

CHAPTER FOUR

DATA ANALYSIS

4.0 Introduction

This chapter presents data analysis from the survey design, ethnography observation, audio-recorded conversations and interview with the subjects in this study. The results of the data analysis are divided by sections and sub-sections, evidenced and exemplified with quotations from the transcriptions and personal observation as required, and discussed with reference to the contemporary literature of language and gender as well as CofP later in Chapter Five. The presentation of discussions is based on the arrangement of RQs in Chapter One. Analysis of the most talked-about topics by the subjects will be presented first, followed by analysis on speech patterns and styles of language by the subjects. This chapter also provides analysis of additional finding on non-linguistic gestures of the subjects during the observations and the analysis of the contributing factors that influence the language used by metrosexuals. Finally, Section 4.5 discusses the summary of the whole analyses of the study in this chapter.

4.1 Analysis of the Most Talked-About Topics

In this section, the researcher explores the range of topics discussed by the subjects involved in the observation. The excerpts analysed by the researcher come from a series of conversations involving the entire members of this group of metrosexual. As stated in Chapter Three, (see Section 3.3.2) the researcher has chosen to analyse ten out of twenty conversations with the subjects upon the advice given by his supervisor. Each conversation lasts for 30 minutes, with a total of 300 minutes of overall recording.

In order to understand the breakdown of the topics, the frequency of each topic was noted down and tabulated in Figure 4.1. The method of calculating the frequencies of the topics was based on the number of minutes spent by the subjects on each topic. From overall recording of 300 minutes available for analysis, the subjects spent 120 minutes on gossip, 90 minutes on hobbies and interests, 60 minutes on work-related issues and 30 minutes on discussing miscellaneous issues. The breakdown of topics which is illustrated in a pie chart provides the answer for RQ1 (What are the common topics discussed among the metrosexual men in their discussions?) in this study.

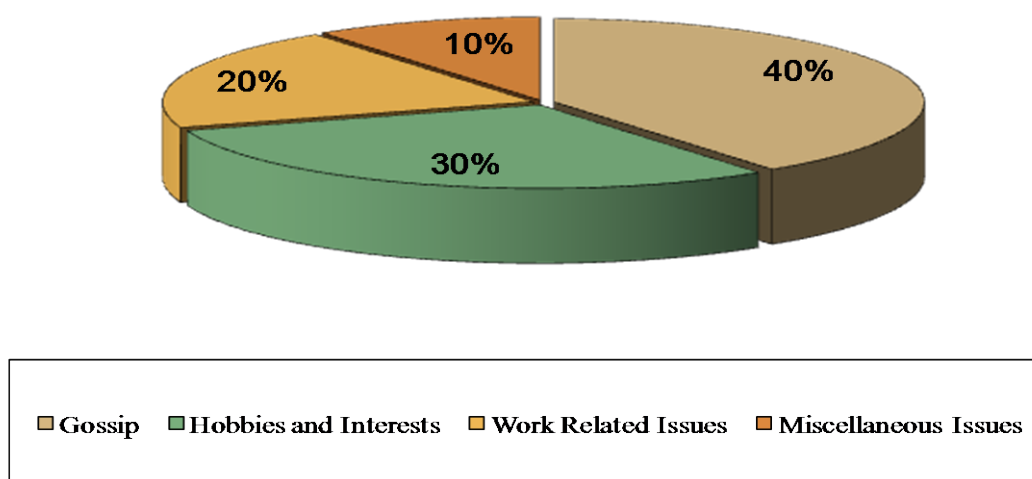


Figure 4.1: Frequency of the most talked-about topics

From the pie chart in Figure 4.1, it was found that there were four main themes or topics which were mostly discussed by the subjects namely, gossip, hobbies and interests, work-related issues and miscellaneous issue (e.g. daily plans and activities, errands and relationship). The first theme that had been mostly talked about among the subjects was gossip, which represented 40 percent of the total duration of the conversation. Although gossip is a form of speaking, the researcher felt that it is appropriate to label gossip as a topic in analysing the transcription for the following criteria; firstly, gossip is an idle talk about personal and private affairs of others and

secondly, it normally revolves around ‘negative talk’ about the subject. Next, the second topic which had been mostly discussed was about their hobbies and interests. This topic covers leisure activities, shared interests and favourite pass time such as travelling, photography, sports and which represented 30 percent of the total duration of the whole recording. Topic on work related issues came on third position, covering a fraction of 20 percent from the pie chart. Finally, topics on entertainment and other issues like family, daily activities and schedules were also discussed by the subjects though not to a great extent (10%).

4.1.1 Gossip

From the recording and transcription, it was found that the most talked-about topic among these six subjects was gossip. Surprisingly, gossip recurred in almost every conversation that took place among the subjects. The following excerpts are some of the examples extracted from the transcriptions to describe in detail gossip among the metrosexuals.

Excerpt 4.1 was taken from Transcription 1 (conversation between Bambam, Fifi and Eriq), while the second excerpt was taken from Transcription 4 (conversation between Bambam, Dato’, Eriq and Fifi).

Excerpt 4.1: [T1]

-
1. E: So *ape* ummm.. like Ben, *dia punya* function *apa sebenarnya?*
[what] [his own] [what really?]
 2. F: Actually, he’s our designer!=
 3. B: =[*Tapi, ada jugak salah dia sebab...* he’s the one who should control the
[But, it’s his fault too because...]
fl:ow of time..] →
 4. E: →=[*Yeah, hari ni buat ape, hari ni buat ape..*]

- [what to do today, what to do today...]
5. B: ← *dia punya* time line *tu..*
[his own] [that]
 6. F: But first, we, already paid him ↑TWENTY PERCENT of the total construction () for him, to monitor all these things, for us, not to worry anything! But in the end, we are the one who monitoring EVERYTHING! (Sarcastic intonation) → =
 7. E: =HAHAHAHAHA..
 8. F: So, *baik bagi aku* je twenty percent *tu!=*
[better give me] [that]
 9. E: HAHAHAHA.. correct.. correct..
 10. F: ↑KAN? And then, we paid him the reason for ↑WHAT? *MANA AKU TAK*
[↑RIGHT?] [HOW COME I'M
MENGAMUK DENGAN DIA!
NOT PISSED AT HIM!]
 11. E: *Tu lah.*
[That's why.]
 12. F: *Tahan ajelah kalau dah mengamuk...* Twenty percent is a lot... out of...=
[Just bear with it if pissed...]
 13. B: ←=Forty thousand, twenty percent.
 14. F: () Coz he's the one who designed all these things, whatever, you know...
(6.0)
-

Excerpt 4.2: [T4]

-
1. F: ← The contractor that we hired *lembab buat kerja! Sakit hati I! PANTAT*
[working slow! I'm pissed! WHAT A PUSSY!]
BETUL!
 2. E: How come? Aren't they supposed to have a work schedule or something? →
 3. D: ← Do they know that it should get done by next Wednesday?
 4. B: They know. *Kitorang da bagitau kat diorang*, we already have our products
[We've already told them]
and... and we need to transfer to our boutique by Tuesday. Ben, who is responsible for designing our *kedai, selalu menghilangkan diri*. Call call, *tak*
[shop, always disappears.]
dapat. The contractor *macam* confuse *la sebab* Ben yang sepatutnya manage
[like] [because] [who's supposed to]

the progress. →

5. F: ← *Dahla selalu menghilang*, he didn't update me with anything. *Padahal*
[On top of always disappears] [Whereas we
kitorang dah bayar ye, TWENTY-PERCENT of the total cost of construction
have paid yeah,]
to him! He was supposed to monitor everything but in the end, I *dengan*
[with]
Bambam yang kena buat kerja OK?
6. E: *Sabar Fifi... sabar!* (3.0) Hey, if I were you, I'd definitely get pissed off and
[Be patient] [be patient!]
for sure *habislah si Ben tu kena bamboo dengan I*.
[finish this] [will get it from]
7. D: *Mana boleh dia buat camtu?* He isn't supposed to neglect the construction
[How could he do that?]
sebab... sebab... dia macam ni... Why don't you guys find another contractor?
[because] [because... it's like this...]
-

In Excerpt 4.1 and Excerpt 4.2, the gossip revolved around Ben (designer cum architect) and his fellow contractor team, who were hired by Fifi to design, renovate and build his boutique stand in a shopping mall. However, Ben and his contractors did not manage to complete the renovation of Fifi's boutique on time and their incompetence to deliver their duties had really made Fifi upset. From the two excerpts earlier, it can be seen that Fifi and Bambam played their role as the 'information-providers' to both Eriq and Dato', who are not acquainted with Ben in real life. Fifi expressed his frustration and started to describe Ben as being an 'unreliable' person through his sarcastic remarks (turn 6, Excerpt 4.1) and 'irresponsible' (turn 5, Excerpt 4.2) in handling the renovation work for his boutique. On the other hand, Dato' and Eriq responded quite negatively toward Ben's incompetence in handling the job by expressing their adverse responses through establishing 'rapport talk' with Fifi (turn 6 and turn 7). By doing so, apparently Dato' and Eriq were trying to 'accommodate' Fifi's unfavourable perception about Ben.

