrative in term of “story” and “discourse” and conceptual level of “content” and “expression”.

In line with the Seymour theory that described discourse as component of film, James Paul Gee stated:

“Discourses are the words that are use, the pictures that are seen, the material the text is printed on, the building we are in, the symbol we

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<sup>3</sup> D. Bordwell & K.Thomson, *Film Art: An Introduction 5<sup>th</sup> Ed*, (New York: McGraw-Hill, 2000), p. 13.

<sup>4</sup> Chatman Seymour, *Story and Discourse: Narrative Structure in Fiction and Film*, (Ithaca: Cornell University Press, 1978), p. 9-10.

encounter, and all the other elements of discourse mesh together in a certain way that allow us to recognize them as being part of a certain theme.”<sup>5</sup>

There is a majority of discourses, with recognize the discourses based on their particular characteristics. These characteristics may include people, places, time, actions, interactions, verbal and nonverbal expression, symbol, things, tools and technologies that indicate certain identities and associated activities.

With the rise of interest in discourse analysis, the conversation in film has come centre stage. For far too long movies were created as social popular entertainment. Documentary films are increasingly popular with audience as factual and authentic record and official source of information. According to Grierson, the documentary can be called “reality” because they involve issues of ethnics, politics, and social issues.<sup>6</sup> The documentary is branch of film production which goes to the actual, and photographs it and edits it and shapes it. It attempt to give form and pattern to the complex of direct observation.<sup>7</sup>

In any research that focuses on conversation, the researcher needs to transcribe the data accurately. Transcription is a better tool for analysing the nature of language that portrayed in film conversation. Transcription can be defined as the process of creating representation in writing of speech event, in such a way as to make it accessible to discourse analysis. In line with that definition, Cumming stated:

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<sup>5</sup> James Paul Gee, *An Introduction to Discourse Analysis: Theory and Method 2<sup>nd</sup> Ed*, (Oxon: Routledge, 2005), p.21

<sup>6</sup> John Grierson, *Introduction to Documentary*, (Bloomington: Indiana University Press, 2010), p.159

<sup>7</sup> *Ibid.*, p.20.

“The goal of discourse transcription is to represent in writing those aspect of given speech event, as mediated through an audio or video record.”<sup>8</sup>

Transcription carry functional significance to the participants, whether these are linguistic or non linguistic that is accessible to analysis. To produce a record of all the conversation event represented on a tape, the discourse transcribers seeks to write down what is significant to user of language and drawn on a knowledge of the language transcribed, as well as of culture that goes with it. According to Gee, discourse is an example of a “thinking device” for us to construct and construe the world. At the centre of Gee’s view on discourse, he argues that humans use language to construct reality based on seven “blocks”, which attach significant, engage in activities, construct identities, enact relationships, declare a view on the distribution of social goods, establish connection and signal attachment to certain sign system and knowledge.

Thus, documentaries offer visual representations of some part of the historical world. They stand for represent the views of individuals, groups, and institutions. It seems that since the 1990s, minority groups in Western countries have made themselves heard more loudly than even before. One of these minority groups is the LGBT- community (lesbian, gay, bisexual and transgender). The community’s increasing presence in the media can be argued to be one explanation for the attention the LGBT-community has gained in the last decades. The film can either maintain the stereotypical ways which we view people of different sexual identities.

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<sup>8</sup> Susanna Cuming, *Pappers in Linguistics Vol.4: Discourse Transcription*, (Santa Barbara: University of California Press, 1992), p. 4.

It is common for people to rely on film to show them realistic portrayals of the LGBT-community, since for many, movies is the source of information on the matter. It is important to view how sexual minorities are depicted on film. In 2015 journalist and gay activist David Thorpe's documentary, *"Do I Sound Gay?"* introduced anxieties about "gay" voice as an exercise in self-improvement, and winds up with a compelling portrait of internalized homophobia and liberation.<sup>9</sup>

The fact that "sounding gay" has not been explored is all the more remarkable considering that it is on the minds of many gay men, like internationally acclaimed best-selling author David Sedaris, who says in the film:

"I'm embarrassed to say this but sometimes somebody will say, "I didn't know you were gay". Why does that make me feel good? I hate myself for thinking that. I thought I was beyond that. What's the problem if someone assumes that I'm gay when I open my mouth?"

(00:15:49) – (00:15:55)

Like Sedaris, David Thorpe feels anxiety about his "gay" voice. *Do I Sound Gay?* weaves Thorpe's personal story with cultural analysis of gay voice. Thorpe seeks answers from friends, actor, activist, linguist, news anchor, fashion mentor and LGBT celebrities, including Zach King, Ron Smyth, Bob Corff, Don Lemon, Dan Savage, David Sedaris, and George Takei, who speak frankly about their own experiences.

Since this study will conduct a research in discourse building of documentary film transcript, the data used here comes from the transcript of the conversation with Dan Savage, George Takei, Zach King, Ron Smyth, Bob Corff

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<sup>9</sup> Do I sound Gay? Wikipedia.org, cited from [https://en.wikipedia.org/wiki/Do\\_I\\_Sound\\_Gay](https://en.wikipedia.org/wiki/Do_I_Sound_Gay). Accessed on November 2, 2015.

and Don Lemon that portrayed in *Do I Sound Gay?* Film. Therefore, this research will analyze the building tasks of discourse in *Do I Sound Gay* film using the building task concept proposed by James Paul Gee.

## 1.2 Focus of Study

In accordance the background of study above, this research is concentrated on the building task concept proposed by James Paul Gee to unveil the building task of discourse depicted on the transcript of *Do I Sound Gay?* Film and its identities in the stance on gay issues.

## 1.3 Research Question

The research questions is adopted Gee's (2005, 2011) analytical tools of discourse analysis. Based on the background of study, Gee's seven building tasks of language is selected which act simultaneously in every piece of language-in-use. The research questions which are proposed are:

1. What are the building tasks of discourse depicted on transcript of *Do I Sound Gay* film?
2. How *Do I Sound Gay* film portray gay issues reflected by the building tasks of discourse of its interviewees?

## 1.4 Objectives of Study

Based on the research questions, the purposes of this research are:

1. To describe the building tasks of discourse depicted on *Do I Sound Gay* film.



2. To explain how *Do I Sound Gay* film portray Gay issues reflected by the building task of discourse of its interviewees.

## 1.5 Significance of the Study

Theoretically, the significance of this research is to give a contribution on the field of linguistics, specifically to the study of discourse analysis. This research is also expected to be beneficial for referent or comparison for the next study. So, it will give the next researchers some ideas to improve research on discourse studies, especially in the aspect of building tasks of discourse.

Practically, this research is expected to be beneficial for linguistics students, linguists and the public in general to understand the scientific field of discourse, discourse studies, and even more specific, building tasks of discourse.

## 1.6 Research Methodology

### 1.6.1 Method of the Research

The method which is used in this research is qualitative method. David Silverman defined:

“The qualitative method can provide a ‘deeper’ understanding of social phenomena. Qualitative method have entered and mapped territories such as inner experiences, language, narratives, sign system or forms of social interaction.”<sup>10</sup>

This research will be attached with the building task theory by James Paul Gee. The analysis will discover the building process of

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<sup>10</sup> David Silverman, *Doing Qualitative Research*, (London: SAGE Publications Ltd, 2013), p.125.

discourse on *Do I Sound Gay* film transcript and identities in the stance on Gay issues.

### 1.6.2 Technique of Data Collection and Data Analysis

Non-participant observational method as the technique of data collecting is used in this research.<sup>11</sup> Non-participant observation method enables the researcher to collect primary data without interacting directly with its participants. This research utilized attention on the building tasks of discourse, appears on transcript conversation of *Do I Sound Gay* Film. The process of data collection in this research involves a number of steps:

1. The data is a documentary film, *Do I sound Gay?* by David Thorpe. The film is taken from [www.tiff.net/DoISoundGay/film.html](http://www.tiff.net/DoISoundGay/film.html) as an official websites of the Toronto International Film Festival. Then the film is watched to be understood.
2. Transcribing the natural speech of the interviewer and interviewee and focused on the subtitles that were shown on the screen simultaneously.
3. Giving mark the sequence of utterance that contained gay issues. Then eleven data is taken as representation of each interviewee.

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<sup>11</sup> Francie Ostrower, *Nonparticipant Observation as an Introduction to Qualitative Research*, (Oxon: Routledge International Handbook, 1998), p. 57.

After data is collected, the next process is analyzing the data. The steps of process are:

1. Writing the data on the data cards. By using data card and coding the process of gathering the data, it makes the conduction of the analysis easier. Since the data is in written form and can therefore go back and forth in the data when necessary to double-check for mistakes and re-watch the scenes when needed.
2. Identifying and describing of the relevant parts of the film which portray the gay issues.
3. Analysing the data from each interviewee using the building tasks of discourse theory by James Paul Gee.

### **1.6.3 Instrument of Research**

The instrument of this research is the writer herself by watching and noting down the utterance that contained gay issues and then analyzing the data using Gee's seven building task theory.

### **1.6.4 Unit of Data Analysis**

The unit of data analysis in this research is the transcribed conversation of *Do I Sound Gay* film. *Do I Sound Gay* is directed by David Thorpe that was released by Sundance selects in July 10, 2015.

## CHAPTER II

### THEORETICAL DESCRIPTION

#### 2.1 Previous Research

There are some previous researches in the field of discourse analysis. The first research made by Kelli Lynn Finney (2007), entitled *Many Voiced, Many Selves: An Analysis of Education Blog Discourse*. At this point, the author focused to analyze language on the internet by examining one from of CMC (computer mediated communication): education blogs. This research analyzes a selection of post from five blogs published between March 21, 2012 and March 28, 2013. These five blogs were chosen from a list of 307 blogs that compiled from both education blog reference list and snowball sampling. The author using James Paul Gee's concepts of seven building tasks, specifically situated meaning, intertextuality and social language. The research aims to both provide a description of how bloggers employ discourses in their work and to examine the relationship among change in social media, accompanying social media practices and discourse use.<sup>12</sup>

The second research made by Keith Standiford Wheeler (2010), entitled *Discourse Analysis Examining the Teacher's Role in Negotiating Meaning of Text*

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<sup>12</sup> Kelli Lynn Finney, "Many Voiced, Many Selves: An Analysis of Education Blog Discourse", Unpublished Thesis, (Faculty of Art- Seattle Pacific University, 2007).

*with Culturally and Linguistically Diverse Students*. This research reports data from a three-month discourse analysis of fifth-grade teacher's language used to negotiate meaning of the text with linguistically and culturally diverse students. Specifically, the author use Gee's discourse analysis methodology to examine the teacher's language-in-use for seven building tasks of language. In doing so, the author conceptualize categories of language use for each of the language building tasks. In the result, the author find that the teacher used instructional language to build significance and that in building significance the teacher used reproduction of meaning (including repetition and paraphrase), questions, overt attention, life connection, and adjective labelling.<sup>13</sup>

The third research comes from Bagus Putra Ramadhansya (2015), entitled *Discourse Analysis in the Huffington Post's Gay Voices (@HuffPostGay) Tweets in the Year of 2014*. The author focuses his analysis using James Paul Gee's Building Tasks theory with the additional assistance from the Principal Construction Elements of News theory by James A. Wollert and Doug Newsom. The research focuses on the enactment of social identities and activities through Discourse Building of the twelve tweets from The Huffington Post's Gay Voices (@HuffPostGay). The Huffington Post is an American online news aggregator and blog which present the issues of the Latin-American, African-American, and especially the LGBT on LGBT (Lesbian, Gay, Bisexual and Transgender). The objective of this research is to describe the building tasks of discourse it intends to

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<sup>13</sup> Keith S. Wheeler, "Discourse Analysis Examining the Teacher's Role in Negotiating Meaning of Text with Culturally and Linguistically Diverse Students", Unpublished Master Degree Thesis, (Faculty of Philosophy – Southern Illinois University Carbondale, 2010).

depict along with its social activities and identities in the stance issues reflected by the building task of discourse of the tweets.<sup>14</sup>

The fourth research is Furko Peter (2015) entitled *As Good as it Gets – Scripted Data in Discourse Analysis*. The author using scripted conversations as data for discourse analysis. This research focuses to analyse six arbitrarily extracts from the film *As good as it Gets* (1997, TriStar Pictures) with the aid of some of the concepts used in pragmatics, sociolinguistics, and conversation analysis. Using Grice's cooperative Principle and Geoffrey Leech's Principle of Politeness, the author analyzed the utterance are prototypical example of disregarding face wants, violating, and flouting. In addition, from a sociolinguistic viewpoint, the author observed a stark contrast between Simon's powerless language and Melvin's powerful use of vocabulary items.<sup>15</sup>

The four previous researches mentioned above also shared the same topic to identifying the seven building tasks proposed by James Paul Gee. The differences between this research and the four previous studies are located on the focus of the study and the unit of analysis.

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<sup>14</sup> Bagus Putra Ramadhansya, "Discourse Analysis in the Huffington Post's Gay Voices (@HuffPostGay) Tweets in the Year of 2014", Unpublished Bachelor Thesis, (Faculty of Letters and Humanities, UIN Syarif Hidayatullah Jakarta, 2015).

<sup>15</sup> Furko Peter, "As Good as it Gets – Scripted Data in Discourse Analysis", Unpublished Bachelor Thesis, (Institute of English and American Studies, University of Debrecen, 2015).

## 2.2 Theoretical Description

### 2.2.1 Discourse Analysis

The term 'discourse' can be defined in two different approaches. Two paradigms in linguistics provide different assumptions about general nature of language and the goal in linguistics. These paradigms are sometimes differently labelled: what Newmeyer (1983) calls a formalist paradigm and to what Hopper (1988) calls the functionalist paradigm.<sup>16</sup> The two paradigms make different background assumptions about the goal of a linguistics theory, the method for studying language, and the nature of data and empirical evidence. These paradigms also influence the differences definition of discourse. Formalist paradigms views discourse as "above the sentence", a definition derived from the functionalist paradigm views discourse as "language use".

The definition of discourse derived from functionalist that defined the study of discourse is the study of any language use. Brown and Yule's (1983) stated that discourse is language-in-action, and investigating it requires attention both to language and to action. It has been treated either as complex of linguistic forms, a 'text', or as 'language-in-use' in linguistics terms, or as 'real language', the actual language used by people in common situation.<sup>17</sup> Discourse in general terms refers to actual practices of talking and writing.

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<sup>16</sup> Deborah Schiffrin, *op.cit*, p.20.

<sup>17</sup> Gillian Brown and George Yule, *Discourse Analysis*, (Cambridge : Cambridge University Press, 1983), p.1.

In specific term, discourse is an interrelated set of texts, and the practices of their production, dissemination, and reception, that bring object into being. In other words, social reality is produced and made real through discourses, and social interactions cannot be understood without reference to the discourses that given them meaning.<sup>18</sup> The term ‘text’ in this definition encompasses not just literal, textual material, but any sort of coherent linguistic or visual expression – including writing, speeches, images, and body language. In line with the definition, Chatman describes discourse in narrative film approach. Firstly, Chatman distinguishes between a story (*histoire*) and discourse (*discours*). In the simple terms, the story is the *what* in a narrative that is depicted and the discourse the *how*.<sup>19</sup> Discourse is an abstract concept with many manifestations, it can be defined as the expression that means by which is communicated. Discourse is the class of all expression of the story (natural language, program music, etc). There is different definition of discourse; it is a matter of innate knowledge and interpretation. In defining discourse, Gee stated:

“Discourses are the words that are use, the pictures that are seen, the material the text is printed on, the building we are in, the symbol we encounter, and all the other elements of discourse mesh together in a certain way that allow us to recognize them as being part of a certain theme.”<sup>20</sup>

In recent years, the analyzing of conversation in film has been discussed in the area of discourse analysis. With it has arrived a need for better tools for analysing the nature language that portrayed in film. Transcription can be defined

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<sup>18</sup> Nelson Phillips and Chynthia Hardy, *Discourse Analysis: Investigating Processes of Social Construction*, ( London: Sage Publications Ltd, 2002), p.3.

<sup>19</sup> Chatman, *op.cit*, p. 9.

<sup>20</sup> Gee, *op.cit*, pp.21-22.



as the process of creating a representation in writing of speech event and also make it accessible to discourse analysis.<sup>21</sup>

Every transcription is naturally shaped by a particular perspective, and a particular set of goals. Key among the general goals that underlie much of discourse transcription process is that understanding the functioning of contextualized language in use.<sup>22</sup> All these facets of speaking are put into a transcription for a reason, because the transcription help researcher to understand what is happening in the actual spoken interaction that the transcription seeks to depict. The goal of discourse transcription is to represent in writing those aspects of given speech event (as mediated through an audio or video record) which carry functional significance to the participants, whether these are linguistic or non linguistic in form that is accessible to analysis.

## **2.2.2 Documentaries**

### **2.2.2.1 Documentaries as Discourse**

Every film is a documentary. We could say that here are two kind of film: (1) documentaries of wish-fulfilment and (2) documentaries of social representation.<sup>23</sup> Each type tells a story, but the story or narratives are of different sort. Documentaries of wish- fulfilment are what we would normally call fictions. These films give tangible expression to our wishes

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<sup>21</sup> *Ibid.*, p.4.

<sup>23</sup> Bill Nichols, *Introduction to Documentary*, (Bloomington: Indiana University Press, 2001), pp. 2-3.

and dreams, our nightmares and dreads. They offer world to us to explore and contemplate, or we may simply revel in the pleasure of moving from the world around us to these other worlds of infinite possibility.

Meanwhile documentaries of social representation are what we typically call non-fiction. These films give tangible representation to aspects of the world we already inhabit and share. They make the stuff of social reality visible and audible in a distinctive way, according to the acts of selection and arrangement carried out by a filmmaker. These films also convey truths if we decide they do. We must assess their claims and assertions, their perspectives and arguments in relation to the world as we know it and decide whether they are worthy of our belief. Documentaries of social representation offer us new views of our common world to explore and understand.

For every documentary there are at least three stories that intertwine: the filmmaker's, the films, and the audience's.<sup>24</sup> We often want to consider how a film relates to the previous work and continuing preoccupations of the filmmaker, to how the filmmaker might understand and explain her intentions or motives, and how these considerations relate to the general social context in which the work was made. This reference back to the filmmaker and the context of production is one of the ways in which we can discuss what a film is about. There is also the story of the text itself and our understanding and interpretation of this story. This is the

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<sup>24</sup> Bill Nichols, 2001, *op.cit.*, p. 62.

standard task of critical analysis and the usual focus of film history and criticism. We now concentrate on what the film itself reveals to us about the relation between filmmaker and subject and what, for documentary, the film reveals to us about the world we occupy. Finally, there is the story of the viewer. Every viewer comes to new experiences, such as watching a film, with perspective and motives based on previous experience.

With its views on the representational function of texts, discourse analysis should be an approach to study of documentary discourse. Recent accounts of documentary have shifted the discussion towards *why* and *how* facts of the “real world” are presented in documentaries. This is, at least, the central concern of discourse analysis, in which representations of facts or reality and people are stressed. As Gee stated:

“Discourse models are theories including images, frameworks and storylines that come along often with people’s unconscious thoughts, which contain personal experiences inside and are used to understand the world.”<sup>25</sup>

Discourse exists in the ordered pattern of words, symbols, images, thoughts, time and places etc. Besides, a discourse analysis in documentaries also requires asking questions about how language in specific situations is used to maintain understanding scenes.<sup>26</sup>

The term of discourse is also used in Foucault’s sense as “a social construction of reality. To put matters in a simple term, Foucault defined the dimension of documentaries:

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<sup>25</sup> Gee, *op.cit.*, p.61

<sup>26</sup> Gee, *op.cit.* p. 110.

“Documentation is an expression of the social relationships of its production and reception. This involves questions about those who are institutionally empowered to describe aspects of the “real world” and about the potential of descriptive categories and conventions employed.”<sup>27</sup>

It may be inferred from this documentary discourse is much more than what we see and hear on the screen: it is a social action, an expression of interests which has a place in a given culture at a given moment.

#### 2.2.2.2 The Interview: Technique and Conditions

The whole documentary discourse is constructed so as to make the “voices of experience” function first and foremost as an appeal to the viewers’ emotions with moving, convincing testimonies. Supplying factual information to the viewer becomes a secondary aim. The voice of documentary relates to the ways in which documentary film and video speaks about the world around us, but from a particular perspective.

Every documentary has its own distinct voice. If we view the participatory mode, Filmmakers make use of the interview to bring different accounts together in a single story.<sup>28</sup> The voice of the filmmaker emerges from the weave of contributing voices and the material brought in to support what they say. In the first chapter of *The Television News Interview* (1987), Akiba A. Cohen defines “interview” as follows:

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<sup>27</sup> Norman Fairclough, *Critical Discourse Analysis: The Critical Study Of Language*, ( New York: Longman Group Ltd, 1995), p. 18.

<sup>28</sup> Bill Nichols, 2001, *op.cit*, p. 122.

“All interviews involve at least two persons performing specific roles, that of *interviewer* and that of *interviewee*. During the course of an interview questions are posed by the interviewer to the interviewee in order to obtain information.”<sup>29</sup>

The interview allows the filmmaker to address people who appear in the film formally rather than address the audience through voice-over commentary. The interview also stands as one of the most common forms of encounter between filmmaker and subject in participatory documentary.

### 2.2.3 Building Tasks

Language has a distinctive property: when we speak or write craft what we want to say to fit the context in which we are communicating.<sup>30</sup> But, at the same time, how we speak or write creates that very context or situation. It seems, then, that we fit our language to a situation or context that our language, in turn, helps to create in the first place.

Language and context or situation is a blurredly concept.<sup>31</sup> Let's take a simple example. Different cultures have different conventions about how to make music. But within any culture, each musical performer makes music that both fits those conventions (and, thus, is old) and is unique, played according to the talent and style of that performer (and, thus, is new). The same is true of language. We use the term “grammar” for conventions about how to speak or write. Each time a person use languages, that person

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<sup>29</sup> Akiba A. Cohen, *The Television News Interview*, (London: SAGE Publications, Inc, 1987),p.13.

<sup>30</sup> Gee, *op.cit.*, p.10.

<sup>31</sup> James Paul Gee, *How to do Discourse Analysis: A toolkit*, (Oxon: Routledge, 2011), p.82.

does so in ways that fit the conventions (are “grammatical”) and at the same time, are unique, expressing what that person has to say and how they has chosen to say it.<sup>32</sup> It is pretty clear what it means to make music, but we use language to make meaning. In the broadest sense, we make meaning by using language to say things that, in actual contexts of use, amount, as well, to doing things and being things. We use language to build things in the world and to engage in world building.

We continually build our worlds not just through language used in tandem with actions, interactions, non-linguistic symbol systems, objects, tools, technologies, and distinctive ways of thinking, valuing, feeling, and believing. Language-in-action is always and everywhere an active building process. whenever we speak or write, we always (often simultaneously) construct or build seven things or seven areas of “reality”. Let’s call these seven things the “seven building tasks” of language.<sup>33</sup>

Since we use language to build these seven areas, discourse analysis discover seven aspects about any piece of language-in-use, including *significance, activities, identities, relationships, politics, connections and sign systems and knowledge*. To better understand and see the building tasks in action, we share an example drawn from children’s literature. The text is the book *Sam’s Cookie* by Barbro Lindgren (1983) which published by [americanliterature.com/short-stories-for-children](http://americanliterature.com/short-stories-for-children). We chose this text

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<sup>32</sup> James Paul Gee, *An Introduction to Discourse Analysis: Theory and Method* 3th Ed, (Oxon:Routledge, 2011), p. 16.

<sup>33</sup> Gee, 2005, *op. cit*, p.11.

because it is short enough to include in its entirety and the story is both compelling and easy to understand; thus, to illustrate the building tasks we chose a simple text.

### *Sam's Cookie*

Look, here comes Sam!  
 Sam has a cookie.  
 Sam likes his cookie.  
 Good, good cookie.  
 Here comes William.  
 William wants Sam's cookie.  
 William takes Sam's cookie.  
 Sam is angry. Bad William. (Sam is pushing William off the wall in the accompanying illustration.)  
 William falls down.  
 Sam is scared.  
 Sam cries.  
 Mommy comes. No, no. Don't take Sam's cookie.  
 Sam gets another cookie (William also gets cookie, both Sam and William are eating together in the final illustration)

Not all building tasks will be apparent readily in any single piece of the data, though these tasks are linked and interrelated. Below is the explanation of seven building tasks of language.