In the next excerpt (Excerpt 4.3) taken from Transcription 2, the subject of the gossip (Dato') was being talked-about during his brief absence on the scene. From the

observation, the speakers (Eriq, Kuntum and Tobey) had built a shared perception about Dato' being a "dirty-minded" man and decided to 'badmouth' him whenever there was a 'room' to fill-in. In this instance, they decided to make a joke about Dato' the moment he took off to get a drink.

Excerpt 4.3: [T2]

-
1. E: Guys, I'm an angel. *Macam* Dato', *dia bukan* angel, *tapi* ANGLE!
 ((Laughing))= [Like] [he is not] [but]
 ((Everyone's laughing))
 2. K: *Kan?* Which angle of the body you're referring to, Eriq?
 [Right?]
 3. E: Ermmmm... You think? ((moving eyebrows))
 4. T: The dot dot dot part *la kot!* HAHAHAHA...
 [perhaps!]
 5. E: You know, I bet it would be Dato's favourite part *la* haaaa...
 6. K: Dato' *memang..* Eriq, you are the best! ((Showing two thumbs up)). (3.0)
 [is]
-

The brief excerpt was rather pejorative and provided a cruel description of the subject (Dato'). Eriq started off by introducing Dato' as ANGLE (perhaps the opposite of the word 'angel'), while Tobey's connotation of "The dot dot part..." which may refer to 'private parts' of human body had further drawn a negative and yet amusing talk about Dato'. We can see that Eriq, Kuntum and Tobey had a shared knowledge about Dato's characteristics and behaviours, thus allowing them to gossip about him on a common ground.

Excerpt 4.4 was extracted from Transcription 3 whereby Dato, Kuntum and Tobey were having some drinks at a sidewalk bar on a busy street in Changkat area,

Bukit Bintang at night. In this instance, all of them had the opportunity to gossip about people around them, particularly about an unknown individual who sat at a nearby table.

Excerpt 4.4: [T3]

-
1. D: To.. Tobey! *cuba you tengok...* (2.0) *Mamat yang pakai spek tu...*
[try] [see...] [That guy with the shades...]
 2. T: *Yang mana?* (3.0) ((turning around)) The one *yang duduk kat belakang* Chad
[Which one?] [who's sitting behind]
*ke?=
[is it?]*
 3. K: =[Yup. He's behind Chad. Check him out.]
 4. D: *Poyo kan↑? Malam-malam cenggini pun* still wanna put on his shades.
[Vain, isn't he↑? At night like this and yet]
 5. K: *Ala, Dato' actually dengki dengan mamat tu.. kan↑?*
[is envy with that guy, right↑?]
 6. T: Heeee↑! I *tak kuasa la orang-orang camtu.* (They're just attention seekers.)
[couldn't be bothered with those kind of people.]
 7. K: Well, you know *la kan?* This area *banyak orang lalu-lalang.* So of course *la*
[right?] [many people are walking.]
they wanna attract the girl's *punya* attention.
[possess]
-

The subject (an unknown man) became a 'target' of the gossip as a result of a thorough observation done by Dato'. The unknown man was a good-looking man (as observed by the researcher) who had a pair of sunglasses on even though it was close to midnight. Although wearing sunglasses is a fashion statement, Dato' felt it was unnecessary to have them on at night and considered it an inappropriate act. It can be seen from his use of 'Poyo' word (turn 4) which means 'conceited' to express repulsion toward the unknown guy. Conversely, Tobey and Kuntum agreed with Dato's point of view and further added their abhorrence toward the unknown man. Tobey mentioned that "They are just attention seekers", while Kuntum thought that the unknown guy was trying to attract the girl's attention with his fashion sense.

4.1.2 Hobbies, Interests and Leisure Activities

Another topic which was actively discussed among the six subjects was related to hobbies, interests and leisure activities. The following excerpts in this sub-section provide some of the examples of leisure activities and hobbies mentioned by the subjects.

Excerpt 4.5: [T2]

K: Sorry guys.. I have tennis tonight. *Dah janji dengan* my friends... Clarence.
[Already promised with]

D: Tennis you *pukul berapa?*
[what time?]

K: At 8.. Come *la* join me. We all *main kat* tennis court *kat* Phase one. →
[play at] [at]

D: =[My racket *kat mane ye* I *letak?*]
[at where yeah I put?]

K: ←Well, if you wanna join, I *ada* another racket.
[have]

D: Hmmm.. You *dengan* Clarence *je ke yang main?*
[with] [only playing?]

K: I think *dia datang* with his girlfriend *kot*. Oh Shaq might be joining *kot*.
[he comes] [maybe.] [maybe.]

In Excerpt 4.5, Kuntum was telling Dato' that he had a plan to play tennis with his friend, Clarence, and decided to invite Dato' to join him. Since Dato' and Kuntum live nearby to each other, they always made impromptu plans to play tennis together whenever they had the chance. Meanwhile, Excerpt 4.6 circulates around the topic of travelling.

Excerpt 4.6: [T6]

-
- D: When are you coming back again to KL? End of November you *ada kat sini tak?*
[are here or not?]
Jom kita gi Bandung. →=
[Let's go to Bandung.]
- B: =[*Nak ikut...*]
[Want to follow...]
- D: *Jomlah Bambam. Tiket murah je.* It's cheap. Return ticket Airasia *dalam* three
[Let's go] [The ticket's cheap only.] [about]
hundred plus *je.*
[only].
- T: Bandung??? Hmmm *macam menarik tu. Bila* exactly? You all *tunggu lah I balik!*
[That sounds interesting. When] [wait until... come back.]
- K: Of course *la.* You tell us the date and we'll arrange the trip. *MOJ...*
[I'm ok with it..]
- T: Yeayyyy! Yes! Ok guys *nanti bila* I apply *cuti bulan* November I *bagitau* ok?
[later when] [leave month] [inform]
-

In Excerpt 4.6, Bambam, Dato, Kuntum and Tobey were discussing about their possibility to travel in group. Travelling is seen by the researcher as another activity that binds the subjects together as a group. Further, Excerpt 4.7 presents a topic on diving by Fifi.

Excerpt 4.7: [T7]

-
- F: Oh...I see... I *kalau* free I wanna join you guys but I'm off to Mabul this Friday...
[if]
- E: You *pegi* diving *lagi ke*, Fifi?
[go] [again]
- F: Aha...
- Hn: You go alone or with your friends? Bambam?
- F: Bambam *kerja..* But he will join me on Saturday *kot, lepas dia habis kerja.*
[works...] [maybe, after he finishes work.]
-

[that...]=

K: =[Tu SUV la. Ok *jugak tu*.]
[That's] [That's also ok.]

T: *Ape tu? SUV! Haaaa! Tapi I tak suka la design CRV tu. Macam azab gitu rupa*
[What's that?] [But I don't like] [that. It looks tormented!]
dia!

D: How about Volvo X90? Ok *jugak tu. Laju. Enjin 3 litres...*
[That's also ok. Fast. 3 litres engine...]

From Excerpt 4.8, all of them showed good knowledge about the topic and somehow managed to not only discuss about the car's specification, but also the design of each car that they thought would look 'smart' and 'classy' as compared to the 'ugly' ones. The types of cars discussed by the subjects were in the category of luxurious cars. Being the upper-middle category group, the subjects developed preferences on state-of-the-art, high-quality and luxury automobiles with good engine performances as well as sophisticated designs.

Furthermore, being metrosexuals, discussion on health and beauty products was also pertinent too and available in most of their conversations. All of the subjects showed high interest when discussing about products that can enhance their physical looks and appearance.

Excerpt 4.9: [T6]

B: ((Holding cellphone)) Dr. Kuntum, can I have your office number? I *ingat I nak try*
[think][wanna]

la you punya hydrotherapy facial tu. Ok tak?
[yours'] [that.] [not?]

K: Can, can. *Sekejap* I give you my business card.. ((Taking out business card holder,
[Wait]
and gave it to Bambam)). When do you plan to come?

B: You *punya spa kat Kampung Baru kan?*
[yours'] [at] [right?]

K: Yes, correct. ((Nodding))

B: Hydrafacial *tu...* How much yeah is the facial?
[that..]

K: Ok, now we have a promotion. The normal price for hydrofacial is actually three hundred ringgit. But now until 31st of July, we are giving fifty percent discount to some of our products and services. That means, you only pay for hundred fifty ringgit only. So, you *nak buat* hydrofacial *je kan?* *Tak mau* try hydrobath *sekali?*
→ [want to do] [only. right? Don't want] [too?]

D: ← [I've tried it!]

B: Really? *Ape tu?*
[What's that?]