#### **2.2.3.1 Significance**

We need to use language to make some things more significant than others and give a significant meaning or values out of things in certain ways.<sup>34</sup> The significance task of the text above can be seen from the first word “look” following personal pronoun “Sam”, “William” and “Mommy”. This story is about more than just eating the cookies; but it also

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<sup>34</sup> Gee, 2011, *op.cit*, p. 17.

about how we should share in general, and especially how to share with each other.

This criterion this task brings: what we choose to put in a main clause is foregrounded information which is taken to be what is being focused on, and thus is treated as the most significant information, someone enters a plain, square room and speaks and acts in a certain way (e.g., like in order to run a meeting), suddenly where that person sits becomes the “front” of the room. That person has used language in such way as to make the position where they sit have significance of being “the front of the room” for the time being. Moreover, the focus of this task is about the ways a piece of language being used to make some things significant or not.<sup>35</sup>

### 2.2.3.2 Activities

We use language to get recognized as engaging in a certain sort of activity. For example, people talk and act in one way when engaging in formal opening of a committee meeting and talk and act in another way when engage in “chit-chat” before the meeting starts. In using language, we have to make clear to others what it is we are trying to be doing and what is being done. On the activities task, those text delivers physical acts shown by the usage of verb “*takes*” and verb phrases “*push off*”, as appears as verb + adverb. The two verbs are used as form to communicate what one wants (the cookie).

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<sup>35</sup> Gee, 2005, *op.cit.*, p. 11.



The criterion this task brings: the presentation of verbs and verbs phrases (verb + noun or noun phrase), (e.g. “go”, “go home” or “kick the ball”) or prepositional phrases (e.g. “from school”). Moreover, the focus of this task is about the enactment of activity or activities in a piece of language.<sup>36</sup>

### 2.2.3.3 Identities

We use language to get recognized as taking on certain identity or role. We talk and act in one way one moment and we are speaking and acting as a chairperson of a committee; at the other moment we speak and talk in different way. We have to enact these identities at the right times and places to make it work. For the identities task, the use of verb “takes” and “bad” in clause “William takes Sam’s Cookie” is portrayed bad sides of William on how he interacts with Sam. William’s action of taking the cookie is indicative of a negative identity.

The criterion on this task brings: whenever different styles of language are everywhere apparent in the two texts, e.g. “get”, “show”, “seem”, or terms like “ass” and “dumb” in contrast with “obtain”, “demonstrate”, “appear” or more formal terms like “offensive” and “hypocritical”. Moreover, the focus of this task is about the enactment of identity or identities in a piece of language.

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<sup>36</sup> Gee, 2005, *op.cit.*, p. 11.

#### 2.2.3.4 Relationships

We use language to build social relationships with other people, groups or institutions about whom we are communicating. For example, as the chairperson of a committee meeting, we can say “Prof. Smith, I’m very sorry to have to move us on to the next agenda” and signal a relatively formal and distant relationship with Professor Dermot. On the other side, if we say, “Ed, it’s time to move on” Now we signal a relatively informal and less deferential relationship with the same person.

The criterion this task brings: the construing of social identity, position or profession as obligated within their domain skills, e.g. people relate doctor with the terms like “medicate”, “treat” and “medicine”, but also with “care” if more intimacy is established. Moreover, the focus of this task is about the enactment of relationship in a piece of language.

#### 2.2.3.5 Politics (the distribution of social goods)

We use language to give and express desired of social status and goods.<sup>37</sup> Politics is in the distribution of social goods such as respect, status, reputation etc. Almost all humans view being treated with the respect or deference as a social good, by doing that we build a certain perspective on them. From the text above, we note that when Sam pushes William off the wall his action is not evaluated positively or negatively which gives insight into the *Politics* at work in this story. It can be seen from clause “*bad*

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<sup>37</sup> Gee, 2005, *op.cit.*, p. 12.

*William*” and “*push off*”. Social goods that are valued include playing together cooperatively and sharing.

The criterion this task brings: the dealing linguistics units on negotiation over social goods and how they should be distributed. Social goods are potentially at stake any time we speak or write so as to state or imply that something or someone is “normal”, “good”, or “acceptable” (or the opposite) in some fashion important to some group in society.<sup>38</sup> For example, if we say “You put too much salt in your soup,” we treat the person as purposeful and responsible. If we say, on the other hand, “Your soup has too much salt”, we treat the person as being less purposeful and responsible. Moreover, the focus of this task is about the enactment of perspective on social goods in a piece of language.

#### 2.2.3.6 Connections

We use language to connect or disconnect things and to make things relevant or irrelevant. For example, we talk and act so as to make what we are saying about whether we should buy more salt connected to or relevant to (or, on the other hand, not connected to or relevant to) what was we said before about the excessive use of it in salt in certain person.

From the text above, the author connects the actors’ through the noun phrase e.g., “*bad William!*” and “*eating together*”. Taking from another is connected to badness and cooperatively playing together is connected to goodness. The criterion this task brings: the use of lexical

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<sup>38</sup> Gee, 2011, *op.cit.*, p. 19.

cohesion which links the sentences together through the fact that they contain words that are semantically related, e.g. “king” and “queen” or “gay” and “faggot”. Moreover, the focus of this task is about the enactment of connecting or disconnecting things and the relevance or irrelevance of things.

### 2.2.3.7 Sign system and knowledge

We use language to employ different codes and sign systems for different reasons.<sup>39</sup> There are many different languages (e.g., English, Indonesian, and Spanish) and there are many different varieties of any one language (e.g., language of chemist, language of poets, and the language of hip-hop artists). There are communicative systems that are not language (e.g., equations, graphs, images). These are all different sign systems. Furthermore, we humans are always making knowledge and belief claims within these systems.

We can use language to make certain sign systems and certain forms of knowledge and belief relevant or privilege (or not) in certain situations, that is, to build privilege to one sign system or knowledge claim over another. The criterion this task brings: the use of distinct kinds of language and represent a distinctive way of knowing the world, e.g. “green pigments” or “animals except birds and mammals” used by the non-scientific in contrast “*chlorophyll*” or “*ectothermic*” used by biologist.

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<sup>39</sup> Gee, 2005, *op.cit.*, p. 13.

Moreover, the focus of this task is about the enactment of privileges of certain sign systems (e.g., Indonesian vs. English, Academic language vs. everyday language, words vs. Images, or words vs. Graphs) or different ways to knowing or claims to knowledge and belief.

The seven building tasks in a piece of data can be discovered by using discourse analysis method by James Paul Gee. Below is an example of data comes from a research project by Gee and Crawford (2000) about interviews with a college academic (an anthropologist) who teaches at the prestigious college in the town and the other is from middle-school teacher who has had a number of working-class teenagers in her classes.<sup>40</sup> The interviewees are asked “academic-like” explanations and opinions about societal issues such as racism and sexism. The focus of this interview is a consideration of building task 3, *identities*. We will look at how socially significant identities are mutually constructed in language and what this has to do with situated meanings, social languages, and discourses. Socially situated identities are mutually constructed in interviews, just as much as they are in everyday conversations.

**A College professor (female)**

*Interviewer: ..... How, do you see racism happening, in society, let's put it that way.*

- 1 Um, well, I could answer on, on variety of different levels
- 2 Um, at the most macro level, um, I think that there's um, um,
- 3 I don't want to say this in a way that sounds like a conspiracy,  
[I: mm hm]

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<sup>40</sup> Gee, 2005, *op.cit.*, p. 138-141.

- 4 But I think um, that um, basically that the lives of people of colour are, irrelevant to the society anymore. [I: mm hm]
- 5 Um, they're not needed for the economy because we have the third world to run away into for cheap labour, [I: uh huh]

**B Middle-school teacher (female)**

*Interviewer: I'm just curious whether 8<sup>th</sup> graders will tie that [consideration of social issues in their social studies class] into their, or maybe you in like leading the class would ever tie that into the like present power relations or just individual experiences of racism in their lives or something like that.*

- 1 uh I talk about housing,  
 2 We talk about the [??] we talk about a lot of the low income things,  
 3 I said "Hey wait a minute,"  
 4 I said, "Do you think the city's gonna take care of an area that you don't take care of yourself?" [I: uh huh]  
 5 I said, "How [many of] you [have] been up Danbury Street?"  
 6 They raise their hands,  
 7 I say "How about Washington Ave.,"  
 8 That's where those gigantic houses are,  
 9 I said, "How many pieces of furniture are sitting in the front yard?" [I: mm hm] Well, none."  
 10 I said "How much trash is lying around? None."  
 11 I said, "How many houses are spray painted? How many of them have kicked in, you know have broken-down cars"

Through her interview, the professor treats "racial problem" as transcending her city and as global affair, despite the fact that she could well point to the specific instances in her city. On the other hand, through the middle-school teacher is constructing a very different, much more local sort of socially situated identity and voice for the teacher. Even these short extracts can led us to some hypotheses about the different discourse models being used by the middle-school teacher and the university

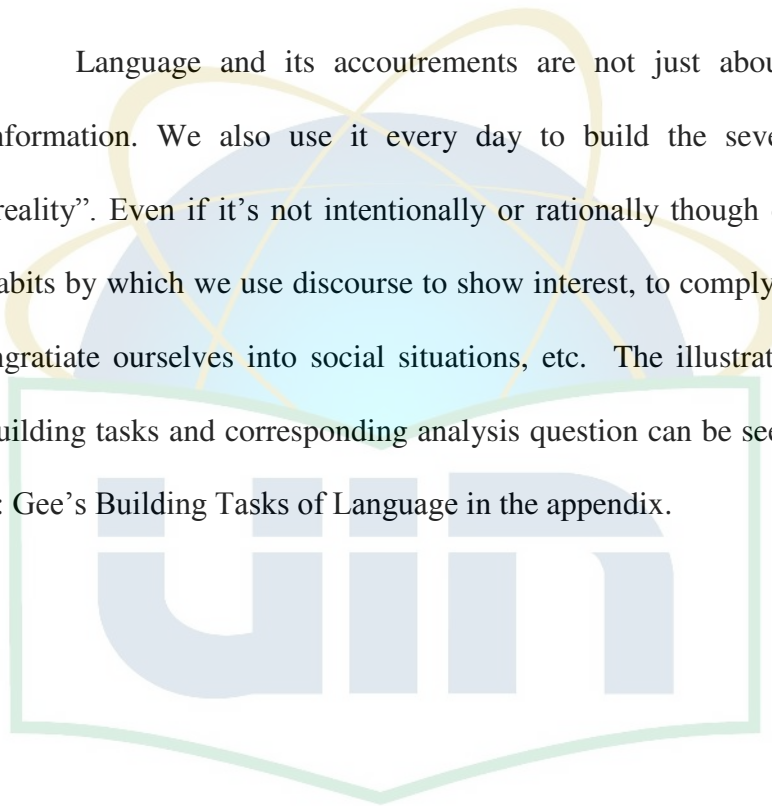
academic. The professor seems to apply an academic discourse model in terms of which actual behavior follow from larger, deeper and more general. The teacher seems to apply a discourse model in term which people's problems flow from their own behaviors as individuals, not larger institutional, political, and social relationships among groups.

Any close inspection of college professor's language and the middle-school teacher's would show they are using different linguistics resources to enact two different social languages. The college professor uses more academic-like lexical items (e.g., "variety", "levels", "macro", "conspiracy", "people of color", "irrelevant", "the economy", "the Third World," "cheap labor") and using more complex syntax (e.g., " At the most macro level, I think there's...." or "They're not needed for the economy because we have the Third World to run away into for cheap labor"). On the other hand, The middle-school teacher uses less academic-like lexical items (e.g., "the low income things, "gigantic houses", "trash", " broken-down cars") and somewhat less complex syntax (e.g., there are no instances of syntactic subordination between clauses in the above extract, save for the relative clause in line 4). She speaks in a way that is dramatic, personal, and directly situated in her local experience.

According to the interviews above, we can see, then, the ways in which the middle-school teacher and college professor reach use a distinctive social language and distinctive set of discourse models to situate the meanings of their words within two different and distinctive

discourses. The middle-school teacher speaks out of “teacher discourse”, inflected with concrete realities of her school and community. The college academic, on the other hand, speaks out a recognizable academic discourse inflected by her own discipline and institutions (it related to how the college academic constructed a more global identity and how the teacher constructed a more local).