D: *Ala*, actually *dia macam* you *mandi dalam* bathtub 'feeling-feeling' *gitu*.
[it's like] [shower in] [like that.]
((smiling))

Excerpt 4.9 provides evidence on one quality that most metrosexuals possess – interest to maintain good physical appearance as stated by Simpson (1994) in his definition on metrosexual. Bambam was asking Kuntum about Hydrofacial treatment service available at Kuntum's spa. The researcher found that topics on beauty and health were very important for the subjects' discussions as the subjects were very particular and have a high self-conscious about the way they look and feel. This is similar to women's talk, in which topic on health and beauty is a common theme among women.

Other mutual interests like karaoke, photography, and common activities such as watching movies and fine-dining were also discussed in their conversations. However, the researcher noticed that the topic on football was not a prominent area of discussion by the subjects. Nevertheless, it does not mean that the subjects do not like football. From the researcher's observation, Dato', Eriq and Kuntum were football fans of Chelsea, Argentina and Manchester United teams. They would normally watch matches involving their favourite football teams. However, they were not really involved in playing the game as they preferred to remain as spectators of football matches. As

metrosexuals, they placed more importance on activities that they were engaged with such as travelling, performing their hobbies and self-improvement (e.g. gym, reading, health and beauty consumptions).

4.1.3 Work-related Issues

In Excerpts 4.10, 4.11, 4.12 and 4.13, the data extracted from different transcriptions provide examples on topic related to work.

Excerpt 4.10: [T4]

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- E: And you, Bambam? *Esok tak kerja ke?*
[Not working tomorrow?]
- B: *Kerja lah.* I've got customer *pukul sebelas pagi.* *Esok* I'll be quite busy.. *Banyak*
[Work.] [eleven in the morning. Tomorrow] [A lot of]
appointment. *Penatlah I!*
[I'm tired!]
- D: Huh? *Penat?* () *gerak.* Relax *je I tengok.*
[Tired?] [move] [only] [see.]
- B: Hey *penat tau* Dato'. My job requires concentration and precision. *Kalau tak*
[it's tiring you know] [If not]
precise - *habisla senget- benget rambut orang I potong ok?* *Lepas tu - esok pulak la*
[the people's hair will be crooked] [cut] [And then, tomorrow too]
Si Fazura tu nak pasang rambut extension dia kan? Hmmm.. (2.0) Thank god Jojo
[that wants to put on her hair] [her, right?]
ade boleh tolong I esok coverkan Fazura.
[is available to help][tomorrow to cover-up]
-

In Excerpt 4.10, Bambam expressed his frustration to start working the next day and to have an early customer for a haircut appointment. It was noted that he 'argued' with the opinion given by Dato', stating that his job as a hairstylist is rather taxing than what most people think. In the next excerpt (Excerpt 4.11), notice the similarity of the conflict encountered by Tobey when he described some challenges of working as a flight attendant:

Excerpt 4.11: [T6]

-
- T: Eh, *tu kerja lah! Penat macam lahanat tau kalau long haul flights! Kerja macam*
[that's work! It's tiring like damned you know if] [Work like]
hanjing!
[a dog!]
- B: Eh, best *ape kerja cabin crew ni. You tak suka ke, Tobey?*
[what working] [this.] [don't like it,]
- T: The money is good la.. tapi *kerja macam orang gaji!* ((sighing)) (3.0). Especially
[working like a domestic worker!]
kalau long-haul flights yang banyak passengers perangai macam lahanat! Lagi
[if] [which have many] [attitude like damned! More]
laaa I tension ok? I wish that I can spike their drinks. Padan muka! Terus K.O
[Serve them right! Right]
sampai destination.
away K.O until]
- B: Eeeee... ((smirking)) *Kejamnya Tobey... Kalau macam tu, takutla I nak naik*
[Tobey is mean...] [If that's the case, I'm scared to take]
Etihad camni. Nanti Tobey letak ubat tidur dalam air I! HAHHAHAHA!
[like this. Later] [puts sleeping pill in the drink]
((laughing))
-

When Tobey said “*Kerja macam hanjing!*” (I work like a dog), he actually described that working on a long haul flight will normally drain his energy. Although Tobey could not disagree with the lucrative salary that he received from being a cabin manager, he reiterated that his job is similar to that of a housemaid, and sometimes tested his patience especially when dealing with difficult passengers. However, as much as he complained about it, Tobey apparently loves his job, having served in the airlines industry for more than nine years.

Excerpt 4.12 provides another example on work-related issues. Here, Dato', Eriq and Kuntum were talking about their daily weekdays routine at work, mostly on how demanding and taxing their jobs were.

Excerpt 4.12: [T9]

-
- E: Tomorrow I *ada meeting pukul 9 pagi*. I need to get my beauty sleep. Or else, *nanti*
[have meeting at 9 in the morning.] [later]
kena sound dengan boss I sebab mengantuk.
[get to] [with] [because of being sleepy.]
- D: *Ala! Macam tak biasa!*
[As if you're not used to it!]
- E: HEY! *Esok* my meeting with Brunei officials. You know that now I *kena* handle
[Tomorrow] [have to]
regional affairs. *Bengong la!* I had been trained to deal with Spanish-speaking
[It's stupid!]
countries and now *tetiba je tukar jauh gila babi!* And then my new boss is so
[suddenly only change radically crazy pig!]
fucking demanding!
- K: Why Eriq? *Dia garang ke?*
[Is he fierce?]
- E: No! But he expects everyone to stay back after work if he *tak balik lagi dari office!*
[is still not back yet from]
Last week, *tiga hari* I had to stayback after work! Til 9 p.m somemore OK? *GILA*
[three days] [CRAZY]
BETUL!
REALLY!]
- D: Talking about meeting, I *pun ade* meeting *gak esok... Pukul... Pukul sebelas*. But
[also have] [too tomorrow.. at... at eleven.]
it's OK I just have to be there. Listening to quarterly performance report and
strategies.
- K: Hmmm *senangnya kerja Dato'*. *Tak payah nak* prepare *ape-ape*. You *kena* prepare
[Dato's job is so easy. Need not to] [anything.] [have]
something *ke* for the meeting tomorrow Eriq?
[isn't it]
- E: I have to prepare Powerpoint presentation about facilities and benefits for Brunei
nye investors. But I *punya kerja dah siap*. *Cuma* I have to read again on..
['s] [work is done.] [But]
Malaysian policies. BORING!
-

From Excerpt 4.12, it was noted that Eriq described his job scope in detail. Being a professional worker (Diplomatic Administrative Officer), Eriq complained about how taxing his job was by expressing his dissatisfaction towards his superior who

gave him tons of workload and expected him to work overtime. From the three examples provided above, it was noted that although the subjects ‘whined’ or made lots of complaints about their job, they somewhat ‘brag’ about how good they were at performing their duties.

4.1.4 Miscellaneous Issues

Topics on miscellaneous issues include daily activities, the weather, and discussions on where to go and what to eat. Excerpt 4.13 is extracted from Transcript 10, whereby Dato’, Fifi, Bambam and Kuntum were discussing about the rainy season in Kuala Lumpur.

Excerpt 4.13: [T10]

-
- F: *Penatla* - it’s always raining *sekarang ni kan?*
[It’s tiring] [nowadays, isn’t it?]
- K: Yup. Then, *hujan petang pulak tu. Nak-nak lagi* - time rush hours! *Jem je*
[afternoon rain somemore. Even worst] [It’s always jammed
sekarang.
now.]
- B: *Nasib la* I don’t have to be stuck *macam* you guys. *Tapi merana la sebab I hari-*
[Luckily] [like] [But I suffer because everyday
hari abis pukul lapan. ((sighed))
finishes at eight p.m.]
- K: *Kan Fifi? Penat tau!* Yesterday, I stranded *dekat* one hour plus - = on the way back
[Right] [Tired ok!] [almost]
from Kampung Baru to my house.
- B: =[Eeee I *tak suka hujan masa nak balik!*]
[don’t like rain when going home!]
- D: Heeee! *Kalau I cam you kan Kuntum* – I *dah menjerit-jerit dah dalam kereta!*
[If I’m in your place Kuntum – I’ll be screaming in the car!]
Melalak karaoke lagu Kak Melah (2.0) “*Sukarnya, untukku, berpisah denganmu,*
[Crying out loud karaokeing Kak Melah’s song (2.0) “It’s difficult, for me, to be
wahai traffic jam!!!” ((mocking Kuntum))
away from you, dear...]
-

During the audio recording, it suddenly rained and Fifi took the opportunity to bring up the topic on the weather. Initially, Fifi, Kuntum and Bambam were engaged in quite a serious manner discussing the issue. Fifi told everyone that it rained almost everyday. Kuntum agreed by saying that it was always raining during the rush hour in the evening and expressed his frustration of getting stuck in the traffic jam on his way back home. Ironically, Dato' showed his 'indifference' about the issue and instead, mocking Kuntum through singing his own version of Ramlah Ram's song. However, it should be noted that Dato's action was not intended to offend Kuntum and other participants in this conversation. Instead, it can be seen that Dato' was trying to tone down the tension felt by other speakers by creating impromptu hilarity.