Language and its accoutrements are not just about conveying information. We also use it every day to build the seven aspect of “reality”. Even if it’s not intentionally or rationally though out, we have habits by which we use discourse to show interest, to comply others, or to ingratiate ourselves into social situations, etc. The illustration of Gee’s building tasks and corresponding analysis question can be seen from table 1: Gee’s Building Tasks of Language in the appendix.





## CHAPTER III

### RESEARCH FINDING

#### 3.1 Data Descriptions

How gay issues are represented has importance and its affect how people see themselves and gay issues in reality. A discourse analysis of documentaries and how the interviewees portray gay-sounding voice is important to see what society's broader view on that an issue is. The data are collected using Non-participant observation method as it is enable researchers to use written resources to gain data.<sup>41</sup> Data is gathered through watching *Do I Sound Gay?* film and taking notes in data cards of what is seen and spoken in the movies. Samples are chosen from these data cards for analysis. The data from each interviewee are observed to acquire the most discussable issues as reflected on its dialogue. There are 17 data from actor, activist, CNN news anchor, and fashion mentor, including Dan Savage, George Takei, Zach King, Ron Smyth, Bob Corff and Don Lemon. The seventeen data from each of the six interviewees were selected to use for the analysis. The data are grouping into six folders. The table of data from each interviewee were taken as the table below.

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<sup>41</sup> Subroto,*op.cit*, p.42.

**Table 3.1.1 Data of Dan Savage**

<b>Data No.</b>	<b>Timeframe</b>	<b>Data</b>
1.	00:17:44-00:17:56	David : What are the advantages of sounding gay? At the moment, all I can think of are the disadvantages.  Savage: <i>Why do you think so many gay men are so self-conscious about sounding gay? A lot of gay men about sounding gay because we were persecuted for that when we were young.</i>
2.	00:46:38-00:46:44	David: Why do you think gay men sometimes reject other gay men for sounding gay?  Savage: <i>Misogyny. They want to prove to the culture that they are, you know, not men, that they're good because they're not women.</i>
3.	01:12:01-01:12:08	David: My voice was such a mystery to me But I've pretty much answered all my questions. For many gay men  Savage: <i>That is the last vestige. That's the last chunk of internalized homophobia. This is hatred of how they sound.</i>

**Table 3.1.2 Data of George Takei**

<b>Data No.</b>	<b>Timeframe</b>	<b>Data</b>
1.	00:32:58-00:33:07	Takei: What is sounding straight?  David : It's a great question.  Takei: <i>I don't think there is such a thing as sounding straight. Because, people have said I sound straight, and I'm not.</i>
2.	01:05:25-01:05:35	Takei: <i>It's that insecurity that you have in yourself that makes you conscious of the way you sound</i>
3.	01:05:25-01:05:57	Takei: <i>In 2005, Arnold Schwarzenegger vetoed marriage equality. I was still closeted. But on the 11 o'clock news, I saw young, gay kids, men and women, marching on Santa Monica Boulevard. And I felt I needed o speak out, and my voice needed to be authentic.</i>

**Table 3.1.3 Data of Zach King**

<b>Data No.</b>	<b>Timeframe</b>	<b>Data</b>
1.	00:19:04-00:19:08	David : When did other kids start making fun of you for the way you talk?  King: <i>When I was in third grade, people started making fun of the way I talked, and that is when the bullying started. Why do you talk like a girl? Why do you walk like that?</i>
2.	00:19:16-00:19:20	King: <i>I would be sitting there talking to my friends. People would just walk by: "Faggot."</i>
3.	00:19:40-00:19:42	David : Do you think you get picked on more because you are more effeminate?  King: <i>Because I am different and I am not afraid to be. I am comfortable in my own skin. I'm a diva. They like... They don't like that.</i>

**Table 3.1.4 Data of Ron Smyth**

<b>Data No.</b>	<b>Timeframe</b>	<b>Data</b>
1.	00:27:03-00:27:13	Smyth: <i>Gay-sounding men are using clearer vowels. Vowel durations are longer. Ss longer. Ls clearer. Over articulating the Ps, Ts, and Ks.</i>
2.	00:30:50-00:31:03	Smyth: <i>they picked up on the fact that many characteristics of gay-sounding voices are feminine characteristics. But they've got it all wrong, because a lot of those gay-sounding voices are from straight guys.</i>
3.	00:32:32-00:32:48	Smyth: <i>In our study with 25 men and 46 listeners, the average accuracy in guessing the man's sexual orientation correctly was only about 60%. So 40% of the men were misclassified by the listeners. Either gay men who sound straight or straight men who sound gay.</i>

**Table 3.1.5 Data of Bob Corff**

<b>Data No.</b>	<b>Timeframe</b>	<b>Data</b>
1.	00:37:21-00:37:31	<p>David : This is Bob Corff He's a former Broadway leading man and well-known voice coach famous for helping people sound less gay.</p> <p>Corff: <i>I do have people who come to me to ask to sound less gay. I would say it is probably between 20 and 50 a year.</i></p>
2.	00:37:46-00:37:59	<p>Corff: <i>It's an interesting view because, in this business, a lot of the casting people, a lot of the producers are gay, and even they will not hire somebody because the people in middle America will not be able to accept that.</i></p>

**Table 3.1.6 Data of Don Lemon**

<b>Data No.</b>	<b>Timeframe</b>	<b>Data</b>
1.	00:44:54-00:45:14	<p>David : So have you ever felt that kind of pressure to cover?</p> <p>Lemon: <i>That's really a tough question because I am sure that I have, subconsciously...  But I don't feel that I have to speak a certain way around white people, I don't think I have to speak a certain way around black people, I don't think I have to speak a certain way around gay people, and it gets me in trouble a lot, because I don't do it.</i></p>
2.	01:12:17-01:12:53	<p>David : I want some of kindred spirits. We all have insecurities that are hard to put aside. But I've come a long way, and I am not the only one.</p> <p>Lemon: <i>There is nothing wrong with sounding gay. There's nothing wrong with being effeminate. There's nothing wrong with being butch. There's nothing wrong with sounding straight. Just do it with confidence</i></p>
3.	00:45:19-00:45:27	<p>Lemon: <i>I have friends from home, quite honestly, some of my relatives will go, "My Gosh, you sound like a white gay!"</i></p>

Next step is focusing the research by taking data from each interviewee using the sampling method. In qualitative research, sampling is also used to represent the population. However, you don't want to represent the population numerically or in a way that you can predict numbers or proportions. You want to represent the sample behaviorally, or in a way that you can describe or understand the population. Qualitative research typically involves small samples that you study in-depth (a lot of information about a few people). Qualitative researchers frequently also use convenience and volunteer samples, snowball and network sampling, but they also use other types of sampling methods.

Simple random sampling method is used in this research. Random sampling is a simple random sample is one in which each unit (e.g., persons, cases) in the accessible population has an equal chance of being included in the sample.<sup>42</sup> The application of simple random sampling method involves the following stages: Firstly, a list of all data is prepared. Writing each data in separate pieces of paper and marked with a specific number (From 1 to 17). Secondly, these pieces of papers are to be folded and mixed into a box. And last, samples are to be taken randomly from the box by choosing folded pieces of papers in a random manner.

Instead, after choosing each data, the data were considered from the concept of Gee's (2005) building tasks, each of which is accompanied by a question, in order to select the data that were thought to serve as the best examples of discourse use. There are eleven data were selected from six interviewees. Below is the list of the processed data from each interviewee:

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<sup>42</sup> Sarah Washburn, Glenn Smith and Sarah Curtis, *Approaches to Sampling and Case Selection in Qualitative Research*, (London: Sage, 2000), p. 59.

**Table 3.1.7 Data after Being Processed**

No.	Interviewee	Data
1)	Dan Savage	<p>1. <i>Misogyny. They want to prove to the culture that they are, you know, not men, that they are good because they are not women.</i></p> <p>2. <i>That is the last vestige. That's the last chunk of internalized homophobia. This is hatred of how they sound.</i></p>
2)	George Takei	<p>3. <i>It's that insecurity that you have in yourself that makes you conscious of the way you sound.</i></p> <p>4. <i>In 2005, Arnold Schwarzenegger vetoed marriage equality. I was still closeted. But on the 11 o'clock news, I saw young, gay kids, men and women, marching on Santa Monica Boulevard. And I felt I needed to speak out, and my voice needed to be authentic.</i></p>
3)	Zach King	<p>5. <i>When I was in third grade, people started making fun of the way I talked, and that is when the bullying started. Why do you talk like a girl? Why do you walk like that?</i></p> <p>6. <i>I would be sitting there talking to my friends. People would just walk by: "Faggot."</i></p>
4)	Ron Smyth	<p>7. <i>Gay-sounding men are using clearer vowels. Vowel durations are longer. Ss longer. Ls clearer. Over articulating the Ps, Ts, and Ks.</i></p> <p>8. <i>They picked up on the fact that many characteristics of gay-sounding voices are feminine characteristics. But they have got it all wrong, because a lot of those gay-sounding voices are from straight guys.</i></p>
5)	Bob Corff	<p>9. <i>It's an interesting view because, in this business, a lot of the casting people, a lot of the producers are gay, and even they will not hire somebody because the people in Middle America will not be able to accept that.</i></p>
6)	Don Lemon	<p>10. <i>That's really a tough question because I am sure that I have, subconsciously... But I don't feel that I have to speak a certain way around white people, I don't think I have to speak a certain way around black people, I don't think I have to speak a certain way around gay people, and it gets me in trouble a lot, because I don't do it.</i></p> <p>11. <i>I have friends from home, quite honestly, some of my relatives will go, "My Gosh, you sound like a white gay!"</i></p>

## 3.2 Data Analysis

### 1) Dan Savage

Daniel Keenan Savage is an American author, journalist, and activist best known for his social documentary, as well as his honest approach to sex, love and relationships. He writes *Savage Love*, an internationally syndicated relationship and sex advice in newspapers and websites throughout the United States, Canada, Europe and Asia. He also co-founded the *It Get Better Project*, a pioneering YouTube campaign to inspire struggling LGBT youth. The campaign's videos have received more than 50 million views. In *Do I Sound Gay?*, Savage explains that gay men are insecure about their voices because they were persecuted for sounding gay as kids.

#### **Data 1:**

*Misogyny. They want to prove to the culture that they are, you know, not men, that they are good because they are not women.*

#### **Data 2:**

*That is the last vestige. That's the last chunk of internalized homophobia. This is hatred of how they sound.*

Seven Building Tasks of discourse on data 1 and 2 are analyzed as to be seen below.

As described previously in 2.2.3.1, situated meaning deals with the significance that a word has in a specific context. From the beginning of two data, the level of **significance** to intolerance, discrimination and harassment to LGBT people can be measured by the placing of noun

“*Misogyny*”, noun phrase such as “*the last vestige*” that followed by the clause “*the last chunk of internalized homophobia*” in the second data. Dan Savage uses noun such as “*Misogyny*” and “*Internalized homophobia*” to convey the ideas of hatred, anxiety and fear of homosexuality. Misogyny is defined as a hatred of women, and this includes a hatred anyone perceived to be “like a woman”. On the other hand, according to Weinberg (1973) homophobia can be defined as a term used to describe the fear, discomfort, intolerance or hatred of homosexuality or same-sex interaction in others and in oneself (*internalized homophobia*).<sup>43</sup>

For the **activity** task, the verb phrases “*want to prove*”, as appears as verb + infinitive alongside with its complementary in the clause “*want to prove to the culture that they are*” in the first data displays LGBT people face tremendous difficulties growing up in a society where heterosexuality is often presented as the only acceptable orientation and homosexuality is regarded as deviant. They also continue to face discrimination and exclusion across the world in all spheres of life. In the second data, Dan savage exhibits the feeling of hates and intense dislike shown by noun phrases “*hatred of how they sound*”. Gay-sounding voices can be defined as the assumption that gay men talk like, or even imitate, women.

In the task of **identities**, the pronoun “*they*” used for represent LGBT people that can be shown by a clause “*they want to prove*”, “*they are good*

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<sup>43</sup> G. Weinberg, *Society and the Healthy Homosexual*, (New York: NY: Doubleday, 1973), p.23.



*because they are not women*” in first data and *“they sound”* in the second data. Furthermore noun *“Misogyny”* and *“internalized homophobia”* are clearly used by Dan Savage to portrayed same idea of intolerance, discrimination, harassment of sexual orientation and gender identity. This is due to homophobia and misogyny (the fear of hatred of homosexuality).