In Excerpt 4.14, Kuntum intended to invite Eriq to go to the gym together. Kuntum started by asking Eriq about Eriq's plan for the next day after he finished his work.

Excerpt 4.14: [T9]

-
1. K: Eriq – errrr – *esok*, you *buat ape*?
[tomorrow] [do what?]
 2. E: Go to work *la! Ape lagi*?
[What else?]
 3. K: No *la* – I mean after work. Free *tak*?
[or not?]
 4. E: Hmmm – let me see...=
 5. D: =[Eriq *lepas kerja balik rumah jadi* full-time housewife!]
[after work going home becoming]
 6. E: *Eh! Ape pulak?* You *la* Dato' *habis kerja je balik mesti tido aje!*
[What else?] [after work go home and sleep only!]

((Dato' and Kuntum laughed)) (5.0)

7. K: I *nak gi* gym lepas *kerja esok* – around seven. You *buat ape* after work?
 [want to go to] [after work] [do what]
8. E: I *kerja pagi* – then *petang* I have a meeting *kat* KLCC. *Tak* sure *habis pukul*
 [work in the morning, then afternoon] [at] [Not] [finish at what
berapa. But I plan *pegi errr* – *pegi beli kasut* after that – ever since I *kat*
 time.] [to go] [to go buy shoes]
KLCC esok. *Nanti la esok* I confirm *balik dengan you*. *Kalau jadi* we go
 [tomorrow. Later tomorrow] [again with you. If it happens
 dinner *kat kat* area mid-valley *la*. OK?
 [at at]
-

Notice that Dato' chipped in and gave a 'fill-in-the-gap' statement, teasing Eriq in turn 5. Later in turn 8, Eriq described his daily plan to Kuntum. In this instance, most of them came into discussion automatically or even impromptu, as a result of either to fill-in the gap between topics and discussions or during meeting and greeting with one another or dealing with strangers (e.g: waiter, beggar, and acquaintances).

As the conversations took place in public such as the restaurants and cafes, the subjects conversed freely without any limitation as they knew that the purpose of their talks were rather informal, casual and relaxed. Therefore, topics related to daily activities, the weather, and discussions on where to go and what to eat issues are rated as miscellaneous, for their purposes are intended to fill-in the empty gaps or to discuss current needs and desires.

4.2 Analysis on Styles of Language and Speech Patterns

The observation and audio recordings instruments have provided a rich source of data for the researcher to identify the variety of language used by the subjects in this study. Moving on to RQ2 of this study (What are the linguistic features used by metrosexuals in their discussions?), Table 4.1 on page describes the features of the subjects' speech patterns and styles.

Table 4.1 Descriptions of the Subjects' Speech Patterns and Styles

Styles of language and patterns of speech	Examples
1. Interruptions	<p>a. T: "I was just ...→" D: "←...<i>Sudahlah!</i> You're such a drama queen!" T: "... Testing the market la!"</p> <p>b. B: "Kelakar la cerita tu →" F: "←<i>Tengok cerita tu, gelak daripada.. tak pernah tak ada part yang tak gelak, kan?</i>" B: "→.. Tapi yang I asyik ↑<i>TERGE:LAK</i> aje, time kat jetty yang diaorang melekat tu.."</p>
2. Taboo or swearing forms	<p>a. "Fuck off", "go die", "<i>lahanat</i>" (curse) b. F: "we paid him the reason for ↑<i>WHAT? MANA AKU TAK MENGAMUK DENGAN DIA!</i>" c. T: "I really like your statement! (laughing) Statement <i>nak kena</i> ↑<i>bantai!</i>="</p>
3. Standard forms and politeness	<p>a. D: "Excuse me, could you bring an ashtray for me?" b. T: "Six tickets for the movie, please." c. K: "Hello.. Can I have a glass of ice water?"</p>
4. Sexist language	<p>a. T: "Oh <i>burit</i> jatuh dari langit!" b. D: "Tobey is a <i>slut</i>." c. E: "Dato's an old whore."</p>
5. The use of tag questions	<p>a. D: "He's coming back end of this month, isn't he?" b. D: "<i>Tetap nak expose, kan?</i>" c. F: "<i>Kan? Kelakar gile (giggling) kot! I suka gile cerita tu.</i>"</p>
6. Shared repertoire of community vocabulary	<p>a. "<i>Choi sangat!</i>" b. "Dato' always '<i>buat kerja sorang-sorang</i>' tau!"</p>
7. Rising intonation on declarative	<p>a. "<i>Tetap nak expose, kan↑?</i>" b. "Eeeee.. Tension <i>nya↑!</i>" c. "It's ↑<i>TOO LATE!</i>"</p>
8. Non-linguistic gestures / non-verbal gestures	<p>a. Facial expressions b. physical gestures c. Body language/movements</p>

From the results mentioned in Table 4.1, it was found that there were seven prominent patterns and styles and one non-linguistic pattern used by the subjects throughout their conversations. The descriptions of each feature and style will be presented in the following sub-sections.

4.2.1 Interruptions

The most significant finding on the analysis of speech patterns and styles among these subjects revealed that their interactions were dominated with a lot of interruptions. Surprisingly, everyone in this group employed interruption as a means to ‘contribute’ in most conversations. In other words, the subjects had to interrupt so that their opinions were heard by the rest of the group members. Otherwise, they would be ignored and their presence would become insignificant to the others in any conversation. The next two excerpts (Excerpts 4.15 and 4.16) provide examples of interruptions employed by all members in this group while interacting with one another.

Excerpt 4.15: [T3]

-
1. D: To.. Tobey! *cuba* you *tengok...* (2.0) *Mamat yang pakai spek tu...*
[try] [see...] [The guy who’s wearing the shades...]
 2. T: *Yang mana?* (3.0) ((turning around)) The one *yang duduk kat belakang Chad*
[Which one?] [who sat behind Chad right?]
ke? =
 3. K: =[Yup. He’s behind Chad. Check him out.]
 4. D: *Poyo kan?* *Malam-malam cenggini pun* still wanna put on his shades.=
[Vain, isn’t he? At night time like this also]
 5. K: =>*Ala, Dato’s actually dengki dengan mamat tu...* *kan?*
[envy with that guy... right?]
 6. T: Heeee! I *tak kuasa la orang-orang camtu.* They’re just attention seekers.
[couldn’t be bothered with those people.]
 7. K: Well, you know *la kan?* This area *banyak orang lalu-lalang.* So of course *la*
[right?] [many people are walking by.]
they wanna attract the girl’s *punya* attention.
[belong]
 8. D: Ha ah Tobey why don’t you *tiru* style *mamat tu?*
[copy] [that guy?]

9. T: *Choi!!! Keji sangat tau Dato'!*↑! ((Facial expression, knocking the table, [Very despicable] everyone is laughing))
10. D: *Eh, mana ada? Cuba you tengok...* ⇒ See, cool what if you *pakai* shades [where got?][Try] [see...] [wear] *camni?* =((taking Tobey's shades and wanted to put them on Tobey's face)) [like this?]
11. T: ←Eh hello? *Sudah! Sudah! Takde maknanya! Jahat tau Dato'!* ((shoving [Enough! Enough! There's no meaning! Nasty] Dato's shoulder away))

((6.0 -Waiter comes serving the drinks))
12. K: Thank you. ⇒
13. T: =[Thanks.]
14. W: You're welcome.. ((Looking at D)) How about you sir?⇒ What drink?
15. D: ←= owhhh... Nevermind, it's ok.. I'll share with him.. (4.0) ((looking at K)).. I think I'm gonna get a hot drink after this.
16. K: Can. We go to mamak later.. ⇒.. there's one mamak muslim restaurant *kat* [at] *jalan kat belakang* Changkat. [road at behind]
17. T: ←=[Mamak je?]

In Excerpt 4.15, turn 3 shows a 'subtle' interruption by Kuntum in which he intercepted the conversation between Dato' and Tobey, as a result of mutual observation between them about the seating arrangement of the stranger. In turn 4, Dato' made a negative remark about the stranger for being '*poyo*' (over the top) to Tobey and yet again, Kuntum interrupted the conversation between Dato' and Tobey. Here, it was observed that Kuntum was trying to gain 'entry' into their conversation and to show them that he also shared the mutual interest to convey his opinion about the subject (the stranger).

Next, turn 10 and turn 11 indicate speech interruption/overlap between Dato' and Tobey where Tobey interrupted Dato's speech when Dato' was trying to put the sunglasses on Tobey. And then, when the waiter came to serve the drinks, both Kuntum and Tobey produced a synchronized speech overlap while complimenting the waiter (turn 12 and turn 13). Meanwhile in turn 14 and turn 15, the waiter asked Dato' about whether he wanted to order a drink but we can see that Dato' intercepted the waiter's speech before he could even complete his speech.

In the next example (Excerpt 4.16) between Bambam, Dato', Eriq and Fifi, there is another interesting finding on interruption. Notice that the nature of speech interruptions between Bambam and Fifi was rather synchronized. It can be seen by the way Fifi was completing Bambam's idea in turn 3, and this can also be seen in line 6 where Bambam continuously tried to justify Fifi's frustration on why the contractor was inefficient in delivering their work. This is mainly because both subjects shared the same knowledge of the subject matter being discussed in this conversation (the construction work for the shop). On the other hand, the overlap from Dato' and Eriq came in one after another as a result of curiosity to probe further into the finding the answer of the due date for the construction works.

Excerpt 4.16: [T2]

-
1. D: *Dah siap? ke* still under construction?
[Is it done? Or]
 2. B: *Da* seventy-percent siap, Dato', *tapi...* →=
[Done] [but...]
 3. F: =← The contractor that we hired *lembab buat kerja! Sakit hati I! Pantat betul!*
[slow at working! Hurt my heart! Pussylike!]
 4. E: How come? Aren't they supposed to have a work schedule or something?
=→
 5. D: =← Do they know that it should get done by next Wednesday?

6. B: They know. *Kitorang da bagitau kat diorang*, we already have our products
[We've told at them]
and... and we need to transfer them to our boutique by Tuesday. Ben, who is
responsible for designing our *kedai, selalu menghilang*. Call call, *tak dapat*.
[shop, always disappearing.] [didn't get.]
- The contractor *macam* confuse *la sebab* Ben *yang sepatutnya* manage the
[like] [because] [who's supposed to]
progress. →=
7. F: =← *Dahla selalu menghilang*, he didn't update me with anything. *Padahal*
[Disappearing always,] [Whereas]
kitorang dah bayar ye, TWENTY-PERCENT of the total cost of construction
we've paid ya,]
to him! He was supposed to monitor everything but in the end, I *dengan*
[with]
Bambam *yang kena buat kerja ok?*
[have got to do the work ok?]
-

Further analysis of the recordings found that Dato', Eriq, Fifi, Kuntum and Tobey interrupted consistently via voicing out their opinions simultaneously when other speakers were talking in most conversations. Bambam on the other hand, used interruption patterns while interacting with others but not to a great extent.

4.2.2 Taboo or swearing forms

The second finding from the observation revealed that all subjects were using taboo and strong swearing forms consistently in most of their conversation. This confirmed Lakoff's (1975) claim that, men have a greater tendency to use strong swearing forms and words (see Section 2.2, p. 17) . The examples shown here indicate that the subjects were using swearing forms in their speech. The bold phrases and sentences marked the occurrences of swearing forms.

Excerpt 4.17 [T3]:

-
1. D: ((Giggling)) I *tak boleh* imagine how Hanz *main dengan dia dulu. Mesti*
[cannot] [have sex with him before. For
Hanz *macam...* ((horny face)) *tak hengat punya.*
sure like..] [can't forget.]
2. T: ***Siot je*** Dato'! *Macam la* you *tak pernah, kan?* →
[Pesky] [Like you've never done it, right?]
3. D: Hey! I'm a virgin ok?
4. T: Virgin *sangat la???* Virgin my **ass!**
[very *la???*]
-

In turn 2, Tobey used “*Siot je Dato'!*” (God damn you, Dato'!) and “Virgin my ass!” to indicate his disgust towards Dato' gossiping about a female friend (Hanz). His expression was loud and ruthless, and even though the statement was rather offensive, it should be noted that this form was considered normal among the subjects as this is how they show their bond with their male counterparts. In the next three excerpts, (Excerpt 4.18.1, 4.18.2 and 4.19), however, the use of strong swearing forms by Tobey and Fifi showed a different intention and purpose. The function here served to expressed dissatisfaction and anger about their subjects.

Excerpt 4.18.1 [T5]

-
- T: ← *Haaaa itu lah yang buat I naik hantu ni!* He wants to create drama, *padahal*
[That's what drives me up the wall!] [whereas]
everyone knows that the plan still doesn't change. *Dia nak kita* accommodate
[He wants us to]
waktu dia je! abis tu kita ni? Ape ingat kuli batak dia ke nak ikut style dia aje?
[his time only! What about us? What, he thinks we are his hobo coolies to follow
his style only?]

Excerpt 4.18.2 [T5]

T: *Lepas tu, I betul-betul* pissed off *dengan dia bila dia tulis dalam BBM chat yang,*
[After that, I'm so] [with him when he wrote in BBM chat that]
“*Hey! susah betul la cakap dengan ‘trolley-dolly’ ni!*” . *You tau tak ape maksudnya*
[“Hey! It’s hard to talk with this ‘trolley-dolly’!”]. Do you know what does that
tu? It was so condescending *tau!* I know *la I ni kerja tolak troli dalam kapal*
mean?] [know!] [am working pushing the trolley in the
terbang je! Tapi jangan la sampai cerca I ni orang bodoh! I’m not that stupid,
flight only! But never badmouth me as a dumb person!]
man↑!

In Excerpt 4.18.1 and 4.18.2, Tobey expressed his frustration and anger through saying “... *buat I naik hantu!*”= (“..driving me up the wall!”), and the use of “*kuli batak*” term (a term used to mean a Hobo slave). In the last statement, “*Tapi jangan la sampai cerca I ni orang bodoh!* I’m not that stupid, man↑!”= (“But don’t scrutinize me being a stupid person!”), the harsh intonation and macho connotation made by him further expressed his disagreement pertaining to Dato’s statement about comparing him with a figurative ‘trolley-dolly’ term.

Excerpt 4.19 [T1]

F: But first, we, already paid him ↑TWENTY PERCENT of the total construction ()
for him, to monitor all these things, for us, not to worry anything! But in the end,
we are the one who monitoring EVERYTHING! ((Sarcastic intonation)) → =
E: =HAHAHAHAHA...
F: So, *baik bagi aku je* twenty percent tu!=
[might as well gives me]
E: =HAHAHAHA... correct... correct...
F: ↑KAN? And then, we paid him the reason for ↑WHAT? *MANA AKU TAK*
[↑RIGHT?] [HOW CAN I NOT
MENGAMUK DENGAN DIA!
BE MAD AT HIM!]

In Excerpt 4.19, Fifi expressed his frustration towards the contractors by being harsh and loud in his speech. The shift in pronoun from “I” to “*aku*” also signifies vernacular form among the members of this group. It should be noted that in this group, they used “I” to address themselves properly, while “*aku*” was not used at all. When it (*aku*) was used in a conversation, it is considered rude or improper and normally was used to display sarcastic connotation.

4.2.3 Standard forms and Politeness

The third most prominent pattern that could be extracted from the observation was the use of standard form. Contrary to the conventional theory (*Machismo theory*, Holmes, 2008, p. 167) that men do not use standard form while speaking, the subjects used standard forms consistently while dealing with strangers mostly, and in their interaction among themselves. In Transcript 9, Dato’, Eriq and Kuntum responded to the waiter in a standard manner when the waiter took their order.

Excerpt 4.20: [T9]

D: Excuse me *dik*?
[miss?]

W: Yes sir?

D: Errr.. Could you please bring an ashtray for me?

W: Yeah, sure.. And your order, sir?(5.0)

D: Errr.. Kuntum, Eriq. What you guys want? *Cepatla!* = (*Sorry ye dik!*)
[Faster!] [Sorry, miss!]

E: =[*I nak teh tarik satu* please!]
[want one pull tea]

D: Can I have one *teh O panas dik*? And *air suam satu ye*. Thanks.
[hot tea, miss?] [one warm water ya.]

W: Ok. = *Teh O panas* and warm water...
[Hot tea]

D: =[Hey Kuntum *cepatlah* order! *Terhegeh – hegeh!*]
[faster] [So slow!]

K: *Kejapla!* Ermmm.. (5.0) *Bagi saya* ice lemon tea *satu ye dik.*
[Wait!] [Give me] [one ya miss.]

W: One ice lemon tea, ok.

K: Thank you. ((Smiling)) (10.0)

From excerpt 4.20, Dato' accosted the waiter (an unfamiliar figure/stranger) asking him to bring an ashtray to the table. Notice that Dato' used modal verb as in "Could you..." with another word "...please..." in a sentence, thus forming a formal and polite form for request. In addition, Eriq also used the word "...please..." as an indication of politeness when ordering his drink. Meanwhile, Kuntum responded politely by saying "Thank you" to the waiter when he repeated his order. In the next excerpt, a stranger (A blind man selling tissue packs) accosted Tobey by giving *salam* (greetings) and Tobey responded in a very polite and subtle manner.

Excerpt 4.21: [T6]

((A blind man approached, selling tissue pack))

BM: *Assalamualaikum* ((greetings))... *Encik...* Tissue?
[Mister...]