As for **relationship** task, Dan Savage enacted a close connection with noun *“misogyny”* and *“homophobia”*, they are inextricably linked. Misogyny and homophobia are topics that touch on core identity issues. The verb phrases *“want to prove”* followed by noun phrases *“the culture that they are”* which support the understanding about the hatred, dislike or mistrust of women, specifically explained that LGBT people hate if he sound like woman as reflected in *“they are not women”* in first data and *“hatred of how they sound”* in second data.

In the **politic** task, the verb *“to approve”* indicates any expression of hostility to woman as a sex. In the case of men, misogyny is generally understood as phobic response to feared. What is hated is sounding more feminine or sounding like women. Moreover, noun phrase *“the last vestige”* and *“the last chunk of internalized homophobia”* in the second data also indicates LGBT has become minorities based on sexual and gender orientation. Homophobia is term to express intolerance, discrimination and the threat of violence due to their sexual orientation.

The **connections** task brings Dan Savage intention in making relevant as can be seen from the linking in the noun *“misogyny”* which surely

portrayed the main idea in first data followed by noun “*the culture*”. As described earlier, Misogyny can be defined as hatred of women, and this includes a hatred of anyone perceived to be “like a woman”. At the same time, Dan Savage making relevant by using “*the last vestige*” and “*the last chunk of internalized homophobia*” and adding specific information about homophobia as can be shown by “*hatred of how they sound*” in the last clause.

The sign systems and knowledge task, the linguistic unit “*want*”, “*prove*”, “*the culture*”, “*good*”, and “*they are not woman*” used to describe term “*misogyny*”. LGBT has become widely accepted designation of minorities based on sexual and gender orientation. All members of this subgroup are subject to similar prejudices in beliefs and cultures about sexuality and gender. On the other hand, in second data Dan Savage using linguistic unit such as “*hatred*”, “*how they sound*” to describe term “*internalized homophobia*”. Simply put, internalized homophobia happens LGBT individuals are subjected to society’s negative perceptions, intolerance and stigma toward them. And as the result, turn those ideas inward believing they are true. According to Meyer and Dean (1988) internalized homophobia can be defined as ‘the gay person’ direction of negative social attitudes toward the self, leading to devaluation of the self and resultant internal conflict and poor self-regard.<sup>44</sup>

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<sup>44</sup> Meyer IH and Dean L, *Internalized homophobia, intimacy, and sexual behaviour among gay and bisexual men in Stigma and sexual orientation*, (Thousand Oaks: SAGE Knowledge, 1988)

The identification of the analyzed building tasks above can be seen from the table below

**Table 3.2.1 Identification of Building Tasks of Data 1 & 2**

No	Indicators	Building Task						
		significance	Activity	Identities	Relationship	Politics	Connections	Sign Systems and Knowledge
1.	<i>Misogyny</i>	√		√	√		√	√
2.	<i>They</i>	√		√		√		
3.	<i>Want to prove</i>		√		√	√		√
4.	<i>The culture</i>		√		√		√	√
5.	<i>The last vestige</i>	√				√	√	
6.	<i>The last chunk</i>	√				√	√	
7.	<i>Internalized Homophobia</i>	√		√	√	√	√	√
8.	<i>Hatred</i>		√		√	√	√	√
9.	<i>How they sound</i>		√	√	√		√	√

## 2) George Takei

George Takei is an American actor, director, author and activist of Japanese descent. Up until 2005, actor George Takei was best known for his groundbreaking role as Mr. Sulu on TV's STAR TREK and roles in the STAR TREK movie franchise. That year, however, Takei came out publicly. Since then, Takei has become a proponent of LGBT rights and active in state and local politics. In *Do I Sound Gay?* We discover that George build an idea about insecurity about "sounding gay".

### Data 3:

*It's that insecurity that you have in yourself that makes you conscious of the way you sound.*

### Data 4:

*In 2005, Arnold Schwarzenegger vetoed marriage equality. I was still closeted. But on the 11 o'clock news, I saw young, gay kids, men and women, marching on Santa Monica Boulevard. And I felt I needed to speak out, and my voice needed to be authentic.*

Seven Building Tasks of discourse on data 3 and 4 are analyzed and elaborated as to be seen below.

From the **significance** task, these data build up intensity to portray clearly concern toward an issue about sexual orientation that are signalled by vocal characteristics (gay-sounding voice). Start with the foregrounding of noun "insecurity" in relative clause "It's that insecurity that you have in yourself" give away expression of feeling of discomfort, insecurity and anxiety felt by Gay people. Later, adjective "conscious" in clause "conscious of the way you sound" to make it clear to everyone that they

were gay about assumptions that gay men speak like heterosexual woman. In the second data, Takei build up intensity to show an issue about marriage equality legislation. During 2005, State legislatures across the country considering, more than ever before, legislation that impacts the lives of LGBT Americans and their families as can be shown by preposition of period *"In 2005"* and personal pronoun *"Arnold Schwarzenegger"* as an individual who then acknowledged as California Governor. Followed by verb *"vetoed"* that portrayed on the bills receiving in 2005 centred on issues of marriage and legal recognition for same-sex couples. Most significantly, California became the first state to pass a bill extending marriage equality to same-sex couples, which Republican Gov. Arnold Schwarzenegger ultimately vetoed. Furthermore LGBT people and activist headed to the intersection of Santa Monica boulevards in West Hollywood to join protest against antigay violence and marriage discrimination as can be seen by preposition of time *"11 o'clock news"*, nouns *"young"*, *"gay kids"*, *"men and women"*, and *"marching on Santa Monica Boulevard"* and verb phrases *"speak out"*.

On the **activity** task, the interviewee used the data to inform the society at large about the sexual orientation that are signalled gay-sounding voice. This data also delivers sense of mistrust and anxiety to sound like women, who obviously perceive mostly of the LGBT people as can be shown by noun *"insecurity"* and *"conscious"* in clause *"makes you conscious of the way you sound"*. There are assumptions that people can

differentiate between gay and straight men based upon their voice. Meanwhile, second data delivers an issue about marriage equality. California becoming the first state legislature in American history to approve a marriage bill for same-sex couples. On September 29, Governor Arnold Schwarzenegger vetoes the bill, preventing it from taking effect, as can be shown by verb “*vetoed*” in clause “*Arnold Schwarzenegger vetoed marriage equality*”. As a resistance to rejection of marriage equality, LGBT activists headed to the intersection of Santa Monica Boulevards to join protest against antigay violence and marriage discrimination that portrayed by verb “*closeted*”, “*saw*”, “*marching*” and verb phrases “*speak out*”, as appears as verb + adverb in the second data.

The **identity** enacted by George Takei as displayed the personal pronoun “*Arnold Schwarzenegger*” as Governor of California (2003-2011) who vetoed a bill that would have legalized same-sex marriage in California and pronoun “I”, used by George Takei in referring himself. In response to California Governor Arnold Schwarzenegger’s veto of a same-sex marriage bill, Takei publicly come out as a gay. Appearing on Huff Post Live, he started to come out to family and a few friends in the late 70s, but he didn't go public until 2005. And noun usage such as “*young*”, “*gay kids*” “*men and women*” refers to LGBT people and activist who demonstrating for marriage equality in Santa Monica Boulevards.

In the **relationship** task, Takei build up the casual relationship in first data by the use of noun “*insecurity*” and “*conscious*” in sexual orientation

issues that identified by the sound of their voice. While in second data, the use of phrasal verb *“speak out”* in clause *“I needed to speak out”* and my *“voice needed to be authentic”* displays a relatively high level of casualty and informality rather than if *“express”* or *“propound”* is used. After in October 2005 revealed as a gay, Takei active in gay organizations including Frontrunners. Takei currently serves as a spokesperson for the Human Rights Campaign *“Coming Out Project”*. In 2006 he embarked on a nationwide *“Equality Trek”* speaking tour sharing his life as a gay Japanese American, his 18 year relationship with Altman and encouraging others to share their own personal stories.

The verb phrase *“Arnold Schwarzenegger vetoed marriage equality”* in second data shares negative gesture toward LGBT people as social good in the task of **politics**. As a result in response to California Governor Arnold Schwarzenegger’s veto of a same-sex marriage bill, there are many activists including George Takei publicly ‘come out’. As portrayed in clause *“I needed to speak out”* and *“my voice needed to be authentic”*. The ‘come out’ is A term used to describe the process through which a person realises that they are LGBT and may begin to disclose this aspect of their identity to others. This term also refers to the *“Coming Out”* project. This project is occasion to increase awareness about the diversity of LGBT community. A project of the ‘Coming out’ Project's public education and outreach programs help turn ignorance into acceptance by opening a

dialogue with gay and non-gay Americans and urging gay, lesbian, bisexual, and transgender people to come out and get involved.<sup>45</sup>

In the **connection** task, Takei displays personal pronoun “*Arnold Schwarzenegger*” as Governor of California and noun phrase “*marriage equality*” for making the issue about Gov. Arnold Schwarzenegger vetoed a same-sex marriage bill relevant to be discussed. Then use of conjunction “*but*” is used to indicate two different sides of George Takei’s view about reveals as gay in public. The differences can be seen between clause “*I was still closeted*” and “*I felt I needed to speak out, and my voice needed to be authentic*”. At the end of second data, Takei represents LGBT community which demonstrating for marriage equality in Santa Monica Boulevard as represented by noun “*young*”, “*gay kids*”, and “*men and women*”

As for **sign system and knowledge** task, the use of personal pronoun to display of a certain political figure “*Arnold Schwarzenegger*” as Governor of California express a political policy with the display of verb phrase “*vetoed marriage equality*”. In contrast, the use of familiar linguistic unit such as “*young*”, “*gay kids*”, “*men and women*” and verb phrase “*marching on Santa Monica Boulevard*” to represent LGBT community.

The identification of the analyzed building tasks above can be seen from the table below.

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<sup>45</sup> Human Rights Campaign’s National Coming out Project: Promoting the Values of Honestly and Openness for GAY Americans and Their Family, Cited From <http://rmc.library.cornell.edu/hrc.html> , Accessed on May 5, 2017.



**Table 3.2.2 Identification of Building Tasks of Data 3 & 4**

No	Indicators	Building Task						
		significance	Activity	Identities	Relationship	Politics	Connections	Sign Systems and Knowledge
1.	<i>Insecurity</i>	√	√		√			
2.	<i>Conscious</i>	√	√		√			
3.	<i>The way you sound</i>	√						
4.	<i>In 2005</i>	√						
5.	<i>Arnold Schwarzenegger</i>	√		√		√	√	√
6.	<i>Vetoed</i>	√	√			√	√	√
7.	<i>Marriage equality</i>	√	√			√	√	√
8.	<i>But</i>						√	√
9.	<i>Closeted</i>		√				√	
10.	<i>11 o'clock news</i>	√						
11.	<i>I Saw</i>		√	√				
12.	<i>Young, gay kids, men and women</i>	√		√			√	√
13.	<i>marching on Santa Monica Boulevard</i>	√	√				√	√
14.	<i>speak out</i>		√		√	√	√	
15.	<i>Needed to be Authentic</i>	√			√	√	√	

### 3) Zach King

Zach, 15 years old (at the time of filming in 2012) who was brutally assaulted at his high school. The attack was caught on a camera phone, and the incident made the national headlines after the footage was published on YouTube. Zach reveals that he is bullied ever since other kids started making fun of his effeminate voice in 3<sup>rd</sup> grade.

#### Data 5:

*When I was in third grade, people started making fun of the way I talked, and that is when the bullying started. Why do you talk like a girl? Why do you walk like that?*

#### Data 6:

*I would be sitting there talking to my friends. People would just walk by: "Faggot."*

Seven Building Tasks of discourse on data 5 and 6 are analyzed and elaborated as to be seen below.

From the **significance** aspect, the data shows the gay students face harassment in schools as can be seen from the foregrounding of noun "*third grade*" to identify "*when bullying started*". Being a teenager is tough enough without fearing harassment in a place where you are supposed to feel safe. Some students may be targeted for such harassment and bullying because of an assumption that they are gay as can displayed by clause "*the way I talked*". The two data also indicate the use of homophobic remarks or use the expression such as in clause "*talk like a girl*" and "*walk like that*" and informal offensive in noun "*faggot*" student make comments about

student's gender expression. Homophobic bullying occurs when bullying is motivated by a prejudice against LGBT people.<sup>46</sup> Generally homophobic bullying looks like other sorts of bullying, Such as verbal abuse; spreading rumors that someone is gay, suggesting that something or someone is inferior and so they are “gay” – for example, “you’re such a gay boy!” or “those trainers are so gay”.