T: *Wa'alaikumsalam...* *Sekejap ye Pakcik...* ((Reaching out notes from the pocket))
[Hold on a second uncle...]
(5.0).. Bambam, *tolong hulurkan.* ((Passing RM1 to Bambam))
[please pass this.]

BM: *Terima kasih Encik.*
[Thank you mister.]

T: Sama-sama, pakcik.
[You're welcome, uncle.]

Meanwhile, Excerpt 4.22 and 4.23 show some evidence on the use of standard forms between Dato', Tobey and Bambam while making request from one another.

Excerpt 4.22: [T3]

D: I *malas nak berjalan*. (7.0).. Madi, can I drink from your can? ((Politely))
[‘m lazy to walk.]

T: ((passing the coke to Dato')) *Nah*.
[Here.]

D: Thanks. (4.0) ((drinking))... I really need to drink hot drinks after this. *Tekak I rasa*
[My
throat is
gatal.
itchy.]

Excerpt 4.23: [T4]

B: I suggest you *ambik* room diffuser. It's much more long-lasting compared to the
[take]
potpourri.

D: May I try the smell? ((showing hand)) →

F: ← ((Passing the room-diffuser)) *Nah...*
[Here.]

Here, the use of compliment phrases like “Thanks”, “Thank you” and the use of modal verb in requests such as (“Can I..?”, “May I..?”) indicate that the subjects were quite concerned to use standard forms even among themselves while asking permission or making a request. The switch from the non-standard form to the standard one happened almost automatically and this showed that subjects were fully aware to use standard form when it was needed to function more effectively especially when making request and dealing with strangers.

4.2.4. Sexist Language

Example 1

Example 2

Example 3

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In the first three examples above, the use of semantic derogation (“slut”, “whore” and *burit* – ‘asshole’) by the speakers were not meant to create reprisal but they were used to create pejorative remarks to the persons whom they were talking to. In Examples 1 and 2, Dato’ and Eriq purposely used derogatory words that were normally associated to female ‘prostitute’ in order to mock their subjects. In Example 3, Tobey inadvertently said the word ‘*burit*’ (asshole) as he had established a habit to instantly utter profanity (*melatah*) whenever he was shocked or poked by someone. From the researcher’s observation, it was found out that the word that he used was normally sexist in nature.

Example 4

F: =← The contractor that we hired *lembab buat kerja! Sakit hati I! **Pantat** betul!*
[slow at working! Hurt my heart! Pussylike!]

Example 5

K: =[OMG.. Dato’, Dato’ ... **Drama queen** *betul dia tu!*
[is what he is!]

Example 6

T: *Tu lah! Tak kuasa I nak layan. Macam ape yang Hanz cakap la. Dato’ memang*
[That’s why! I couldn’t be bothered. Like what Hanz said. Dato’ is
pundek!
pussy!]

In contrast, Examples 4, 5 and 6 show the opposite. The use of sexist words by Fifi and Tobey were indications of dissatisfaction and resentment towards their subjects. Fifi used the words ‘*pantat*’ (pussylike) as a reference to the contractor who did not complete the construction of his shop on time. On the other hand, Kuntum used the noun ‘drama queen’ to refer to Dato’s behaviour of being someone who likes to create a

flurry out of a trivial matter. Meanwhile in Example 6, Tobey expressed his anger towards Dato' by using the word '*pundek*' (Tamil word for 'pussy') and thus, implying a negative connotation about Dato's behaviour in general. From the observation, sexist words and language were used to insult, condemn or denounce one's attitude and behaviour. The use of this form was compromised by others as a result of mutual agreement and understanding between the group members about their opinion on the subject being discussed.

It is interesting to note that sexist language was intentionally used to insult each other though references were made through the use of derogatory terms for women. In other words, the subjects were not aware that they indirectly 'insult' women as their subordinates and this could be seen from the use of those words by the subjects in making derogatory remarks about other members in the group.

4.2.5 The Use of Tag Questions

Another interesting finding from the observation was the use of tag questions. All of the subjects had established a consistent use of tag question, mainly in the forms of interrogative, declarative and affirmative. The following examples were taken from each and every subject in their interactions.

Example 7 (Interrogative)

B: *You punya spa kat Kampung Baru, **kan**?*
[Your spa is at Kampung Baru, isn't it?]

Example 8 (Interrogative)

D: *Kaaannn? Semua aktiviti you mesti ada Bambam, **kaaannn**? ((rolling eyes))*
[Right? All of your activities, Bambam must be there, right?]

In addition, the function of tag question was also used in an affirmative form by the speakers. In Example 11, Eriq stated that he had to leave before the show ended and that he had to miss watching the second segment of the show. Lastly, in Example 12 Kuntum sought support from the rest of the group by addressing his opinion to everyone to agree with his statement about Eriq being audacious to admit himself as an ‘angel’.

From all the examples given, the subjects used tag questions in Malay through the use of ‘*kan*’ (colloquial form for ‘*bukan*’). According to Mashudi (1981), “In Malay, a tag question consists of a declarative sentence and a tag word ‘*bukan*’ in sentence final position. The declarative part can be in the positive or in the negative.” (p. 281). From the researcher’s observation, this group apparently used this form extensively either to interrogate, declare and even affirm the other interlocutor’s statement. Based on the evidence provided and interview with the subjects, they agreed that the existence of tag questions in their speech was a result of influence from their background cultural practice.

4.2.6 Shared Repertoire of Vocabulary Items

Being a community of practice, the subjects in this study had also established a common ground of shared vocabulary items or shared repertoire of vocabulary items. Interestingly, the researcher found that they created certain acronyms and secret codes which could be understood by the group members only. In addition, they had also given code names to certain people whom they know. Table 4.2 provides some of the examples and meaning of some vocabulary items and shared repertoire which were collected in the recording:

Table 4.2 Examples of mutual repertoire shared by the subjects

	Item	Meaning	Function
1.	<i>Hanjing</i> (Adapted from Malay word 'anjing')	Dog	To curse someone/oneself
2.	<i>Vavi</i> (Adapted from Malay word 'babi')	Pig	To curse someone
3.	<i>Lahanat</i> (Adapted from Malay word 'laknat')	Despicable	To curse someone
4.	<i>Cikcur</i> (Adapted from Malay word 'lacur')	Whoring	To tease someone/to indicate one is committing sexual activity
5.	<i>Keji</i>	Disgusting/awful/vile	To express disgust
6.	<i>Buat kerja sensorang</i>	To do something alone	To express in a sarcastic way that one is committing a morally unfit activity
7.	<i>Anak ikan</i>	Baby fish (direct translation)	Reference to a good-looking young guy
8.	<i>Anak ayam</i>	Chick (direct translation)	Reference to a good-looking young girl
9.	<i>TMI</i>	Too much information	To express that one tells too much information
10.	<i>MOJ</i>	<i>Mak OK je</i> (I'm OK with it)	To agree with someone
11.	<i>OSK</i>	<i>Oh sungguh keji</i> (Oh that is awful/bad)	To curse/tease someone
12.	<i>KLKS</i>	<i>Kau lagi keji sundal</i> (You're totally awful, bitch)	To curse/tease someone
13.	<i>MILF</i>	Mother I like to fuck	To indicate a matured woman who has a sexual appeal
14.	<i>DILF</i>	Daddy I like to fuck	To indicate a matured man who has a sexual appeal
15.	<i>PLU</i>	People like us	To refer to gay, homosexual men or women

4.2.6.1 Derogatory Terms

From Table 4.2, the researcher found that most words are 'derogatory' terms in nature, aimed to mock oneself or others in the group. Examples 1 to 5 show common vocabulary used by the subjects in order to tease and to express disgust or even to curse. The words were adapted mostly from Malay words and the subjects somehow managed to create their own vocabulary which could be understood sufficiently by other

members. In addition, the researcher found that it was also crucial for each word to be pronounced ‘precisely’ as each word carried specific meaning, especially to express disgust and to curse one effectively. In Examples 1 and 3, the strong phonetic sound of ‘h’ (as in ‘*↑h;anjing*’ and ‘*la;↑hanat*’) was highlighted as it created a strong semantic effect of its usage. Similarly in example 2, the prominent phonetic sound of ‘v’ (‘*↑va:↑vi*’) did not change the meaning of ‘*babi*’(pig) to curse one, but its spelling from ‘b’ was replaced with ‘v’ to create delicate effect of its usage in order not to offend others when it was used. In example 4, the word ‘*cikcu↑r*’ (or sometimes ‘*cu:↑r*’) has a significant ‘r’ sound and its usage normally indicated a pejorative remark to others about ‘whoring’ activity. Meanwhile in Example 5, the ‘j’ sound was highlighted (‘*ke;↑ji*’) and it was normally used as an exclamation remark to express disgust, or to tease one in a more dramatic way.