On the **activity** task, the two data reveals that many young LGBT people, including Zach King have a negative experience in school due to homophobic bullying, which affect their life chances and often has negative mental health impact. It can be portrayed by verb phrase “*started making fun*” and “*bullying started*” that indicated the act of bullying. While the second data delivers a Zach King’s personally experience that bullied by fellow students as shown by verb “*sitting*”, “*talking*” and “*walk by*”.

The enactment of the **identity** task is exhibited by pronoun “*I*” used by Zach King in referring to himself and noun “*third grade*” to indicate when bullying started in his school. Homophobic bullying can occur in primary and secondary schools. Homophobic language and abuse can start in primary school where pupils may call each other “gay” or “lesbian” without really understanding what it means. Meanwhile in secondary school, homophobic language can be more extensive. Homophobic language can be used such as to suggest that a person is laughable or in some way not behaving as they should do, as can be shown

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<sup>46</sup> Homophobic Bullying Safe to Learn: Embedding anti-bullying work in school, cited from <http://teachernet.gov.uk/publications/homophobicbullying.org.uk>, Accessed on May 5, 2017.

by “*talk like a girl*”, “*walk like that*” and “faggot” To verbally bully someone who is gay, or who is thought to be gay.

As for the **relationship** task, Zach King enacted a close connection by using noun phrases “*when I was in third grade*” and “*that is when the bullying started*” and “*started making fun*” in the first data and the use of clause “*would be sitting*” and “*would just walk by*” which support the idea to make ease of understanding of Zach King’s homophobic bullying experience.

The **politics** task is display the act of informal offensive as show by noun “*faggot*”. The word “faggot” appeared in the United States during the early 20th century. It was used to refer to men who were seen as less masculine than people believed they should be. The word “faggot” became the slur most commonly used to abuse gay men and men perceived to be gay. In fact, “faggot” has become a general insult that is often used to humiliate any man. Since many people are biased against LGBT people, being called “faggot” is a big fear of many heterosexual men.

In the **connection** task, the interviewee connected the act of direct homophobic abuse that used to intimidate someone or make them feel uncomfortable as portrayed by verbs clause “*started making fun*” and “*the bullying started*” and “*people would just walk by: Faggot.*” is used to verbally bully someone who is gay, or who is thought to be gay. Direct homophobic abuse is directed towards an individual or group of pupils, as either a one off incident or repeatedly.

From the **sign system and knowledge** tasks, the presentation of information about Zach King’s homophobic bullying represented with the common verbs “*started making fun*”, “*the bullying started*” and “*people would just walk by: Faggot*”. As known before, homophobic bullying was one of the most common types of bullying in the schools.

The identification of the analyzed building tasks above can be seen from the table below.

**Table 3.2.3 Identification of Building Tasks of Data 5 & 6**

No	Indicators	Building Task						
		significance	Activity	Identities	Relationship	Politics	Connections	Sign Systems and Knowledge
1.	<i>I</i>			√				
2.	<i>Third grade</i>	√		√	√			
3.	<i>Started making fun</i>		√		√		√	√
4.	<i>The way I talked</i>	√	√		√		√	
5.	<i>The bullying started</i>	√	√				√	√
6.	<i>Talk like a girl</i>	√	√	√				
7.	<i>Walk like that</i>	√	√	√				
8.	<i>Would be sitting</i>		√		√		√	
9.	<i>Would just walk by</i>		√		√		√	√
10.	<i>Faggot</i>	√		√		√	√	√

#### 4) **Ron Smyth**

Ron Smyth is a linguist who studied the “gay voice” extensively at the University of Toronto. In his research over the past few years, he has been examining the phonetic characteristics of gay and straight-sounding male speech.

##### **Data 7:**

*Gay-sounding men are using clearer vowels. Vowel durations are longer. ‘Ss’ longer. ‘Ls’ clearer. Over articulating the ‘Ps, Ts, and Ks’*

##### **Data 8:**

*They picked up on the fact that many characteristics of gay-sounding voices are feminine characteristics. But they have got it all wrong, because a lot of those gay-sounding voices are from straight guys.*

Seven Building Task of discourse on data 7 and 8 are analyzed and elaborated as to be seen below.

From the **significance** task, these two data build up intensity to display remarkably huge concern on the perception of men’s sexuality on the basis of disembodied voices as displayed by the noun clause “*Gay-sounding men*”. Probably the most compelling research investigating gay-sounding voice comes from Smyth who additionally investigated which phonetic features to judge gay- and straight-sounding voices. Furthermore the level of significance to the result of Smyth’s research can be measured by the placing of noun phrases such as “*clearer vowels*” “*Vowel durations are longer*”, “*Ss’ longer, ‘Ls’ clearer and over articulating the ‘Ps, Ts, and Ks*” as the phonetic variables that correlate with these judgments.

Meanwhile the second data offers stereotypes of speech variation and sexual orientation represented by “*feminine*” and “*straight guys*” and “*characteristics*”. For one thing, there is a popular culture that gay men’s speech is phonetically marked, and that a listener is able to determine a speaker’s sexual orientation just by listening to his voice.

In the **activity** task, the use of verb *clause* “*using clearer vowels*”, *Ss’ longer, ‘Ls’ clearer “over articulating”* in first data conveys the characteristics of gay-sounding speakers according to Smyth’s research that investigating sexual orientation. Meanwhile in the second data, the use of verb phrase “*picked up on the fact* ” to represent the stereotypes in popular culture about sexual orientation based on their voices This stereotype is widespread and it is intriguing because of the potential mismatch, displayed by verb clause “*they have got it all wrong*”. Listeners may make evaluations of speakers based on speech stereotypes, these evaluations do not always correspond to speakers’ self-stated sexual orientation. In other words, there are gay men who may be evaluated as stereotypically straight sounding and straight men that may be evaluated as stereotypically gay-sounding.

The enactment of **identity** is exhibited by the obvious usage of the noun phrases “*gay-sounding man*”, “*straight gays*” and the more detailed “*feminine characteristics*” showing Ron Smyth as the interviewee concerning not only about an issue of the stereotypes of speech and sexual

orientation but his study also show evidence that listeners might perceive the voice of straight man as belonging to gay man and vice versa.

As for the **relationship** task, Ron Smyth using simple and familiar common linguistic unit such as “*but*”, “*because*” and phrasal verb “*picked up*” which support the idea of make ease to understanding between the interviewee and audience. On the other hand the use of phonetic variable such as /s/, /Ls/, /Ps/, /Ts/ and /Ks/ that related to examination of speech and gay male sexual orientation.

The dealing of the social good in the **politics** task is displayed by a number of different phrases “*picked up on the fact*” for the start. The phrase deals with popular belief that speech is a reliable marker of an individual’s gender and sexuality. But based on the Smyth (2003) result that indicated some gay men sounded straight and vice versa, as can be portrayed by clause “*they have got it all wrong*”.

In the **connection** task, Ron Smyth connected the phonetic variable such as /s/, /Ls/, /Ps/, /Ts/ and /Ks/ as the acoustic markers typically analyzed in gay speech research to “*sounding-gay*” voice characteristics. Using these markings, researchers have asked listeners to rate voices, along a spectrum or by means of a binary choice, as masculine or feminine, gay or straight, and other social perceptions.

As for the **sign systems and knowledge** task, the use of noun phrase “*Gay-sounding men*”, “*feminine characteristics*” and “*straight guys*” related to Smyth’s study that investigating gay-sounding voice. On the



other hand, verb phrase “*They picked up on the fact*” and “*they have got it all wrong*” related to Smyth (2003) research.<sup>47</sup> In conducting his research, Smyth recorded 25 male speakers (17 gay and 8 straight) reading two passages and narrating a story of their choice. They then played a 30-second sample of all recordings from each passage to 46 listeners, of whom 14 were gay. The rest were reportedly straight. On the basis of the listeners’ judgments, Smyth created a scale of male voices ranging from “very gay sounding to very straight-sounding” The scale indicated that some gay men sounded straight and vice versa.

The identification of the analyzed building tasks above can be seen from the table below.

**Table 3.2.4 Identification of Building Tasks of Data 7 & 8**

No	Indicators	Building Task						
		significance	Activity	Identities	Relationship	Politics	Connections	Sign Systems and Knowledge
1.	<i>Gay-sounding men</i>	√		√				√
2.	<i>using clearer vowels</i>		√					
3.	<i>Vowel durations are longer.</i>	√	√					
4.	<i>'Ss' longer</i>	√	√		√		√	
5.	<i>'Ls' clearer</i>	√	√		√		√	

<sup>47</sup> Ron Smyth, Greg Jacob and Henry Rogers, *Male voices and perceived sexual orientation: An experimental and theoretical approach. Language and Society* 32:329–350.

6.	<i>Over articulating the 'Ps, Ts, and Ks'</i>	√	√		√		√	
7.	<i>picked up</i>		√		√	√		√
8.	<i>feminine characteristics</i>	√		√				√
9.	<i>but</i>				√			
10.	<i>have got it all wrong</i>		√			√		√
11.	<i>because</i>				√			
12.	<i>gay-sounding voices</i>	√					√	
13.	<i>straight guys</i>	√		√				√

### 5) Bob Corff

Bob Corff is an American dialect coach for actors. He has develop a successful line of audio courses that help actors learn a dialect, learn to get rid of an accent, learn to sing, and also improve their speaking voice.

#### **Data 9:**

*It's an interesting view because, in this business, a lot of the casting people, a lot of the producers are gay, and even they will not hire somebody because the people in Middle America will not be able to accept that.*

Seven Building Tasks of discourse on data 9 is analyzed as to be seen below.

The **significance** task of these data can be seen from the foregrounding of adjective “*interesting*” followed by the verb “*will not hire*” as it display the sexual orientation influence performers’ experiences working in the entertainment industry through film, television, and other

media. As a displayed by “gay” “casting people” and “producers” approved that LGBT performers may have barriers to overcome in their search jobs. According to online survey of 5300 SAG-AFTRA members conducted in 2012, about 53% of respondents believed that casting directors, directors, and producers may be biased against lesbian, gay, bisexual and transgender (LGBT) performers, meaning sexual orientation and gender identity could factor into hiring decisions.<sup>48</sup> The continuation of this principle is the placement of a detail explanation as signified by “people in America” which would have an impact in the injustice issue discussed earlier.

From the **activity** task, Bob Corff enacted the action of information sharing of current situation based on his experience as voice coach. In the case of LGBT actors, many have professional pressure to hide their orientation for fear of disparate treatment or even loss of employment. As shown by the phrasal verbs “will not hire” and “will not be able to accept” it informs about discrimination of LGBT in the workplace, especially in the entertainment industry.

As for the **identity** task is indicated by the phrases “interesting view”, “a lot of the casting people”, and “a lot of the producers” as it reflected to directors are biased against LGBT performers in hiring. In the process, the information shared specifically being focused on LGBT performers “gay”,

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<sup>48</sup> Lee Badgett, “Sexual Orientation & Gender Identity Diversity in Entertainment: experiences & Perspectives of SAG-AFTRA Members” cited from [https://www.sagaftra.org/files/sag/documents/sagaftra\\_williams\\_lgbtstudy](https://www.sagaftra.org/files/sag/documents/sagaftra_williams_lgbtstudy), Accessed on May 2, 2017.

in the entertainment industry through film, television, and other media as shown by the noun phrase *“this business”*. At the end of the sentence, the noun phrase *“the people of America”* brings up to provide a specific identity of the issues. An overwhelming share of America’s LGBT adults offers testimony to the many ways they feel they have been stigmatized by society. About 39% say that their lives were rejected by friend and society because of their sexual orientation or gender identity, 21% say they have been treated unfairly by an employer and about 40% say they have been the target of slurs or jokes.<sup>49</sup>

The enactment of **relationship** task, Bob Corff enacted a connection by using familiar linguistic units, such as *“interesting”* *“because”* and the verb phrases like *“will not hire”* and *“will not be able”* which support the idea of how sexual orientation and gender identity influence performers’ experiences working in the entertainment business. Moreover, the placement of noun phrases such as *“a lot of the casting people”*, *“a lot of the producers”* and *“the people of America”*, in intended to relate a smaller group of society which has a concern in these issues.