4.2.6.2 Secret Codes

Apart from those mentioned earlier, other repertoire shared within this group served as secret codes. The usage of these words will not be understood by those who are not members of this group. In Example 6 (“*Buat kerja sensorang*”- to do something alone), the phrase served as a sarcastic connotation towards one who planned or committed to a morally unfit activity, normally associated with sexual activity. Being a homogenous group, discussions about sex and persons of interest, regardless of male or female recurred quite regularly especially when the conversation took place in public areas. In Examples 7 and 8, phrases such as ‘*anak ikan*’ (good-looking young guy) and ‘*anak ayam*’ (good-looking young girl) were used by subjects consistently to refer to any attractive and good looking young girls or boys whom they found sexually appealing to them while creating ambiguous meaning to other people outside the group when they hear these terms.

4.2.6.3 Acronyms

Another interesting finding from the observation also showed that this group had also established 'exclusive' acronyms to be used in their conversations. 'TMI' is considered a common acronym now for 'too much information'. However, subjects had their own way to express their thoughts or point of view in simpler manner by creating their own acronyms. For example, "M.O.J" means "*Mak OK je*"(I'm OK with it) and its function was to agree with one's plan or request. Notice that the pronoun '*mak*' was used as a first person pronoun as in ('I'), and if it is translated directly to English, it means 'mother'. From the researcher's observation and the interview with the subjects, it was found that the word '*mak*' is used as a first person pronoun ('I') extensively in gay or transsexual community. Surprisingly, this group of metrosexuals adapted to this word quite adeptly even by the heterosexual subjects in the study. Further analysis into the use of acronyms finds other acronyms such as 'OSK' and 'KLKS' created to imply sarcastic remarks about one's action or behaviour. In addition, the usage of acronym is extended to the noun form too (Examples 13 and 14: MILF and DILF repectively), referring to matured men and women whom they found sexually appealing to them.

Since this is a mixed group of heterosexual and homosexual men, the heterosexual subjects did understand the terms which were normally used by their gay friends. The term 'PLU' (People like us) is initiated by the Singapore's gay group movement in 2002 (Offord, 2003). Again from the interview, the subjects reported that this term is widely used to refer to gay men in Malaysian context. However, this acronym was used even by the heterosexual subjects in the study to refer to gay men or women.

4.2.7 Rising Intonations on Declarative

Previous studies by Holmes (2008) and Lakoff (1975) have shown that women would normally use rising intonations on declarative in their speech. In this study, however, the researcher found that these subjects also employed similar patterns in their speech interaction. Nevertheless, it should be noted that this style of speech was normally used especially to express anger and frustration, hilarity and sarcasm. Below are three examples (Excerpts 4.24, 4.25 and 4.26) taken from the transcriptions that show the functions of this style in different conversational contexts.

Excerpt 4.24: [T1]

-
1. E: Have you tried ermmm.. Calling the contractor?
 2. F: Well there's no point, seriously.
 3. B: But *tadi dia dah sampaila dalam sepuluh lebih*.
[just now he was here around ten something.]
 4. E: I think, dia *taknak* call you *sebab banyak gile kot tak siap*. Dia just, you
[didn't want to] [because maybe a lot is not finished. He]
know, *tampal-tampal kat sini ke..* whatever.. but you know, =
[paste-paste here...]
 5. F: ←It's ↑TOO LATE!
-

In Excerpt 4.24, Fifi sounded annoyed and frustrated with the slow progress of his boutique construction by the contractor that he hired. Initially, the tone of his speech was rather calm and in a downward mood (“Well there's no point, seriously.”). However, after receiving feedback from Bambam and Eriq, there was a sudden change in his tone (line 5) as he used a rising intonation on a declarative form, stating his frustration and anger toward the subject (the contractor). Further observation by the researcher found that Fifi's declarative expression carried harsh utterance as his rising tone sounded stern and rough. This is a clear indication that the subject maintained his masculinity even while using speech patterns normally associated to women.

In contrast, Excerpt 4.25 indicated another function of rising intonation on declarative form to express hilarity by the subjects in this study.

Excerpt 4.25: [T2]

-
1. K: Why is everyone suddenly quiet? ((looking around)) (5.0)
 2. T: *Malaikat lalu kot.*
[An angel is passing by, maybe.]
 3. E: If you're talking about me, I'm here eating. Ahahahaha!
 4. T: Waaaahhhh↑! **Eriq, I REALLY LIKE YOUR STATEMENT!**
((laughing)) **Statement *nak kena* ↑*bantai*!=**
[want-to-be-beaten-up]
-

The conversation between Eriq, Kuntum and Tobey was disrupted by a sudden silence which took place while they were having their meal. Notice that Eriq was trying to amuse his audience by making a hilarious remark about him being the 'angel', which indirectly putting himself as the 'centrepiece' of the talk. In response to Eriq's statement, Tobey raised his speech intonation in line 4, creating a hilarious context with other speakers. Like in the previous example, we can see that Tobey's speech was rather harsh, followed by a vernacular form statement ("...*nak kena bantai*!") as to maintain a certain degree of machismo while using this form (*Machismo theory* by Holmes, 2008).

On the other hand, subjects also used this form of speech to express sarcastic remarks towards one another. Excerpt 4.26 clearly indicated that rising intonations on declarative form was used to deliver sarcasm.

Excerpt 4.26: [T6]

-
1. K: → Basically, it's our latest technology that we have in our spa. It will detoxify and remove the toxin from your body. It's good though and I would really recommend it for you to try. *Tak mahal pun. Dalam sixty ringgit je.*
[It's not expensive at all. About] [only.]
2. D: Tryla Bambam. Hanz *dengan Fiza pun dah* try. They said it was very good.
[with] [also have]
3. T: *Ala, Hanz dengan Fiza tu semua benda diorang cakap bagus! Mandi air*
[with] [that everything they said is good! Bathing in
longkang kat spa pun diorang cakap bagus! Hahahaha..
drain water at the spa also they said good!]
4. D: =[*Kannn? Sanggup berhabis untuk nampak cantik! CANTEK KE?*]
[Right? Willing to spend all out to look beautiful! BEAUTIFUL?]
(laughing))
-

In Excerpt 4.26, Kuntum was explaining some of the services available at his beauty spa to Bambam and the rest. When Tobey made an ironic remark about their friends (Hanz and Fiza) in line 3, notice that Dato' chipped in and took the opportunity by using rising intonation on the declarative statement and thus made a sarcastic remark in turn 4 (**CANTEK KE?**) embedded with a tag question.

From the examples given, it can be concluded that rising intonations on declarative statements exist in men's speech too. From the observation, it was discovered that subjects used rising intonation on declarative to better deliver their message and intention about the subject matter discussed among them. Therefore, it should be noted that this feature is no longer considered as a stereotype of women's language (Lakoff, 1975) only because it is a 'tool' for both gender in expressing their thoughts and opinions.

4.3 Analysis on Non-linguistic Gestures

Thorough observation in this study also revealed that all of the subjects used a variety of non-linguistic gestures in assisting them to convey their message in a more effective way. In most of the conversations, Dato', Eriq, Fifi and Tobey actively used facial expressions, hand and body gestures to 'accentuate' certain parts of their messages while speaking. On the other hand, Bambam and Kuntum were quite passive and corresponded in a more 'reserved' manner. However, they both did use facial expressions, and body gestures moderately but not to a great extent unlike the rest of the group members.

Analysis on field notes by the researcher has found a distinctive pattern in the subjects' use of non-linguistic gestures. Field notes for Transcript 3 (see Appendix D) revealed that the conversation between Dato', Kuntum and Tobey consists of dramatic use of facial expressions and body gestures, especially in gossip. Dato' and Tobey displayed 'nasty' facial expressions which showed their annoyance towards the stranger while Kuntum showed his 'nonchalance' attitude through his 'sour' smirk while gossiping about the stranger.

4.4 Analysis of the Contributing Factors That Influence the Use of Language of the Metrosexuals

This section is based on the analysis of a survey given to metrosexuals who participated in the study. Data collected were analysed using SPSS version 15 software. Full descriptions about the scores of the data from the participants can be found in Appendix C. The results of the survey are as follows:

4.4.1 Participant Demographics

Table 4.3 shows a summary of the participants' demographic characteristics. All of the respondents were male participants. Overall, 45% of the respondents were heterosexuals, 35% were homosexuals and 30% responded 'no comment', while the Malay formed the majority group of respondents who answered the survey (90%). 65% of the respondents were between the age of 25-34, while 35% respondents were between the age of 35-49, and the oldest respondent is 39 years old (Dato'). From the group interview, 70% or 14 respondents were involved in white collar industries, while the remaining 30% worked in semi-professional field.