The dealing of the social good in the **politics** task is started from exhibited by phrases *“interesting view”*. The phrase deals with the LGBT issues in the entertainment industry, and how *“People of America”* is still not comfortable with LGBT people.

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<sup>49</sup> Pew Research Center: Social & Demographic Trends: survey of LGBT Americans, cited from <http://www.pewsocialtrends.org/2013/06/13/a-survey-of-lgbt-americans>, Accessed on May 2, 2017.

As for the **connections** task, Bob Corff connected a unusual gesture as indicated by the adjective “interesting”, and followed by sentence “in this business”. Furthermore the use of the noun phrase such as “*casting people*” and “*the producers*” related to “*people of America*”. In America, LGBT performers might be put at a disadvantage compared to their non-LGBT peers in access to finding work or in the process of auditioning for jobs.

In the **sign systems and knowledge** task, the interviewee used noun “*casting people*”, “*producers*” as someone who works in the entertainment industry and with more specified noun such as “*gay*” and “*people of America*”. Gay people in America Face an interesting kind of social scrutiny based upon whether they are perceived to be LGBT or not.

The identification of the analyzed building tasks above can be seen from the table below.

**Table 3.2.5 Identification of Building Tasks of Data 9**

No	Indicators	Building Task						
		Significance	Activity	Identities	Relationship	Politics	Connections	Sign Systems and Knowledge
1.	<i>Interesting</i>	√		√	√	√	√	
2.	<i>View</i>			√				
3.	<i>Because</i>				√			
4.	<i>This Business</i>			√				

5.	<i> Casting people</i>	√			√			√
6.	<i> Producers</i>	√			√			√
7.	<i> Gay</i>	√		√			√	√
8.	<i> will not hire</i>	√	√		√			
9.	<i> people in Middle  America</i>	√		√	√	√		√
10.	<i> Will not be able</i>	√	√		√			
11.	<i> To accept</i>		√					

#### 6) Don Lemon

Emmy Award for a special report on the real estate market in Chicago winner Don Lemon is the first openly gay African-American national news anchor in the U.S (Lemon hosts CNN Newsroom). During an on-air interview with members of Bishop Eddie Long's congregation in September 2010, Lemon said that he was a victim of sexual abuse as a child, and that it was not until he was thirty years old that he told his mother about it. In *Do I Sound Gay?* Lemon acknowledges the pressure he felt to change his voice for television.

#### **Data 10:**

*That's really a tough question because I am sure that I have, subconsciously. But I don't feel that I have to speak a certain way around white people, I don't think I have to speak a certain way around black*

*people, I don't think I have to speak a certain way around gay people, and it gets me in trouble a lot, because I don't do it.*

**Data 11:**

*I have friends from home, quite honestly, some of my relatives will go, "My Gosh, you sound like a white gay!"*

Seven Building Tasks of discourse data 10 and 11 are analyzed and elaborated as to be seen below.

The **significance** task of these data can be seen from the foregrounding of adjective "*tough*" followed by adverb "*subconsciously*" as display the sense of the difficulties suffered by the LGBT people to face and respond the assumptions that there is a singular gay way of speaking homogenizes the diversity within the gay community displayed by noun "*a certain way*" followed by the noun phrase "*white people, "black people" "gay people"*" and "*white gay*". Speech patterns associated with a speaker's sexual orientation or called "gay accents" is based on the observation that some gay people and community speak differently than others.

On **activity** aspect, the uses of verbs "*have*" and "*speak*" in informing the issue which is happening within himself and gay community. Several gay unintentionally putting on a gay accent when they first 'came out' and make it clear to everyone that they were gay, is shown by adverb "*subconsciously.*" LGBT youth are coming out (sharing their gay or transgender identity with friends, family, and other adults) during adolescence. Family member's reaction to learning that a son is gay is often

negative. Common reactions such feeling as shock, disbelief, guilt and anger, as portrayed by clause in the second data “*some of my relatives will go*”, “*gets me in trouble a lot*” and you sound “*like a white gay*” as it inform that their family of family member had refused to accept them because their sexual orientation.

The enactment of the **identity** task is exhibited by the noun “*white people*”, “*black people*” and “*gay people*”. Black and white people inform about the structural racism in the U.S is the array of dynamics (historical and cultural) that routinely advantage *whites* while producing chronic adverse outcomes for people of colour. It is inequity, primarily characterized by whites, preferential treatment, privilege and power for white people at the expense of Black, Latino, Asian, Pacific Islander, Native American, Arab and other racially oppressed people. While Most of lesbian, gay men and bisexual waited until they were adults to talk about their identity with others. Fear of rejection and serious negative reactions kept many gay adults from openly sharing their lives to the family, represented by noun “*friends*” and “*relatives*”.

As for the **relationship** task Don Lemon enacted a close connection by using simple and familiar common linguistic unit, such as “*but*”, “*because*” and noun phrases “*have to speak a certain way*” which support between the idea of speech patterns associated with a speaker’s sexual orientation in the first data and the reaction of family on gay-sounding voice in the second data. On the other hand, the noun “*white*



*people*” and “*black people*” usage related to the structural racism in the U.S.

From the noun “*white people*”, “*black people*” and “*white gay*” can be seen that the social good intent to share as a **politics** task is the belief in structural racism that encompasses the entire system of white supremacy, diffused and infused in all aspects of society, including our history, culture, politics, economics and our entire social fabric. As an example, the process of coming to terms with your sexuality can be a challenging and consuming issue. As Black gay people, this process can be compounded by the existing challenge of being a person of colour in a radicalized and racist society. Many Black gay youth may feel that they must choose between their sexual identities and their racial or cultural ones, and because of this belief, experience a lot of confusion as they move between both identities.<sup>50</sup>

Don Lemon enacted the **connection** task by making the assumption of gay speech pattern that there is a singular gay way of speaking homogenizes the diversity within the gay community as indicated by “*certain way*”, “*black people*”, “*gay people*” and “*white people*” and how family and family members had refused to accept them because their sexual orientation as portrayed by “*gets me in trouble a lot*” and “*some of my relatives will go*”.

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<sup>50</sup> Dealing with being Different: A resource Guide for Gay, Lesbian, Bisexual, Transgender, Queer and Questioning Black Youth, Cited From <http://black-CAP.org/dealing/different/LGBT/blackyouth.html>, Accessed on May 11, 2017.

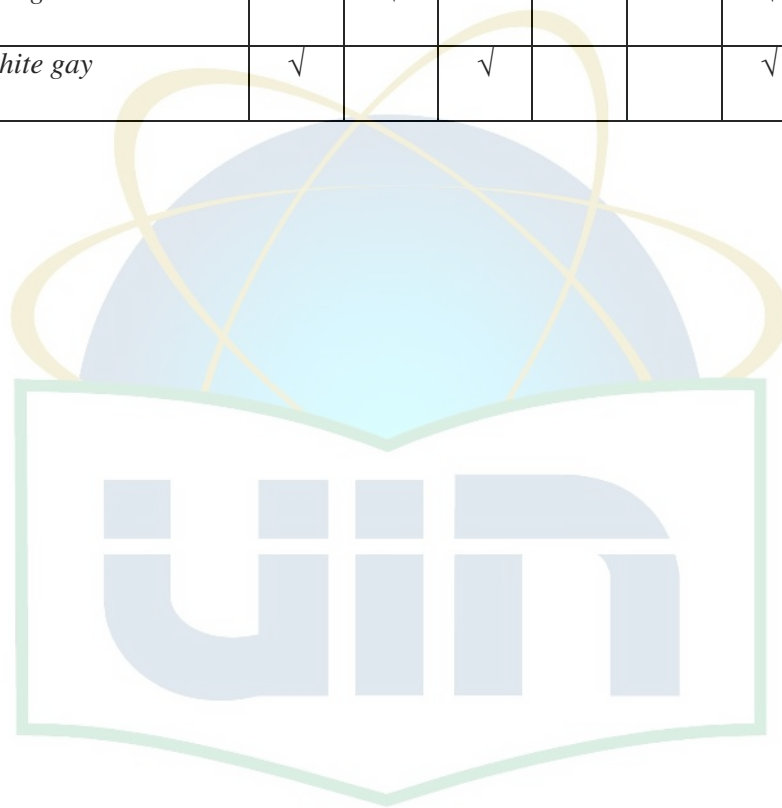
From the **sign systems and knowledge**, Don Lemon had taken use of the most familiar linguistic unit such as, the conjunctions “*because*” and “*but*”, the adverb “*around*”, the nouns “*people*”, “*way*” “*friends*”, “*relatives*” and the verb “*speak*” and “*go*”. Although it uses the more understandable linguistic units to ease its audience when watching, it still has sensible consideration on setting an understanding on the issue by the use the specific language such as “*white people*” and “*black people*”.

The identification of the analyzed building tasks above can be seen from the table below.

**Table 3.6 Identification of Building Tasks of Data 10 & 11**

No	Indicators	Building Task						
		significance	Activity	Identities	Relationship	Politics	Connections	Sign Systems and Knowledge
1.	<i>tough question</i>	√						
2.	<i>because</i>				√			√
3.	<i>subconsciously</i>	√	√					
4.	<i>but</i>				√			√
5.	<i>speak</i>		√					√
6.	<i>certain way</i>				√		√	√
7.	<i>around</i>							√
8.	<i>white people</i>	√		√	√	√	√	√

9.	<i>black people</i>	√		√	√	√	√	√
8.	<i>gay people</i>	√		√			√	√
9.	<i>gets me in trouble a lot</i>		√				√	
10.	<i>friend</i>			√			√	
11.	<i>relatives</i>		√	√			√	
12.	<i>will go</i>		√				√	√
13.	<i>white gay</i>	√		√			√	√



## CHAPTER IV

### CONCLUSIONS AND SUGGESTIONS

#### 4.1 Conclusions

In this chapter, the writer summarizes the result of this study. As has been discussed that documentaries give tangible representation to aspects the world and offer us new views of common social issues to explore and understand, the writer uses transcribed conversation of documentary film titled *Do I Sound Gay?* directed by David Thrope. *Do I Sound Gay?* is the first film to comprehensively explore the linguistically and culturally rich notion of the 'gay voice'. Having interviews with various background people - actor, activist, CNN news anchor, and fashion mentor; including Dan Savage, George Takei, Zach King, Ron Smyth, Bob Corff and Don Lemon leads viewers into the issue based on his own story and the perspectives of each interviewee.

Based on the study conducted in chapter III by James Paul Gee's theory, the writer found that the interviewees have accomplished to make use of all seven building tasks; significance, activities, identities, relationships, politics, connections, and sign systems and knowledge to portray 'gay voice' issues to the viewers. Amongst the building tasks; the significance task brought big names (i.e. *Arnold Schwarzenegger*) to express political figure has an influence over these marriage and legal recognition for same-sex couples issue, the placing of term (i.e.

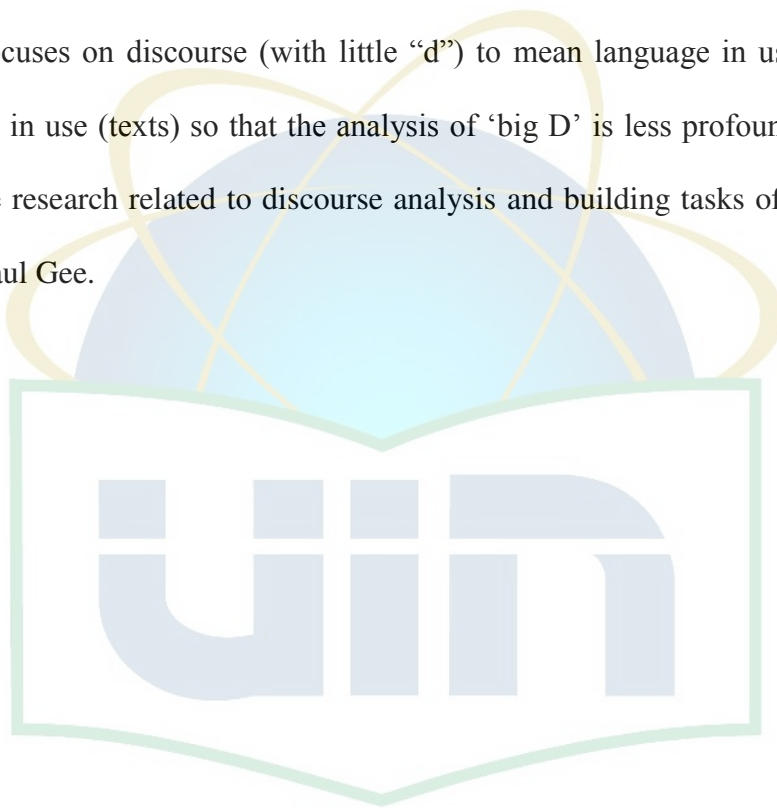
*Misogyny and homophobia*) to express the action of intolerance, discrimination and harassment to LGBT people, the activities task displayed the actions of informing, communicating and encouraging, the identities task enacted as supporters (i.e. *Dan Savage*, *George Takei* as activist for the LGBT community), experts figure in their own fields (i.e. *Ron Smyth* as linguist and *Bob Corff* as American dialect coach for actors) and homophobic bullying victim (i.e. *Zach King* who was brutally assaulted at his high school), the relationship task shown a familiarize approach towards its viewers, the politics task distributed social goods (i.e. opposition, understanding and supporting) through its transcribed conversation, the connections task created the relevance of data discussing the same issue, and the sign systems and knowledge tasks used the familiar linguistics unit to ease the viewer comprehension.

#### **4.2 Suggestions**

The study of discourse analysis needs to be explored. There are some suggestions for the next researchers who are interested in studying of discourse analysis especially based on James Paul Gee's building task of discourse theory. In the beginning, it would be better for the next researchers to analyze building tasks of discourse from different written sources such as newspaper article or social networking sites (e.g. Facebook and twitter) .

Besides that, the suggestion for the next researchers is also to analyze how sort of social and cultural groups use and interpret language. Gee introduce the term "Discourse" with a capital "D" (so-called "big 'D' Discourses") as

‘critical literacy’ . The critical literacy involves using discourse analysis (CDA) to analyze the use of language of groups includes cultures and ethnic groups. Discourses “big D” as is composed a distinctive ways of speaking to enact specific socially recognizable identities. Discourse are about being “kinds of people”, the example is there are different ways to be an African American or Latino which portrayed each identity based on their culture. Unlike this study which focuses on discourse (with little “d”) to mean language in use of written language in use (texts) so that the analysis of ‘big D’ is less profound. So, it can complete research related to discourse analysis and building tasks of dicourse by James Paul Gee.



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## APENDICES

**Table 1: Gee’s Building Tasks of Language**

We use Language to Build These ↓	Explanation	Discourse Analysis Question	Question to Identify Building Task
<b>Significance</b>	Language is used to make some things more significant than others.	How is this piece of language being used to make certain things significant or not in what ways?	What are the situated meaning of some words and phrases that seems important in the situation?
<b>Activities</b>	Language is used to get recognized as engaging in certain sort of activity.	What activity or activities is being enacted with the piece of language?	What is the larger or main activity (or set of activity) going on in the situation?
<b>Identities</b>	Language is used to get recognized as taking on certain identity or role.	What identity or identities is this piece of language being used to enact?	What identities (role, positions) seems to be relevant to, taken for granted in, or under construction in the situation?
<b>Relationships</b>	Language is used to build social relationship.	What sort of relationship or relationships is this piece of language seeking to enact with others (present or not)?	What sort of social relationships seems to be relevant to, taken for granted in, or under construction in the situation?
<b>Politics (Social Goods)</b>	Language is used to give and express desires of social status and goods.	What perspective on social goods is this piece of language communicating (e.g. what is being communicated to be “normal”, “good”, “correct”)?	What social goods (e.g. status, power and class) are relevant (or irrelevant) in this situation? How are they made relevant or irrelevant?
<b>Connections</b>	Language is used to note the relevance or irrelevance and to connect or disconnect between two things.	How does this piece of language connect or disconnect things; how does it make one thing relevant or irrelevant to another?	What sorts of connections are made within and across the interaction?
<b>Sign system &amp; Knowledge</b>	Language employs different codes and sign systems for different reason.	How does this piece of language privilege or disprivilege specific sign system (e.g. Indonesian vs. English, technical language vs. everyday language, words vs. Images) or different ways to knowing or claims to knowledge and belief?	What sign systems are relevant (or irrelevant) in the situation (e.g. speech, writing, images)? and How are they made relevant or irrelevant?

## Transcript Conversation

### 1. Dan Savage's Data

#### a. Not Chosen as Data

445  
00:17:44,129 --> 00:17:45,529  
Why do you think so many gay men

446  
00:17:45,564 --> 00:17:48,329  
are so self-conscious about sounding gay?

447  
00:17:50,135 --> 00:17:51,135  
A lot of gay men

448  
00:17:51,136 --> 00:17:52,798  
are self-conscious about sounding gay

449  
00:17:52,838 --> 00:17:56,536  
because we were persecuted for that when we were young.

#### b. Data 1

1108  
00:46:38,328 --> 00:46:39,455  
Misogyny.

1109  
00:46:39,496 --> 00:46:40,896  
They want to prove to the culture

1110  
00:46:40,931 --> 00:46:43,093  
that they're, you know, not not men,

1111  
00:46:43,133 --> 00:46:44,965  
that they're good because they're not women.

#### c. Data 2

1685  
01:12:01,050 --> 01:12:02,609  
That's the last vestige.

1686  
01:12:02,651 --> 01:12:05,621  
That's the last chunk of internalized homophobia

1687  
01:12:05,654 --> 01:12:08,715  
is this hatred of how they sound.

## 2. George Takei's Data

### a. Not Chosen as Data

786  
00:32:58,209 --> 00:33:01,145  
I don't think there is such a thing as sounding straight.

787  
00:33:01,179 --> 00:33:03,341  
Because, uh... well,

788  
00:33:03,381 --> 00:33:06,112  
people have said I sound straight,

789  
00:33:06,150 --> 00:33:07,379  
and I'm not.

### b. Data 3

1528  
01:05:25,688 --> 01:05:30,524  
It's that insecurity  
that you have in yourself

1529  
01:05:30,559 --> 01:05:34,360  
that makes you conscious  
of the way you sound.

### c. Data 4

1538  
01:05:57,453 --> 01:06:00,685  
In 2005, Arnold Schwarzenegger

1539  
01:06:00,723 --> 01:06:02,954  
vetoed marriage equality.

1540  
01:06:03,192 --> 01:06:04,421  
I was still closeted.

1541  
01:06:04,460 --> 01:06:07,259  
But on... on the 11 o'clock news,

1542  
01:06:07,296 --> 01:06:11,597  
I saw young, gay kids,

1543  
01:06:11,634 --> 01:06:14,297  
men and women, marching on Santa Monica Boulevard...

1544  
01:06:17,473 --> 01:06:20,068  
And I felt I needed to speak out,

1545  
 01:06:20,109 --> 01:06:22,271  
 and my voice needed to be authentic.

### 3. Zach King's Data

#### a. Data 5

474  
 00:19:04,309 --> 00:19:05,868  
 When I was in third grade, people started making fun

475  
 00:19:05,911 --> 00:19:08,710  
 of the way I talked, and that's when the bullying started.

476  
 00:19:09,648 --> 00:19:10,877  
 Why do you talk like a girl?

477  
 00:19:10,916 --> 00:19:12,179  
 Why do you walk like that?

#### b. Data 6

480  
 00:19:16,788 --> 00:19:18,188  
 I would be sitting there talking to my friends.

481  
 00:19:18,223 --> 00:19:19,223  
 People would just walk by:

482  
 00:19:19,224 --> 00:19:20,283  
 "Faggot."

#### c. Not Chosen as Data

489  
 00:19:40,679 --> 00:19:42,705  
 'Cause I'm different, and I'm not afraid to be.

490  
 00:19:43,715 --> 00:19:44,808  
 I'm comfortable in my own skin.

491  
 00:19:44,850 --> 00:19:45,874  
 I'm a diva.

492  
 00:19:45,918 --> 00:19:47,750  
 They, like... they don't like that.

#### 4. Ron Smith's Data

##### a. Data 7

643  
00:27:03,722 --> 00:27:06,954  
Gay-sounding men are using clearer vowels.

644  
00:27:06,992 --> 00:27:09,188  
Vowel durations are longer.

645  
00:27:09,227 --> 00:27:11,287  
Ss longer.

646  
00:27:11,329 --> 00:27:13,696  
Ls clearer.

647  
00:27:13,732 --> 00:27:17,260  
Over articulating the Ps, Ts, and Ks

##### b. Data 8

737  
00:30:50,548 --> 00:30:52,983  
They picked up on the fact

738  
00:30:53,017 --> 00:30:56,112  
that many characteristics of gay-sounding voices

739  
00:30:56,154 --> 00:30:58,180  
are feminine characteristics.

740  
00:30:58,223 --> 00:30:59,316  
But they've got it all wrong,

741  
00:30:59,357 --> 00:31:02,020  
because a lot of those gay-sounding voices

742  
00:31:02,060 --> 00:31:03,358  
are from straight guys.

##### c. Not Chosen as Data

775  
00:32:32,717 --> 00:32:36,552  
In our study with 25 men and 46 listeners,

776  
 00:32:36,587 --> 00:32:39,216  
 the average accuracy in guessing

777  
 00:32:39,257 --> 00:32:41,658  
 the man's sexual orientation correctly

778  
 00:32:41,693 --> 00:32:44,219  
 was only about 60%.

779  
 00:32:44,262 --> 00:32:45,560  
 Whoo!

780  
 00:32:45,596 --> 00:32:48,327  
 So 40% of the men

781  
 00:32:48,366 --> 00:32:50,096  
 were misclassified by the listeners.

782  
 00:32:50,134 --> 00:32:51,659  
 Either gay men who sound straight

783  
 00:32:51,703 --> 00:32:53,604  
 or straight men who sound gay.

## 5. Bob Corff's Data

### a. Not Chosen as Data

877  
 00:37:21,505 --> 00:37:23,565  
 I do have people who come to me, uh,

878  
 00:37:23,608 --> 00:37:25,736  
 to ask to sound less gay.

879  
 00:37:26,744 --> 00:37:31,978  
 I would say it's probably between 20 and 50, a... a year.

### b. Data 9

889  
 00:37:46,664 --> 00:37:49,532  
 It's an interesting view because, in this business,

890  
 00:37:49,567 --> 00:37:52,628  
 a lot of the casting people, a lot of the producers are gay,

891  
 00:37:52,670 --> 00:37:54,605  
 and even they won't hire somebody

892  
 00:37:54,639 --> 00:37:57,370  
 because the people in middle America

893  
 00:37:57,408 --> 00:37:59,877  
 will not be able to accept that.

## 6. Don Lemon's Data

### a. Data 10

1073  
 00:44:54,925 --> 00:44:56,985  
 That's really a tough question

1074  
 00:44:57,027 --> 00:45:00,156  
 because I'm sure that I have, subconsciously...

1075  
 00:45:01,165 --> 00:45:03,293  
 But I don't feel that I have to speak a certain way

1076  
 00:45:03,333 --> 00:45:04,733  
 around white people,

1077  
 00:45:04,768 --> 00:45:06,828  
 I don't think I have to speak a certain way

1078  
 00:45:06,870 --> 00:45:07,870  
 around black people,

1079  
 00:45:07,871 --> 00:45:11,000  
 I don't think I have to speak a certain way around gay people,

1080  
 00:45:11,041 --> 00:45:14,011  
 and it gets me in trouble a lot, because I don't do it.

### b. Not Chosen as Data

1706  
 01:12:53,902 --> 01:12:56,098  
 There is nothing wrong with sounding gay.

1707  
 01:12:56,138 --> 01:12:58,573  
 There's nothing wrong with being effeminate.

1708  
 01:12:58,607 --> 01:13:00,075  
 There's nothing wrong with being butch.



1709  
01:13:00,109 --> 01:13:02,840  
There's nothing wrong with sounding straight.

1710  
01:13:04,146 --> 01:13:06,138  
Just do it with confidence.

### C. Data 11

1084  
00:45:19,116 --> 00:45:21,847  
I have friends from home.

1085  
00:45:21,885 --> 00:45:24,150  
Quite honestly, some of my relatives will go,

1086  
00:45:24,188 --> 00:45:27,056  
"My gosh! You sound like a white guy."