Table 4.3 Demographic Information about the Participants (Survey)

Respondents' characteristics	N =20	%
Age		
25-34	13	65
35-49	7	35
Education		
SPM	1	5
Diploma	1	5
Degree	13	65
Master/ PhD	5	25
Occupation		
Manager	5	25
Sales	2	10
Professional	6	30
Nurse	1	5
Artist	1	5
Other	5	25
Marital status		
Single	17	85
Married	2	10
Divorced	1	5
Sexual orientation		
Heterosexual	9	45
Homosexual	7	35
No comment	4	20
Race/ ethnicity		
Malay	18	90
Chinese	2	10

Results on the academic background reveals that 95% of the participants reported that they had completed higher education, with 13 respondents having graduated with a bachelor's degree and 5 who have completed masters and PhDs. This explains why the majority of the respondents (16 respondents or 80%) worked in the white-collar (professional) industry. On the other hand, the remaining 4 subjects involved in the survey were semi-professionals involved in the airline, entertainment, health and marketing industries.

To corroborate whether the subjects were metrosexual, the researcher conducted group interviews with them. They were asked mostly on their spending and consumption habits and male vanity following Simpson's definition of metrosexual. From several group interview sessions with the participants, 85% admitted that they did not mind spending their disposable income on beauty products and grooming in order to make them look decent and presentable, while the remaining 15% preferred prudent spending when it came to investing their money for products or services that could enhance their personal appearance. Next, 95% of the subjects agreed that a well-groomed and presentable image was important for them and other men to be seen as a modern urban 'gentleman' in the eyes of the public. When discussing the term metrosexual, 90% of the subjects reported that they either 'strongly agree' or 'agree' that Simpson's definition of metrosexual was a depiction of their present lifestyle. The remaining 10% of the participants admitted being metrosexual to a certain extent, with a moderate disposable income.

4.4.2 Survey results

The results of the survey are presented in tabular forms (as in Table 4.4 - see Appendix C, Table 4.5 and 4.6). These results show the variables or factors which influence the

use of linguistic features by metrosexual men listed in the survey. First of all, the frequency of subjects' responses to the survey on factors which may influence the use of certain linguistic features for each item are found and shown in Table 4.5. The overall percentage response for each scale (strongly disagree to strongly agree) is also calculated and recorded in the last row of every part in the table. To find the percentile value for each item, the frequency of subjects' responses is multiplied by the number that represents the response for each response numbered (1 to 4). Then, the product of each response (1 to 4) is added and the amount is divided by 20 (as there were 20 subjects who participated in this case-study). In short, the responses were also calculated in percentile form in order to get the result of each part in the survey using SPSS version 15 software.

Table 4.4 (see Appendix C) shows the frequency of response for each and every question in the survey. From Table 4.4, it is observed that the highest percentile for each section falls under 'agree' scale, indicating a strong correlation with the possible contributing factors (self image, consumption, societal expectation, perception and leisure and interests) used in the study. Furthermore, the data also revealed that perception, societal expectation and self-image were the three contributing factors that may influence the language used by metrosexuals which displayed a frequency value of 58.50%, 55.71% and 54.23% respectively scored above the median level of 50%, while leisure and interest as well as consumption scored a frequency value of 48% and 42.50%, below the median level.

Table 4.5 Frequency of participants' responses to the survey on factors that influence the use of language of the metrosexuals

Variable	Strongly Disagree	Disagree	Agree	Strongly Agree
Part A (Self-image) 1-13	0%	9.62%	54.23%	36.15%
Part B (Consumption) 14- 23	1%	28.50%	42.50%	28%
Part C (Societal Expectation) 24- 30	1.43%	6.43%	55.71%	36%
Part D (Perception) 31-40	0%	11.50%	58.50%	30%
Part E (Leisure and Interests) 41- 50	1%	25.50%	48%	25.50%

Meanwhile, Table 4.5 describes the results for each variable and the data are tabulated in percentages (%). The variables of self image, consumption, societal expectation, perception and leisure and interests were presented as possible predictors of the subjects' metrosexual behaviours (lifestyle affiliation) which may influence their choices of linguistic practices in their conversations. From the table, the overall response for 'agree' scale recorded the highest percentile consistently in every section of the survey. Therefore, the data results from 'agree' scale are used for the analysis of the possible contributing factors that may influence the use of linguistic practices of metrosexual. From the results, the variables involved were arranged in ascending order, starting from the highest percentile to the lowest percentile. The answer for RQ3 (What are the factors that may influence the use of linguistic features of the metrosexual men in their discussions?) in this study is presented in Table 4.6.

Table 4.6 Factors that influence the use of linguistic practices of metrosexuals

VARIABLE (Factors that may influence the use of linguistic practices)	Results (in ascending order)
1. Perception	58.50%
2. Societal Expectation	55.71%
3. Self-image	54.23%
4. Consumption	48%
5. Leisure and Interests	42.50%

From Table 4.6, the results from the survey provide a strong correlation between metrosexual behaviours (lifestyle affiliation) and characteristics with their choice of linguistic practices in their conversations. It can be concluded that there are three main factors above the 50% percentile which influence the choice of linguistic practices of metrosexual men in their spoken discourse: perception (58.5%), societal expectation (55.71%) and self-image (54.23%). Meanwhile, the remaining two factors (consumption: 48%, leisure and interests: 42.50%) scored below 50% percentile respectively. First of all, perception, which is also known as personal schemata about 'metrosexual' differs greatly from one person to another. Personal and people's assumptions are seen as moderating factor which influence how oneself and others perceive metrosexuals. Therefore, this perception plays an important role towards the emergence of metrosexual behaviours and practices which encompasses linguistic practices, as speech and linguistic discourse is a part of human behavioural traits (Fromkin, 1998). In a study conducted by Cheng, Ooi and Ting (2010), they found that perception poses a significant moderating effect on the relationship between the

independent variables (societal expectation and self-image) and the dependent variable (metrosexual's consumption behaviour). In this case, subjects' own perception about what constitutes 'metrosexual' as their domain of interest has influenced the development of their style of linguistic practices while interacting in informal setting.

Secondly, the data score for societal expectation comes at second place in the ranking with a score of 55.71%. Societal expectation is pressuring contemporary men to want to look better and stay vibrant (Nickel, 2004). In a related study by Cheng *et al.* (2010), they found that poor impression and disagreement received from the societal members have a positive impact on metrosexual's behaviour to portray a better image into the eyes of society through using grooming products which can enhance their physical appearance. It can be inferred that the pressure from societal members has also resulted in positive impact on metrosexual behaviour to develop a 'flexible', or 'adjustable' set of linguistic repertoire (the use of standard form and non-standard form) in dealing with different members in society accordingly to their different background and social status. This can be related to the concept of social status theory by Holmes (2008), where men also use more standard forms to show their social status in a society.

Thirdly, the survey results revealed that self-image variable is another factor that manifests the emergence of metrosexual's linguistic practices with a score of 54.23%. In this context, self-image refers to how the subjects' physical appearance and personal image of a metrosexual persona has influenced the development of their linguistic practices. To support this analysis on self-image, Conseur (1994) found a significant relationship between self-esteem factor and the emergence of metrosexual behaviour among the subjects in her study (p. 37). In addition to Conseur's finding, Cheng *et al.* (2010) also establish the fact that self-image is a factor that motivates the emergence of

metrosexual's behaviour through consumption practice. From the similar findings in those studies, self-image is indeed a factor that may influence the use of linguistic features of the metrosexuals.

Fourthly, the results from the survey reported that consumption behaviour factor scored a value of 48% below the median level. The results yielded that consumption is considered a less important factor that contributes toward the emergence of the subjects' linguistic practices. Although Cheng *et al.* (2010) found a significant relationship between consumption of male grooming products and metrosexual behaviour, this study focuses on how the subjects' consumption behaviour affects their development of linguistic practices. Therefore, it should be noted that the questions adapted from Cheng *et al.* (ibid) study by the researcher were used to measure the participants overall feelings of consumption behaviour as a factor that may contribute toward the emergence of their linguistic practices. And finally, leisure and interests factor scored the lowest with a value of 42.50% and ranked as the fifth factor that may influence the use of linguistic features of metrosexual men. Since this factor was developed largely from the researcher's understanding on metrosexuality by Simpson (1994), the efficiency of this aspect is negligible and therefore needs to be improved to yield a better data for future analysis.

4.5 Summary

In this chapter, the analysis of data provides the answers for the three research questions stated in Chapter One. The answer for **RQ1** (What are the common topics discussed among metrosexuals in their discussions?), reveals that there were four main themes or topics which were mostly discussed by the subjects: Gossip, hobbies and interests, work-related issues and miscellaneous issues (e.g: daily plans and activities, errands and

relationship). In **RQ 2** (What are the linguistic features used by metrosexuals in their discussions?) the data shows that there were seven prominent speech patterns employed by the subjects in their conversations (see section 4.2). Additional findings also showed that the subjects used effective nonverbal gestures to assist their speech. Meanwhile, the survey analysis presents the answer for **RQ3** (What are the contributing factors that influence the language used by metrosexuals?). Results from the survey indicate that perception, societal expectation and self-image were the three main factors that may influence the use of these linguistic practices of the metrosexuals in their discussions.